

ARCHAEOLOGICAL NOTES OF A TOUR IN DENMARK,
PRUSSIA, AND HOLLAND.

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A DESIRE long entertained to inspect the National Museum of Copenhagen, and to examine a remarkable manuscript of the Psalter preserved at Utrecht, which had once formed part of the Cottonian library, led me to Hamburgh in the course of last August. Since my former visit to that city, the devastation caused by the terrible fire of 1842 has been in a great degree effaced, and a new city has arisen from the ruins. It is not necessary to dwell upon the antiquated appearance of the old part of the town, with its tall gables and dirty canals, nor upon the very mediæval character of the dresses of the Vierlanders and their wives, who supply the Hamburghers with fruits and flowers, and who retain their very characteristic costume with great tenacity; nor to describe the hired mourners to be seen occasionally in the streets in full dress, with their plaited ruffs, curled and powdered wigs, short Spanish cloaks, and swords. Although all these have charms for the eyes of an archaeologist, it was to the Johanneum College of Hamburgh that I bent my way, to inspect the more interesting of the MSS. which I had understood were contained in the Library, and of which a list of those relating to our own country is given by Mr. Purton Cooper in the Proceedings of the Record Commission.¹ Here, however, I did not succeed in finding any Anglo-Saxon or Irish MSS., nor are there any illuminated MSS. of a date previous to the year 1000. Of a later period, however, there are several of considerable interest, especially a Psalter of the twelfth century, with large drawings at the beginning of the volume, in a very unusual style, one of which, representing the Last Supper, has the centre of the page occupied by a large circular table, the Saviour and Apostles seated round it; a finely drawn figure of the

¹ Appendix A. pp. 108—121, and Supplement, p. 24. Fifty-three documents from the Archives of Hamburgh, from

1350—1561, are also printed in full in Appendix C, p. 1—142.

Virgin and Child occupies an entire page ; the features of both have, however, as it seemed to me, been retouched, but by a very skilful artist. A German MS., of the end of the fourteenth century, of folio size, has many grand illuminations, and another thick volume, an historical MS., has very numerous illuminations in the style of the woodcuts of the Nuremberg Chronicle, many of which are very deserving of being published. One of the old MSS. in this collection owes its chief interest to an ivory carving on the cover, the design of which has hitherto perplexed antiquaries. It measures 5 inches by 4, and contains a representation of an angel standing with expanded wings, the right hand holding a spear, which is thrust into the chest of a man kneeling on one knee, the hair of whose head is seized by the left hand of the angel. The right hand of the victim holds a short drawn sword, and his left hand is raised and open. Over him stands a third figure in a scaly coat with long sleeves. These three figures occupy the whole of the ivory. The chief librarian, for whose attention I have to express my best thanks, furnished me with a cast of this very curious ivory, which I should consider as not later than the tenth century, and possibly of Byzantine origin. He informed me that a dissertation upon it had appeared in V. Quast, *Zeitschrift für christliche Archaeologie*, 1857. Heft 1.



After travelling from Hamburgh to Kiel by railroad, and from Kiel to Korsar by steamboat, the road took us thence

to Roeskilde (on the way to Copenhagen), a town of moderate size, formerly the capital of Denmark and the residence of the Danish kings. It contained not fewer than twenty-seven churches, besides monasteries; the cathedral and one church, St. Mary's, now alone remain. The cathedral is the most important monument, not only of the town itself, but also of this part of Denmark, of which, indeed, it is the mother church. Its interest is, moreover, enhanced to the English archaeologist from the circumstance of its having been erected in the eleventh century by Bishop William, an Englishman (as many of the clergy of Denmark at that time were), Chancellor and Confessor to Canute the Great, whose memory is held in the greatest veneration in Denmark, and of whom various relics are still preserved with pious care. The cathedral was nearly finished when Bishop William died on the 8th May, 1074 or 1076, in the forest of Topshoi, near Ringsted, to which place he had gone to meet the funeral procession of King Svend (or Sweyn) Estridsen.

The Chapel of the Three Kings on the south side of the cathedral was built between 1462 and 1464, and that of Frederick IV., also on the south side, between 1772 and 1825. The latter contains the splendid monument of Queen Louisa, daughter of George II. of England, who died in 1751. The chapel of Christian IV., on the north side, was built in 1615. The altar-piece is a magnificently carved work in oak, highly gilt and colored, containing a series of carvings illustrative of the life of our Saviour; it was originally brought from the chapel of Frederiksborg Palace. The style of its execution refers it to the early part of the sixteenth century. The stalls, twenty-one on each side, of oak beautifully carved, were placed there by Bishop Jens Andersen in 1420; above these are scenes of Scripture history, in carved work, often of ludicrous design, in which knights and priests are clothed in the latest Middle-age costume, and courtiers are clad in dresses as described in ancient Scandinavian ballads.

Behind the altar Queen Margaret, the Semiramis of the North, lies entombed in a marble sarcophagus, erected by Erik, King of Pomerania, in 1423, and this is the oldest well authenticated royal monument in the church.

The painting on the south-west pier of the choir is said to represent the founder, Bishop William. Below are

inscribed the words "WILHELMUS EPISCOPUS ROSKELDENSIS." Before the aperture to the burial-place in the pillar is placed a slab of blue sandstone, between which and the wall is a crevice, through which the bones within may be seen. Some of these bones were, as it is stated, extracted by certain naval officers during the time that Copenhagen was in possession of the English in 1807, and they were carried off as relics. Under a simple stone in the north entrance to the chancel lie the remains of Saxo Grammaticus, and near to it on the wall is a tablet with his epitaph in Latin verse. On the stone sill of the door, at the south side of the cathedral, is still shown the print of Bishop William's foot, when standing on that spot he opposed the entrance of Svend Estridsen, and thundered forth the sentence of excommunication against the king for having desecrated the Church with innocent blood. A remarkable monument in the sacristy of the cathedral is worthy of notice ; it represents a man with a padlock on his mouth, portraying, as it is stated, Meister Jens Henriksen, Prior of the Hospital in Roeskilde, who treacherously revealed to the king the amount of the riches of his monastery, for which foul betrayal his memory was thus ignominiously punished by his brethren.

The interior of the cathedral has recently undergone considerable reparations and decoration, in which, as according with the general style of the eastern part of the church, the Byzantine style of ornamentation has been adopted.

I am indebted to the Rev. R. H. Codrington, Fellow of Wadham College, who has carefully investigated the history and architectural peculiarities of this remarkable structure, for the following interesting particulars.

"The church of Roeskilde is decidedly the most interesting in Denmark ; as it is also the largest and the principal cathedral in the country. It stands upon a slight elevation near the shore of the Fiord, which takes its name from the town.

"The founder of the church was Bishop William, an Englishman, who died when only a part of the building was finished, and was buried in the northern pier at the entrance to the choir. King Svend Estridsen, whose body was on its way to Roeskilde when the bishop died, found a tomb in the opposite pier. The building was completed by Bishop William's successor towards the end of the eleventh century.

According to the popular account, the church of Bishop William is that which still exists, and in proof of it, the bones of the bishop were, till the occupation of this part of Denmark by the English in 1807, exhibited to the curious by means of an accidental opening in the masonry of his singular resting-place. But the style of the architecture enforces the conclusion that the account is the more correct which places the building of the present church in the latter half of the twelfth century. The church, as then erected, consists of a long nave, with a short apsidal choir, and transepts of no greater projection than the aisle, which, running round the choir and nave, terminates in towers at its two western extremities. The original ground-plan of the cathedral, therefore, was a narrow oblong with a semi-circular termination; and the towers were doubtless crowned with spires.

“The nave has seven bays. The seventh is of only half the width of the rest, from the intersection of the transept; to the east of which one bay reaches to the apse. The choir is prolonged into the transept. The windows of the clerestory are quite small. Each bay of the aisles, except those filled by the towers and those of the choir, are marked externally by gables. Within each gable is a triplet, and underneath, in the nave a single smaller window; in the choir a principal entrance. The triforium of the apse consists of a remarkably large and handsome arcade of five bays, and is the most striking part of the interior. The choir is raised considerably above the level of the nave and aisles, and is adorned with a very complete and beautiful set of stalls in wood. A very elaborate series of carvings, representing the legend of a saint, with an inscription setting forth that the work was done by order of Queen Margaret, runs above the stalls; of which two, returned, at the west of the choir, are surmounted by lofty and handsome canopies. The reredos behind the altar consists of an immense and splendid triptych, carved and gilt. The space behind the altar, which now stands in the chord of the apse, is filled with tombs, among which is to be noticed that of Queen Margaret, erected in 1423. The vaults beneath contain many royal coffins. The aisle surrounding the choir contains some interesting specimens of wood-carving in the furniture of a bishop's court. The interior is coloured throughout, in an intended



Roeskilde Domkirche. The Cathedral of Roeskilde, in Denmark.

restoration of the original decorations. Every arch and window in the original work is round ; the piers of the nave massive ; the centre window of each transept very high and narrow ; and the triplets in the aisle-gables, large and light. The most striking portion of the exterior is the transept, of which the buttresses running up to the gable form three panels, and in these the windows are again recessed.

"To this, which may safely be taken as the original fabric, has been added, a wooden spire on the intersection of nave and transept roof, also two spires upon the towers, lofty and slender, but with a wide and shallow broaching. From the southern side of the church projects a modern mausoleum, crowned with a shallow dome, and used for the burial of the later Danish kings ; and on the northern side, a chapel of later pointed work, altered by Christian IV. at the beginning of the seventeenth century, and adorned, externally, with a façade in the most florid style of that time. The original paintings remain within this chapel, unrestored, though incomplete. The ironwork of the entrance-gate is very remarkable and original in style ; it was, in fact, of the work of King Christian, whose tomb is in the vaults below the chapel. There are several lateral additions to the church, of later date, which do not demand much notice ; the sacristy, however, contains some fine woodwork. The organ, which is the most admired in Denmark, is bracketed out from the southern wall of the nave, and curiously carved and painted. A royal pew is fixed opposite to it, erected by Christian IV.

"From the extreme plainness of the style employed, there is no beauty of detail to be observed in the building ; but in the abundance and excellence of its wood carvings, and in the singularity of its ironwork, the Cathedral of Roeskilde will bear comparison with many much more famous and highly decorated churches. The dimensions are 270 feet long by 80 broad, internally."²

Several relics of much interest connected with Roeskilde are preserved in the national museum at Copenhagen. The bishop's pastoral staff of narval-bone, represented in Worsaae's *Afbildninger* (fig. 408, p. 116), was obtained from the cathe-

² A description of the Roeskilde Domkirche has been published at Copenhagen by Steen Friis, in 1851. The ground-

plan and elevation of the south side are given in Ferguson's *Handbook of Architecture*.

dral of Roeskilde. The head is a simply convoluted whorl, terminating in a dragon's head, the outstretched tongue of which is greatly elongated and knotted, ending in a fish's tail. The ornamental scroll pattern along the whorl is not carved, but simply painted and gilt.

The matrix of the seal of the cathedral is also represented by Worsaae (fig. 415, p. 119). It is of narval or walrus ivory, being one of the very few matrices known formed of such a material. This matrix is of the peculiar fashion, with chamfered edges, producing that kind of impression which has been distinguished as *scyphate*, from its resemblance to Byzantine coins so termed. It is inscribed SIGIL' S' TRINITATIS · DOM'. In the centre appears a demi-figure, probably representing St. Lucius, holding a palm branch in the right hand, in the left a book; the hair is curly in detached locks. The façade of a church appears in the back ground, with two towers, within a semilunate battlemented enclosure, probably typifying the city walls. The words LVCI' PAPA' appear in the field. I obtained a mould of this matrix. A small gold gemmed cross of the patriarchal form was also found at Roeskilde, and is represented in Worsaae's work before cited, figures 454 a. and b.

The seal of the nunnery of St. Clare in Roeskilde is described in the *Antiquarisk Tidsskrift*, 1843, p. 25. It is inscribed + ABBATISSE SORORVM STÆ CLARÆ ROSKILDENSIS.

Many of the mediæval kings of Denmark are buried in the church of Ringsted, a small town in Zealand, about fifteen miles south of Roeskilde. A very elaborate account of these royal interments has recently been published by order of the present king, illustrated with numerous engravings representing the royal monuments, coffins, and even the present appearance of the remains of the kings, enveloped in their shrouds, with the various relics which were discovered with them. The only sepulchral brass in Denmark is preserved at Ringsted; it is of a very large size, and of highly elaborate workmanship; the tabernacle-work is very beautiful; it appears to be of the end of the fifteenth century, and displays full-length figures of a king and queen: of both of these unfortunately the heads are wanting. A very careful rubbing of this brass was shown to me by the Counsellor Strong, one of the chief curators of the Royal Museum.

Of Copenhagen, as a city or as an university, it would be out of place here to speak, neither shall I allude, with one exception, to the churches, as they are all comparatively modern. The collections of objects of the fine arts are numerous and important; the series of museums are deserving of careful study, and they offer a system of distribution worthy of being followed in other far more important cities. The Royal Gallery of Paintings, occupying the upper story of the Christiansborg Palace; the "Moltkeskes Malerisamling," originally founded by Count Moltke, and since greatly increased by his son and grandson, and the collection of paintings in the Academy of Arts in the Charlottenburg Palace, are all open to the public. The Thorwaldsen Mausoleum, adjoining the king's palace, filled not only with the sculptor's own works, but with his collections of painting and sculpture, antique gems, medals, bronzes, and other works of art, ancient and modern, together with a reproduction of several of the apartments of Thorwaldsen's house as inhabited by the artist himself, with his books, pictures, working tools, unfurnished studies, &c., also constitutes an invaluable museum. The Royal Collection of Engravings is now arranged in the "Prindsens Palai," and the Royal Cabinet of Coins and Medals in the Rosenberg Palace. The "Kongelige Kunst Museum" is also now in the Prindsens Palai, but is not yet arranged or accessible to the public. It contains objects of art, especially sculpture, from the early and middle ages of various nations. Here is also now located the ethnographical Museum, one of the most important in existence, arranged in not fewer than thirty-five apartments, containing 274 glazed cases. Such a collection, made by such a small state as Denmark, and at a very small expense, puts our great national establishment to the blush. The opportunities which we have lost of obtaining the productions of many tribes, now either extinct, or altered by intercourse with Europeans, have been so numerous as to cause the greatest regret.

The classification of this noble collection is as follows:—

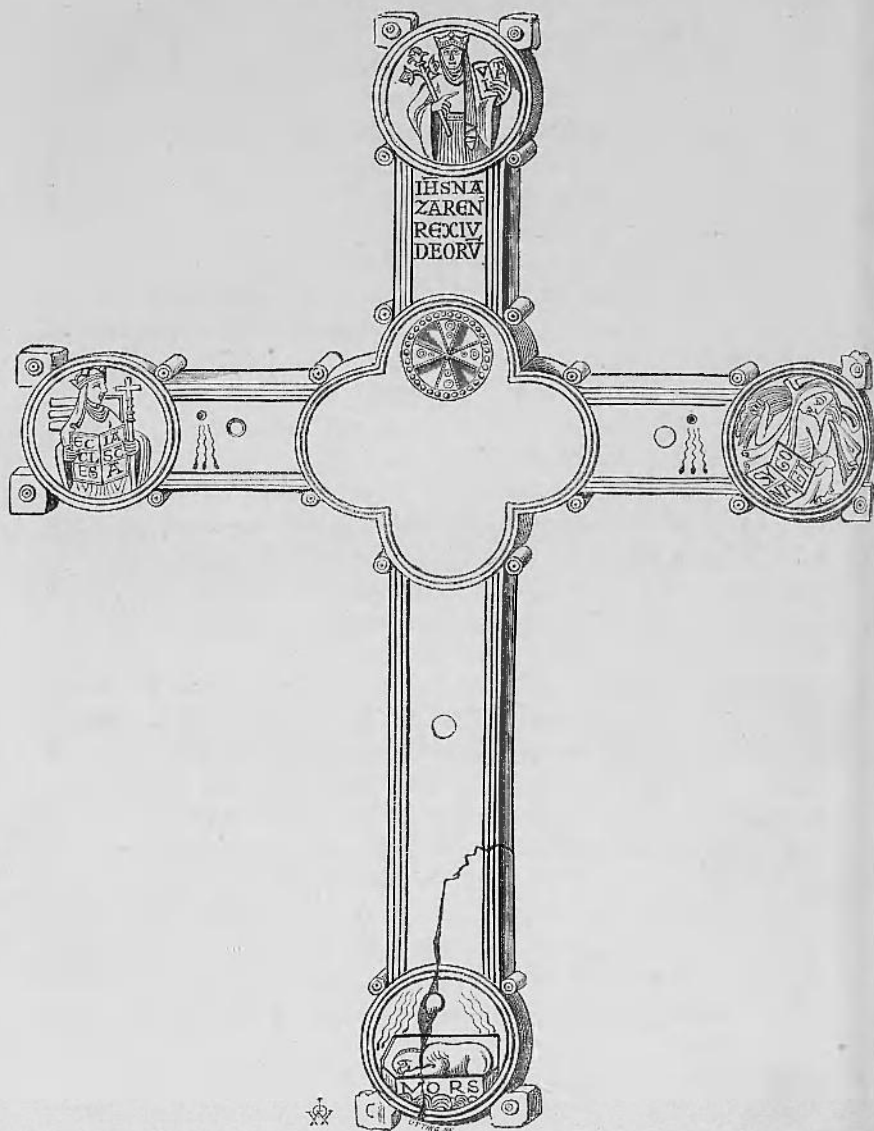
1. Nations not possessing or previous to possessing the use of metal.
2. Nations possessing the use of metal but destitute of literature.
3. Nations possessing the use of metal, and having a literature of some kind.

The small nucleus of this collection existed in the old museum attached to the royal palace, but its enormous development may be attributed to the exertions of Counsellor Thomsen, to whose untiring zeal both this and the old Nord-sagen Museum almost owe their existence.

The Historical Museum is contained in the Rosenberg Palace. Here are preserved the Regalia, a fine collection of Venetian glass, the famous silver-gilt drinking horn of Oldenberg, the silver throne of the Riddersal, many enamels, miniatures and personal relics of the sovereigns of Denmark, arranged in separate rooms according to the reigns during which they were collected.

To the English archæologist, however, the "Kongelige Museum for Nordiske Oldsager" is of the highest importance. It was instituted in 1807, but, like the Ethnographic Museum, it owes its great development to the diligence and industry of its chief curator Thomsen, a gentleman not less distinguished for his antiquarian knowledge than for his great kindness to visitors. It was with much regret that during my stay in Copenhagen I had but little communication with this gentleman, as he was under the necessity of going to Funen to receive a collection of about 2000 relics of antiquity bequeathed to the museum. Of the extent of this museum I am not able to speak precisely, as there is no printed catalogue; I believe, however, that there are 20,000 different objects. Of the nature of its contents, which occupy almost as many apartments as the Ethnographical Museum, we may, however, form an excellent idea from the volume published by Worsaae, under the title "Afbildninger fra det Kongelige Museum for Nordiske Oldsager;" a work of the highest merit, containing most scrupulously executed figures of not fewer than 459 of the most remarkable specimens in the collection.

By the kindness of Mr. Thomsen and his excellent assistants, the Kammerarden Herbst and Strunk, I was enabled to take casts of many interesting relics, especially those of ivory, as well as some of the early ecclesiastical metal relics figured in Worsaae's work. Of the former, the most important is the ivory cross of Gunhilde or Helena, the daughter of King Svend Estridsen, who died in 1076. She was grand-niece of Canute the Great.



Front of the Ivory Cross of Gunhilde or Helena, daughter of Svond Estridsen, King of Denmark, 1047—1076.

The original is in the Royal Museum at Copenhagen. Scale, one-half the original size.

The back of this cross is represented by Worsaae (fig. 393). It measures $11\frac{1}{2}$ inches by 9 inches. In the centre is the Saviour, with outstretched hands, seated on the rainbow, with four angels at the junction of the four arms of the cross. In the circle at the top of the cross is Abraham with Lazarus on his bosom, and four other figures. In the circle at the bottom is Dives tormented by demons, pointing with his finger to his outstretched tongue. In that at the end of the left arm of the cross is a group of the blessed approaching the Saviour, and a group of the damned departing from Christ occupies the end of the right arm of the cross.

The face of the cross originally displayed a figure of the crucified Saviour, now wanting; the place of the head is marked by a cruciferous nimbus, and representations of drops of blood appear where the hands had been attached. In the top circle is a female figure, crowned and holding a sceptre and a book, representing Life, whilst at the foot is a remarkable representation of Death, a weeping figure half concealed in a coffin. In the circle at the end of the left arm of the cross is a crowned female figure of the Church, holding a book and a standard; and in that on the right arm is a crouching figure of the Synagogue tearing her long disheveled hair.

This curious representation of Life and Death recalls to mind the two delineations of the same subjects, in the Cottonian Psalter (Tiberius, C. 6.), and in the Missal of Leofric in the Bodleian Library, both of about the end of the tenth century, but quite different in the treatment of these subjects.

The inscriptions upon this remarkable cross present various palæographical peculiarities: there are numerous ligatures and contractions.

On the front of the cross, over the nimbus where the head of the figure of Our Lord originally was, is the inscription *IH'S NAZAREN' REX IVDEORV'*. On the open book in the hand of the figure in the upper circle is the word *VITA*. On the book held by the figure in the circle at the Saviour's right hand is written *ECCLESIA SC'A*: on that at his left, *SYNAGOGA*. On the front of the tomb in the circle at the foot of the cross is inscribed *MORS*.

On the reverse of the cross, in the circle surrounding the enthroned figure of Our Lord, + *VIDETE* · [M]ANVS · MEAS · ET ·

PEDES MEOS·DIC'·DN'S·; and on the open book upon his knees appear Alpha and Omega, the latter having the central stroke terminating in a cross. On the scroll upon the shaft of the cross, PAT' HABRAHAM MISERERE MEI ET MITTE LAZAR' VT TINGVAT³ EXTREMV' DIGITI SVI I' AQUA' VT REFRIG . . . and upon the scroll on the upper part, FILI RECORDARE QUIA RECEPISTI BONA I' VITA TVA. Upon the scroll on the arm of the cross to the right hand of Our Lord, VENITE BENEDICTI PATRIS MEI; and on the other, DICEDITE A ME MALEDICTI I' IGNE. On the right edge of the cross, and under the right arm the following inscription may be seen, which may probably be read thus,—Qui Christum Crucifixum credunt Liutgeri memoriam orando faciant, qui me sculpserrat rogatu Helene que et Gunhilde vocatur.

Q' XP'M	CRVCIFIXV'	CRED'T	LIVTGERI	MEMO-	G	T
·R . . . OR	ANDO	FACIA'T	Q' ME	SCVLPSERAT	RO-	A
	HELENE	QVE	ET			
	GVNHILD	VOCAT'				

On the left edge and under the left arm,—

Q' ME	CERNIT	P' HELENA	MAGNI	E	ME
SVENONIS	REGIS	FILIA	XP'M	ORET	
	AD	MEMORIA	DN'ICE	A	
	PASSIO'IS	PARA	RI	FECE	T

Before the word Suenonis on the left side there appear five Runic characters representing the name of the Princess. This inscription may be thus read,—Qui me cernit pro Helena Magni Suenonis regis filia Christum oret, que me ad memoriam dominice passionis parari fecerat.

The upper portion of an abbot's pastoral staff, from Lygumskloster in Slesvig (Coll. No. 16,120), is also of ivory. It is of elegant workmanship, representing the abbot seated, at full length, in the centre of the whorl, whilst the reverse is occupied with well designed foliage, in open work, of the twelfth or thirteenth century. A portable altar consisting of a large plaque of narval-bone, measuring eight inches square, with a representation of the Saviour seated in the centre, and with the Evangelistic symbols in the four angles; the work is rude, and apparently of the fourteenth century.

Another piece of narval ivory, apparently the hilt of a sword, is covered with elegant interlacing foliage, in the

³ The Codex Brixianus (alone?) reads "intinguat."

style of the twelfth and thirteenth centuries.⁴ With the exception of one very remarkable chess-king, $4\frac{1}{4}$ inches high (represented half size by Worsaae, fig. 424), the chess pieces in this Museum are not so important as I had hoped to have found them. Several pieces of the German type (namely, with the figure on horseback, surrounded by a number of small attendants, armed with bows, or assisting the king or knight to mount his horse), are here preserved : a chess-knight, also, formed simply of a head (unarmed) and bust in tegulated armour, with a round shield and a short sword, is to be noticed (Worsaae, fig. 426), as well as a draughtsman, representing a figure strangling two dragons (Worsaae, fig. 427). A small ivory box, with a king and a bishop carved on the lid, and the sides ornamented with grotesques and foliage of the end of the thirteenth century, especially merits notice (Worsaae, fig. 420). Three interesting ivory carvings, of the thirteenth century, representing the Marys at the sepulchre, the Harrowing of Hades, and the Resurrection, exhibit great merit in the very deep undercutting of the principal figures.

There are also a number of diptychs and triptychs of the Gothic period, several of which are important works of art.⁵ Of larger carvings, the remarkable door from a church in Iceland, with its Runic inscription of the twelfth century (Worsaae, fig. 388), and the church-seat of carved wood, of a later period, with the signs of the Zodiac, and Runic and Latin inscriptions (*ibid.* fig. 42), are also worthy of note. Of these objects I obtained rubbings. Of metalwork, I was especially curious to examine the reliquary represented by Worsaae, fig. 398, as it is the only representation in his work which indicates Anglo-Saxon or Irish influence. I have now no hesitation in regarding it as a production of our own islands, most probably of Ireland. The interlaced riband patterns, forming the groundwork of the ornament, are so slightly incised, that they would scarcely have afforded any trace in a gutta percha cast. The three circles, formed of spiral lines terminating in the centre in dragons' heads, will be at once recognised as especially characteristic of Irish work.

The Royal Library, founded in 1665, now possesses about

⁴ Engraved in the "Annaler for nordisk Oldkyndighed" for 1838—1839 : fig. 4.

⁵ I may mention especially one marked B, B, 6, 17.

400,000 volumes of printed books and MSS., the latter being especially rich in Hindoo, Pali, and Zend literature, brought from India by Professor Rask.

I transcribed the only Anglo-Saxon fragment existing in this collection. This, with my notes of several volumes of Irish literature, and also of two Scandinavian MSS., pointed out to me by the very obliging head librarian as the most valuable, will be found appended to this memoir.

Of illuminated MSS., the most important to English archaeologists is a copy of the Gospels, evidently executed in England about the close of the tenth century, and forming part of the old Danish Royal Collection, No. 10. It is of a large folio size, having the Eusebian Canons at the commencement followed by the Gospel of St. Matthew, commencing with a grand "LIBER generationis" in the style of the Canute Gospels in the British Museum (copied in my *Palæographia Sacra Pictoria*). Opposite this page is a representation of St. Matthew, which the Anglo-Saxon artist has evidently copied from the remarkable figure of that Evangelist in the Gospels of St. Cuthbert (MS. Cotton. Nero, C. 4); the figures of the saint with the attendant angel and drapery, and with a man's head and hand peeping out, being copied in the same manner as the artist of the Anglo-Saxon copy of Aratus illustrated by Ottley, had copied (with a modification) the earlier drawings which that author thought were of the third century. The figure of St. Luke does not exhibit any peculiarity, and those of St. Mark and St. John are wanting.

The old Royal Collection also contains a Greek MS. of the tenth century, of parts of the Old Testament,⁶ having a magnificent illumination of Solomon seated on his throne, with an attendant, as fine a work of art as those of the Paris Psalter. Other illuminated MSS. worthy of notice are, a folio Psalter (Thotten Coll. No. 143), of the end of the twelfth century, with large and fine illuminations at the commencement, and many beautiful initial letters. Also a copy of the Gospels (Old Roy. Coll. No. 1325), a small quarto volume of the end of the ninth century, with diminutive rude figures of the Evangelists.

The University Library is arranged in a spacious room

⁶ This volume is of folio size, marked No. 6.

over the Trinity Church. It contains about 100,000 volumes, its principal treasure in MSS. being the Icelandic Collection. These MSS. are numerous, and many of them have already been printed, or are in course of publication. None of them are, however, earlier than the end of the thirteenth, or beginning of the fourteenth century, and many are much later. The most important of these were kindly exhibited to me by Mr. Gundorff, the learned librarian of the University, and none of them contained illuminations of any importance. An early Bestiarium in the Arnæ-Magnæan collection, and some other MSS., however, are ornamented with paintings, but I did not see them.

The singular tower of the Church of the Trinity is circular, having a central column supporting a spiral inclined paved way, sufficiently wide to allow a carriage and four to be driven to the top, an elevation of not less than 115 feet. On the inner walls of this inclined way are affixed a number of Runic stones with inscriptions, early coffins and other lapidary monuments, which have been described in the *Antiquariske Annaler*, 4 vols. 1820. Of several of the most important of these inscriptions I made rubbings. On the outside of the east end of the church there are placed three other still larger stones, with longer Runic inscriptions, together with a curious and rude early stone carving, apparently part of a coffin, having on one of its sides a figure on horseback, in front of which stands an archer with bow and arrow, and behind the horse is a figure of a standing angel. At the end of the stone is sculptured a standing figure.

The reader will by this time be doubtless of opinion, that Copenhagen must be regarded by the archaeologist as one of the most interesting cities in the world.

(To be continued.)

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THE Baltic being only twenty miles broad at Copenhagen, and constant communication by steam-vessels taking place with Malmoe on the opposite coast of Sweden, I took the opportunity of visiting Lund, about ten miles inland, to the east of Malmoe, with the purpose of renewing acquaintance with several of the professors of Natural History in that university. The cathedral of Lund, the mother church of the south of Sweden, had also claims on my attention, having, like that of Roeskilde, been founded by Englishmen in the early part of the eleventh century,² and being one of the most remarkable structures in the north of Europe.

The cathedral is a noble, regular-built structure, consisting of nave, aisles, transepts, a choir with a rounded apse, and a crypt. The west front presents, in the central portion, a fine deeply-recessed door, and a large three-light window, and is flanked by two large quadrangular towers, with small octagonal turrets. These towers, as well as all the other parts of the church, are supported by gigantic plain buttresses. The southern tower is very plain, but the northern is ornamented, above the height of the clerestory windows, with an arcade of rounded arches, each arch inclosing three smaller arches. The southern transept is in course of being rebuilt. The

¹ Continued from page 145.

² "Konung Sven Tveskagg satte omkring år 1000 Godebald från England till lärare i Skane, hvilken afven predikade i Sverige och Norrige." Adamus Brem. Hist. Eccl. lib. ii. cap. 29. "Knut den Store medtog nagra år derefter Bernard från samma land och förordnade honom till Biskop i Lund." Ib. lib. ii. cap. 38. "Saxo Säger, att denne sednare fatt sitt hvilorum i Lunds kraftskyrka. Ehuru man icke kunnat med visshet bestämma

nar Godebald och Bernard kommit till Skane och ehuru de val omnämnas i Lunds minnesbok sasom Biskopar med det tillägg att Henrik varit var Kyrkas förste Biskop;" Necrolog. Lundense, xii. Kal. Sept. "Ha dock flere äldre och nyare författare trott sig veta, mahanda af detta Saxos yttrande, att Lunds Kathedral blifvit anlaggd 1011 eller 1012." Brunius Nordens Äldsta Metropolitan Kyrka, p. 27.

eastern extremity of the choir is ornamented externally with three rows of rounded arches, the upper row consisting of arches of smaller size, the wall behind them being recessed, and its summit above them ornamented with small triangular elevations, with a gargoyle between each, symbolising, as it is said, the crown of thorns. The crypt is of remarkable size, extending under the transepts as well as the choir, and supported by very numerous short, thick, columns, occasionally ornamented with spiral or zigzag carving, and with plain cushion capitals, supporting rounded arches ; at the eastern extremity is an old stone altar, with a cross at each angle of the upper slab, the central cross completing the symbolical allusion to the five wounds of our Lord having been defaced. Within this crypt is a well of the purest water, highly prized ; it is surrounded by a tall stone coping, with carved busts on two of the sides, whilst on the third is the representation of a lamb preyed upon by a gigantic louse, chained, symbolising, as we were informed, Christianity attacked by Paganism. Two of the columns in this crypt are sculptured, one with a large figure of a man standing, clasping the column with his arms ; the other with a woman, crouching down and holding an infant at her breast ; cords appear round the shaft. These figures are said to represent a pagan, who, with his wife and child, attempted to shake down the edifice, like Samson among the Philistines, and who became petrified on the spot ! Here are two interesting monuments, the oldest being a deeply-incised coffin-lid, with the effigy of Bishop Hermann, who died in the eleventh century ; the other is an altar-tomb, the memorial of the last Roman Catholic Bishop, Berger, whose effigy lies on the top of the tomb.

The high altar, owing to the height of the crypt, is considerably elevated, and it is placed at some distance from the extremity of the apse, having as a reredos a wooden triptych consisting of thirty-two small Gothic niches with saints, and two larger niches in the centre, making thirty-six in all.

Two large bronze columns, each supporting an angel, the bases resting on bronze lions, are placed at the entrance of the choir. During the repairs, the north transept temporarily contained a number of curiously carved stalls with rich canopies, exhibiting a remarkable mixture of Gothic and Lombardic work, with representations of scenes from

Scripture history. In the middle of the east side of the north transept is a very curious double arch with elaborate Lombardic ornaments over a deep recess, in which is placed a gigantic brass candlestick, with seven lights in a row, and with the emblems of the four evangelists beneath. On the west side of this transept, also, facing this arch, there is a smaller one, the side columns of which rest upon animals. The capitals of many of the columns are very elaborately carved with Lombardic ornaments. Near the western entrance is to be seen a singular, tall, wooden box on a pedestal, much ornamented with Gothic carving and coloured, nearly nine feet high. This appears to have been a receptacle for relics. There is a very large incised effigy of a bishop, near the south-west entrance, and in the south aisle are many tombstones deeply carved in relief, but much worn. The base of one of the columns on the north side of the western door is carved, and bears a Runic inscription, and also one in Roman letters. The whole interior of the church has been painted, but, with the exception of a few outlines, showing the designs of some of the pictures, the colouring is now effaced. Near the eastern extremity of the north aisle is a very fine doorway, seven times recessed, and ornamented with the usual Norman patterns.

The thriving town of Malmoe has a fine square, with several most remarkable houses, apparently of the sixteenth century; the tall gables facing the streets are profusely ornamented, and cut into numerous steps, reaching to the summit. The church appears to be of the same age; the floor is covered with a great number of deeply incised sepulchral slabs with full-length figures; one, more remarkable than the rest, is a good counterpart of the figure of the Burgher in the Dance of Death, the defunct being attended by a full-length skeleton.

In its Archæological Museums, Berlin has recently undergone the same important changes as Copenhagen. Thus, the Kunst Kammer and the Historical Museum were, until lately, kept in the Royal Schloss; the Egyptian Museum in the Montbijou Palace; the paintings and classical sculptures in the new Museum. All these collections have now been brought together, a large building having been added at the rear of the new Museum. Berlin, therefore, can now boast

of having her fine-art treasures properly arranged in relation to each other in such a manner as it were greatly to be hoped may also be effected in respect to our own scattered collections. Although completely arranged, the Kunst Kammer, with its rich collection of carvings in wood, ivory, and amber, specimens of majolica, Limoges enamels, architectural models, fine armour, and numerous other treasures, is not yet open to the public. We were, however, indebted to the courtesy of Dr. Waagen for an opportunity of inspecting it, as well as for an introduction to Herr Hotho, the talented keeper of the engravings and drawings.³

At the Kunst Kammer, rich as it is in original works of art, casts are not excluded, and two or three of the rooms at the entrance to the new portion of the building are occupied with copies of important works of art, similar to those in our Crystal Palace, and at the South Kensington Museum. The amount of instruction to be obtained from such a collection, placed in juxta-position with originals of a similar character, cannot be too highly appreciated. Among the ivory carvings I was pleased to see the originals of many interesting pieces, of which I had previously received casts through the kindness of Herr Dielitz ; many of these have been incorporated in the collections supplied by the Arundel Society. The museum possesses many other pieces apparently inedited, including a valuable Byzantine ivory, inscribed with uncial letters, and a perfect consular diptych, each of the two leaves having the bust of the consul in a circle in the centre, with scrolls and foliage above and below ; above the upper foliage are three small medallions, the middle one having a bust of Christ, and the side medallions crowned heads, representing Rome and Byzantium. As nearly as I could decipher the inscriptions, they are as follows :—

FL MARPITR THEODOR VALENT—
RUST RORAI DCERITI IUST
VS NIC DOM FI CONS ORD.

By the kindness of Dr. Pertz, the chief librarian of the

³ I carefully examined the Berlin copy of the great work on illuminated MSS. by Count Bastard, and was surprised to find that it contained a number of plates of miniatures from Carolingian MSS., which are wanting in the copies in the

British Museum, the Bodleian, and the Duke of Hamilton's library. Their place in those copies is supplied by a series of plates of palæography, which are not found in the Berlin copy.

Royal Library, and his son, I was enabled to examine some of the most precious manuscripts contained in that rich collection. From the information afforded by these gentlemen, it does not appear that the library possesses any MSS. in the Anglo-Saxon or Irish languages. There is, however, a beautifully written copy of the Pauline Epistles in old Anglo-Saxon characters, similar to those traditionally said to have been written by Bede himself, and a small copy of the Latin Gospels in a later Anglo-Saxon hand. Neither of these possesses any ornamental details. The Codex Wittechindeus, a manuscript of the ninth century, traditionally recorded as having been given by Charlemagne to the Saxon chief Wittikind on his conversion to Christianity, is a fine Carlovingian MS. of large quarto size, with large and rather coarse paintings of the Evangelists, and initial title pages, having the centre of each painted purple, in the style of the second class of Charles the Bald's MSS. of the gospels. The cover of this volume is, however, more interesting, as there are inserted in the front of it four perforated ivory carvings, executed by the remarkable artist whose peculiar treatment is seen in the piece representing the raising of the dead youth by the Saviour, in the Maskell Collection now in the British Museum; and that of the woman taken in adultery, in the Pulszky collection. These four carvings represent Christ with St. Peter and St. Paul; the raising of Lazarus; the feeding of the five thousand; and Christ seated in the Temple, with the inscription, "Fili quid fecisti no(bis)."

A *liber sacramentorum* of Pope Gregory, of the tenth century, has also interesting ivories affixed to its binding, representing St. Gregory, St. Ambrose, St. Augustine, and St. Jerome, in a Lombardic style of art. Of these I had previously received casts from Darmstadt. A copy of the gospels, of the tenth century, has ivory carvings on the cover, representing scenes of the life of Christ. Another volume, of a narrow, oblong form, containing the life of S. Ludgerus, written in the eleventh century and adorned with paintings, brought from the Paulinisch Library of Munster, is enclosed within a fine consular diptych, each side displaying a full-length figure of the consul seated with attendants; one leaf inscribed RVFIVS PROBIANVS VC, the other VICARIVS VRBIS ROMÆ, and also PROBIANE FLOREAS. As two consuls of the name of Probianus are recorded, in the years 377 and 416, it is not

certain which of the two is commemorated.⁴ A volume of the Psalms with Prayers, of small quarto size, is remarkable for the two ornamented title-pages, and a multitude of initial letters, partaking of an interlaced Anglo-Saxon character, but presenting a very different general effect, having much gold in the decorations. Its interest is increased by an inscription forming part of the title-page, written syllabically as follows:—HLV DO WI CO RE GI VI TA SA LVS FE LI CI TAS PERPES (Hludowico Regi vita, salus, felicitas perpes), proving that it is coeval with Louis, son of Charlemagne, who was crowned by Pope Adrian at Rome King of Aquitaine, in 781, and became Emperor in 814.⁵

The formation of a small, but very interesting Museum has been commenced by Dr. Piper, attached to the University of Berlin, and intended as an illustration of Ecclesiastical history and Christian art. Here have been brought together a number of very valuable casts of early sculptures from the Catacombs, sculptured ivories, metal carvings, and drawings, not only of Christian subjects, but also of such Pagan works as bear any analogous relation to them, and also drawings and models of early Christian Churches, &c. That this museum has been formed within a few years by the exertions of one man is sufficient praise, both of himself and the system by which he has been enabled to carry out so excellent a project—one worthy of adoption in our own universities.

Of Potsdam it will only be necessary to mention a new church recently completed by direction of the King of Prussia, and dedicated to the God of Peace. It is at the entrance to the Sans Souci Gardens, and is built in the form of an ancient basilica; the apse is ornamented with an original Mosaic brought from the Venetian island St. Cipriano, near Murano, representing the Saviour in the centre, with the Virgin and St. John Baptist, attended by St. Peter, St. Cyprian, and the Archangels Michael and Raphael. St. Cyprian is represented as a bishop, with a low mitre, chasuble, and pallium. The background is gold. Adjoining the church is a high square campanile, and a cloister, uniting the church with the Sans Souci Gardens, has its walls decorated with several

⁴ Salig. De. dipt. vet. p. 6, 7. Schwarz de vetust. dipt. p. 7, 8. A Latin missal of the tenth century, with ivory carvings of the Saviour and St. Gregory, and an evangelistarium of the tenth century, with a Byzantine ivory carving of Christ,

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the Virgin, and St. John, with two archangels above, must also be mentioned.

⁵ Full descriptions of these interesting MSS. will be found in Wilken's Geschichte der Königlichen Bibliothek zu Berlin. 8vo. Berlin, 1828.

curious Byzantine bas-reliefs, chiefly of peacocks or doves, in pairs, drinking from vases.

Our stay at Magdeburg and Brunswick was too short to allow us to investigate the archaeological treasures of these cities. We however visited the cathedral of Magdeburg, portions of which were built by Otho I. (A.D. 912—974), whose tomb, with that of his wife, the Anglo-Saxon princess Editha,⁶ granddaughter of Alfred the Great, with their full-length seated statues, is preserved in one of the small chapels. An excellent representation of both effigies, apparently of fourteenth century work, is given by Hefner.⁷ Romanesque capitals, with arches exhibiting the dog-tooth pattern, occur in the older portions of this fine church.

The Royal Museum of Brunswick contains a fine collection of antiquities both classical and mediæval, with a number of ivory carvings, specimens of majolica and enamels, as well as a few fine MSS. Among the latter, a copy of the Gospels, a MS. of the eleventh century, is worthy of notice, and also other MSS. with rich gold and ivory covers. Among the ivories is a casket of considerable interest, being carved with the remarkable Irish ornaments so peculiar to our islands previous to the Norman Conquest.

The Cathedral, a structure in the Norman style of the twelfth century, contains many interesting relics. Here is buried Matilda, sister of Richard Cœur de Lion, with her husband, Henry the Lion; their effigies are to be seen in the central aisle. A candlestick, in the Byzantine style, made for King Henry, and various objects brought by him from Palestine and Constantinople, are here preserved, including a bronze Byzantine lion, as well as the ivory horn and the pipe of St. Blaize.

The fame of the Royal "Silber Kammer" of Hanover induced us to stop at that capital, in which the most remarkable mediæval street architecture is to be seen in close conjunction with handsome rows of modern buildings. The Rathhaus is a very remarkable and ancient brick building, with curious decorations composed of ornamental and variously coloured bricks. The house formerly occupied by Leibnitz is still shown, and it is one of the most striking and quaint in its gables and carvings. On the outside of one of the churches

⁶ The inscription on this tomb was published by the Rev. Edward Kerrich,

F.S.A. Gent, Mag. vol. ci. p. 195.
⁷ Trachtenbuch, pl. 73.

we noticed that many sculptured stones were built into the outside of the walls open to the street. We found the Royal Library in complete disorder, and could obtain no information in regard to any ancient or illuminated MSS. The Museum is in the newly built portion of the city near the railway station. It contains a small collection, illustrative of natural history, a few paintings, casts of sculpture, a small mediæval series, and another room devoted to the large collection of early antiquities formed and arranged by our lamented friend Kemble, whose loss is here deplored even more than among ourselves. Here I saw some of the casts of English and Irish objects, coloured by his own hand, and which he had exhibited and described at the meetings of the Institute.

By the courtesy of Herr Teichmann, Ober-Hof-Commissair of the King, I obtained admission to the "Reliquien Kabinet" attached to the Palace Chapel. Here has been collected together from the ancient churches and monasteries in Hanover an assemblage of relics and reliquaries of great interest. Of reliquaries in the shape of arms there are, for example, as many as thirteen; the chalices, monstrances, and other objects of that class, are equally numerous. One reliquary, in the shape of the temple at Jerusalem, with a circular dome and four equal-sized arms, is enriched all round with enamels and ivory statuettes. Another reliquary has an early ivory carving on its cover, with a representation of the miracle of water turned into wine, forming two compartments; the proportions of the figures are very slender, and the work is much undercut. Another cover of a MS. is enriched with two Byzantine ivories, one representing the Crucifixion, with St. John and the Virgin, and two angels, at the sides of the Cross; the other the Deposition from the Cross. A remarkable MS. of the Gospels, of octavo size, written at the beginning of the eleventh century by an English scribe, apparently of the school of St. Ethelwold, contains miniatures illuminated and ornamented in the style of the MS. of the Gospels, traditionally stated to have belonged to Canute (British Museum, Cott. MS. Caligula, A. 7). It has the following contemporary inscription at the end:—

PRO SCRIPTORE PRECEM NE TEMPNAS FUNDERE FRATER
LIBRVM ISTVM MONACHVS SCRIPSIT EADVVIVS COGNOM=
ENTO BASAN. SIT ILLI LONGA SALVS. VALE
SERVVS. D'I N' ET MEMOR ESTO MEI.

Among the relics are preserved numerous small pieces of embroidery and other decorated stuffs, of very ancient date, used originally for enveloping relics, &c. Some of these have been delineated in Bock's valuable work on ecclesiastical vestments.⁸

At Dusseldorf we were disappointed in not seeing the famous collection of drawings and paintings by the old masters, it being "ferien Zeit" at the time of our visit ; but the "Museum Ramboux" claimed our especial attention. This is a collection of 248 most carefully executed copies of Christian paintings in Italy, from the earliest period to the middle of the sixteenth century, arranged in three saloons. It has been lately presented by the King of Prussia to the Academy of Dusseldorf. Here are carefully reduced copies of the famous Ravenna mosaics of Justinian and Theodora, with several others equally important, executed at the same time and place ; also, a drawing of the ivory sculpture of St. John the Baptist and the four Evangelists, carved on the Archiepiscopal throne at Ravenna. All the larger paintings and mosaics are reduced in size, and the whole forms one of the most instructive series of illustrations of ancient art which can be found in any country.

On the outside of the great Church of St. Andrew is a very large and finely executed Calvary, beneath which is the following inscription :—

EFFIGIEM CHRISTI DUM TRANSIS SEMPER HONORA,
NON TAMEN EFFIGIEM SED QUEM DESIGNAT ADORA.

In the Church of Xanten, near Cleves, are preserved three ancient ivory carvings. One of these contains a figure of Ulysses. I only became aware of their existence after my arrival in Holland, otherwise I should have been tempted to have gone out of the beaten track to inspect them. I have, however, the promise of casts from these curious examples. At Arnheim, in the Public Library, I am informed that there is an interesting religious diptych of ivory attached to a MS. of the eleventh or twelfth century. At the Hague, also, there are two or three MSS. with ivory carvings affixed to their covers.

At Utrecht there is a museum of considerable extent in the Stadthouse. It is rich in small Roman relics, and my

⁸ Geschichte der Liturgischen Gewände des Mittelalters. 8vo. Bonn.

fellow traveller, Professor Stark of Heidelberg, pointed out some interesting mythological details. There are also some Christian inscriptions and mutilated stone carvings. It was in the library that the great antiquarian treasure of Utrecht was found, consisting of a MS. of the Psalms, which ought to be preserved in the British Museum, as it belonged to Sir Robert Cotton, and formed part of his library. How it reached Utrecht is not known. It is an excellently preserved vellum MS., containing the whole of the Psalms, with the Apocryphal Psalm, "Pusillus eram," the Canticles, and Credo, followed by a fragment of the Gospel of St. Matthew, of the same size. The Psalms are written throughout in triple columns on each page in Roman rustic capitals, very similar in size to those of the celebrated Virgil of the Vatican,⁹ but with as much elegance in the letters as in the Paris Prudentius.¹ In this respect a date not more recent than the sixth or seventh century ought to be assigned to the MS., but the initial letter of the first Psalm is a large golden uncial B, ornamented in the genuine interlaced Saxon style. Moreover, each Psalm is illustrated with an elaborate pen-and-ink drawing, running entirely across the page, in which the subjects are treated exactly in the same manner as in the Harleian Psalter, No. 603, a MS. of the end of the tenth century; in the Cambridge Psalter of Eadwine, a work of the twelfth century; in another early copy of the Psalter, which I am informed is in Lord Ashburnham's Library; and in the Paris MS. Suppl. Latin. 1194, date *circa* A.D. 1250. I made careful copies of many of these drawings, and others have been sent to the British Museum.² I copied, for sake of comparison, the illustration of Psalm 54, of which I had published the corresponding subject from the Eadwine Psalter in my "Palæographia Sacra." These I found identical; so also that of Psalm 149, in which the figure of the organ agrees with that given by Strutt from the Eadwine

⁹ Nouveau Traité de Diplomatique, tom. iii. p. 50, pl. 35, fig. iii. 2.

¹ *Ibid.* fig. viii.

² A description of one of these drawings may be given with the view of future reference to other early illustrated MSS. of the Psalms.—Illustration of the 1st Psalm, fol. 1, v. In the upper part of the page is a classical representation of the sun in a circle with the crescent, moon, and stars. Beneath the sun is David seated, writing in front of a circu-

lar temple with a rather flattened dome; he is prompted by an angel. Under the moon the Psalmist is represented as a king seated between two pillars, holding a sword in his right hand. Below, on the left hand, is a flowing river with a tree on its bank covered with fruit, and a man seated on the ground near its trunk; a winged head in the centre is blowing towards the right hand, where winged devils hook a number of figures into the mouth of hell.

Psalter.³ Others also equally agreed with those in the Harleian Psalter. At the same time there are many entire drawings which are either wanting in the Harleian MS., or only very rudely indicated, and from some of these I have copied various details, which are so beautiful in their execution, and so classical in their style and subject, that one is tempted to believe that this must have been the original from which not only the Harleian, but also the later Eadwine, Psalters were copied. One peculiarity I observed with respect to these drawings which is worthy of note. Spaces were left by the scribe across the whole page, cutting through the triple columns of text, for the insertion of the drawings by the artist, and in several instances the space was not sufficient, the drawings running close to, or even upon, the line of text below. From this fact I infer that the drawings even in this Utrecht Psalter were copied from some earlier MS., and that they were not composed expressly to fill up the spaces which had been left for them. A facsimile is here given of two lines of the text (see woodcut, fig. 1), and also of a few of the details. Here is a wonderfully effective little sketch of Atlas (fig. 2), followed by two very quaint representations of the Sun and Moon (fig. 3, 4), and an admirable classical figure of a river god (fig. 5). Another drawing represents a warrior in his Phrygian cap, holding his sword in its banded scabbard (fig. 6). I also copied a spirited sketch of a kind of circular tread-mill (fig. 7). Cahier and Martin mention a similar subject in the Paris MS. Suppl. Latin, 1194, where the four men push the machine round, "*comme feraient des écoliers qui se piquent au jeu, ou des forçats qui presse l'argousin*;" this is given in illustration of the Psalm x., v. 9, "*In circuitu impij ambulat.*" The representation of Hades (fig. 8) is quite infernal in its grand conception,⁴ which our friend George Scharf ought to have seen before he published his excellent memoir in the *Archæologia* (vol. xxxvi. p. 370), on representations of the Last Judgment.

What then is the date of this MS.? Supposing the drawings to be later additions by an Anglo-Saxon artist copying from an early classic series of drawings, we should have no difficulty in referring the text to the fifth or sixth

³ Horda, pl. 33, fig. 12.

⁴ A nearly identical drawing of this subject occurs in the Harleian MS., illus-

trating Psalm cii., v. 10, and has been given by Messrs. Cahier and Martin; *Mélanges Arch.* i. pl. 45, f. A.

LAUDENINOMENELUSIN CHORO·INIYMPANO

Fig. 1.



ATLAS

Fig. 2.



SOL

Fig. 3.



LVNA

Fig. 4.



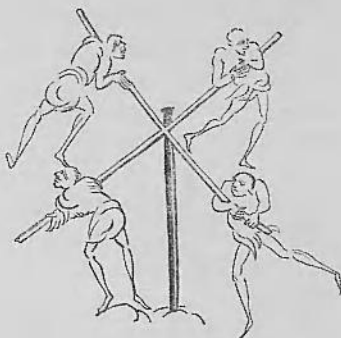
A WARRIOR

Fig. 6.



AQVARIVS

Fig. 5.



A ROUNDABOUT

Fig. 7.



HADES

Fig. 8.

Fac-similes of Drawings in the Manuscript Psalter in the Library at Utrecht,
formerly in Sir Robert Cotton's Library.

century. The initial of the first Psalm, however, precludes us from assigning it to so early a date, and would bring it to the seventh or eighth at the earliest, ranging it with the Psalter, so called, of St. Augustine, in the Cottonian Library. (Vespasian, A. 1.) In this case the drawings may have been added in the ninth or tenth century.⁵

At the end of the Psalter are, however, bound up a few leaves of a grand copy of the Gospels, the date of which is almost as difficult to fix as that of the Psalter, the text being written throughout in fine uncials, very similar to those of the Paris Prudentius,⁶ whilst the first word, LIBER, is written in large square golden Roman capitals, on which I found traces of ornament just as upon the gold on some of the capitals of the Psalter of St. Augustine. The title-page also, and inscriptions, INCIP IN NOMINE DNI NI IHU XPI EUANGELIA—NUMERO IIII—SEC MATTHAEUM—SEC MARCUM—SEC LUCAN (*sic*)—SEC IOHANNEM—are written in eight lines, in uncials even larger than those of the Psalter of St. Germain des Pres, but enclosed within an ornamental circle with an interlaced pattern, in the interstices of which is inscribed +ΑΓΙΑ ΜΑΡΙΑ ΒΟΗΘΗΠΟΤΩ ΓΡΑΨΑΝΤΙ.

Hence I think that we have now sufficient evidence that soon after the settlement of the followers of St. Augustine, there must have been established a *scriptorium*, where some of the most beautiful manuscripts were written in the purest uncial or rustic capitals, but decorated with initials in the Anglo-Saxon or Irish style. Of such MSS. we can now record—

1. The Purple Gospels at Stockholm, written in very large uncials, but with illuminated title-pages with pure Anglo-Saxon ornaments, and grand figures of the Evangelists in a mixed classical and Anglo-Saxon style.

2. The Utrecht Gospels, described above.

3. The Gospels in the Cathedral Library, Durham; Astle's Origin and Progress of Writing, pl. 14, fig. B, p. 83.

4. The Utrecht Psalter.

5. The Psalter of St. Augustine, MSS. Cotton. Vespasian A. 1, Astle, pl. 9, fig. 2.

⁵ A detailed account of the Utrecht Psalter has been published by Herr Kist, in the *Archeef voor Kerkelijke Geschiedenis van Nederland*, vol. iv., Leyden, 1833, from which we learn that it bears the Cottonian press mark, Claud. A. 7. I understand from Herr Jansen, of Ley-

den, that a complete fac-simile copy of the whole MS., with its drawings, was made some years ago, and is in the possession of a gentleman at the Hague.

⁶ *Nouveau Traité de Diplomatique*, tom. iii. p. 159, pl. 43, fig. 1.

6. The Bodleian MS. of the Rule of St. Benedict ; Lord Hatton's MSS., No. 93 ; Astle, pl. 9, fig. 1, p. 82.

Were it not for the initials and other illuminations in the genuine Anglo-Saxon style, not one of these MSS. would be supposed to have been executed in England. They are, nevertheless, among the finest specimens of early calligraphic art in existence.

Of early architectural remains at Utrecht, with the exception of what exists of the great church, we only found worthy of notice a crypt with rounded arches on the site of a church now destroyed, and a cloister on the south-east side of the cathedral, with some elegant but much injured Gothic tracery on the outer walls of the ambulatory. These are deserving of closer attention by architectural archæologists than appears to have been given to them.

We did not visit the Hague, having time only remaining for the museums and library of the University of Leyden, long famous as one of the chief seats of learning. It is not surprising that it possesses many important materials for labour, and many pleasant reminiscences. The Botanic Garden and Collections are associated with the names of Boerhaave and Linnæus ; the latter having laboured here in his younger days. The Zoological Collections are among the most celebrated in Europe, and the remains of Egyptian, Greek, and Roman art are of the first importance. The collection of papyri is especially valuable, and has been long in course of publication. Among the Roman sculptures there is a Christian sarcophagus of the earliest period, with scenes of the life of Christ, who is here represented young, beardless, and without a nimbus. A cast of this very important monument of ancient art ought to be obtained for the museum at South Kensington.

In the Public Library I was shown by Herr Jansen a classical MS. of the highest value. It is a copy of the Astronomical Work of Aratus, which has been rendered so interesting to us by Mr. Ottley's memoir in the *Archæologia*, containing descriptions of several illuminated copies existing in this country.⁷ One of these he imagined to be of the third century, but from the style of the writing it must evidently be referred to the Carlovingian period. The Leyden MS. is much earlier than any of these, being written

⁷ *Archæologia*, vol. xxvi. p. 47.

throughout in elegant rustic Roman capitals, each of the constellations illustrated by a coloured figure painted on a stained back-ground, occupying the entire page; the whole in an excellent classical style of art with thick body-colours. I find by a note in Ottley's paper that he had seen this MS., but his text gives no indication of the existence of the very remarkable series of drawings with which it is illustrated. An account of the manuscript and a portion at least of the drawings were published long ago by Grotius. His engravings are, however, like all those of the period, far too highly finished, giving no idea of the peculiar treatment of each subject, and conveying scarcely more than a general notion of the various designs. I presume that the date of this MS. cannot be more recent than the fifth or sixth century.

Here, also, is preserved a volume of one of the earliest copies of the Bible; the other portion being in the Imperial Library at Paris. It is well known, and has been illustrated by a facsimile published by Silvestre.

SUPPLEMENTARY NOTES ON MANUSCRIPTS IN THE ROYAL LIBRARY AT COPENHAGEN.

The following notices of a few remarkable MSS. preserved at Copenhagen may not be unacceptable to some of our readers.

The only fragment of Anglo-Saxon which I was enabled to discover is the following passage, occurring in a MS. *Apologus de Ordine Romano*; 8vo., written in small clear hand, apparently of the tenth century, on vellum. At the end of the chapter "*De Visione*" (p. 65, b.) are fourteen lines—"Verba Hieremie Profete." At the foot of the following page is the passage in question, a brief hortatory instruction, bearing considerable resemblance to some portions of the Homilies of Ælfric, in which possibly this, which hitherto has eluded our search, may be found. The scribe has, however, given some phrases, and especially the first two lines, very defectively. For the translation of the following text of the passage, in which the abbreviated words are given *in extenso*, and a few obvious errors have been corrected, we are indebted to the kindness of the Rev. John Earle, late Anglo-Saxon Professor at Oxford.

Se þe þyses lydan nele andgyeniman ne truwie he cæt maran þæt he wille gyman swa swa he scolde his agense pearfe. Ac do swa ic lære. lufa God georne. and beseoh on þinre heortan gelome to his lasan. þonne þe swoþan and þe bet limpan for Gode and for worolde sceal, gelyf gif þu wille; Ælcman behofað gastlices fostres. Se þe bið of earde and fear of his cyððe. hu mæg he ham cuman gif he nele leornian hu se weg lioge þe lið to his cyððe; Hu mage we to hefenan rihtne weg aredian. buton we gewunian. þæt we oft syrian and geornlice smeagan hu we magon ðyder cuman. Soþ ðæt is þæt ic secge. gelyfe se þe wille. se gefærð gescellice þe godcunde lare oftost gehyrað and geornlicost gymeð. Am(en).

This short discourse may thus be rendered, the doubtful parts being here printed in Italic.

"He that refuses to accept this instruction, let him not be confident . . . that he will attend as he ought to his own needs. But do thou as I teach: love God sincerely, and in thine heart regard often his teaching. Then shall it be better with thee both in the things of God and of the world: believe it if thou wilt. Every man needeth spiritual nurture. He that is out of his country and far from his kith, how can he come home, if he will not be informed how the way lieth that goes to his kith? How can we discover the way to heaven unless we make it a habit that we often devise and diligently consider how we may thither arrive. Truth it is that I say, believe it who will, he fareth happily who ofttest heareth and most earnestly heedeth divine instruction. Amen."

There are a few relics of Irish Literature not undeserving of attention. The MS. No. 261, b., described as "*Legum Hibernicarum fragmentum membranaceum*," consists of twelve 4to. pages closely written. A portion, of which I made a transcript, having been submitted, through the kindness of the Rev. Dr. Reeves, to the learned Irish scholar Dr. O'Donovan, has proved to be part of the Septiads, occurring in several MSS. of the Brehon Laws. To his courtesy we are indebted for the following literal version, from a more correct authority, the MS. in Trinity College, Dublin, H. 2, 16, being one of Edward Lloyd's collection, which Sir John Sebright at the recommendation of Burke bequeathed to the University. We have not thought it necessary to print the Irish original, corruptly written in the Copenhagen MS. The import is as follows:—

"There are seven charges [*i. e.*, things given in charge] with the Feini [the heroic name of the Irish] which are not entitled to restoration, though they be broken, though they be destroyed, though they be stolen. A charge upon the sea; a charge which is placed along with your own valuables, without cutting or concealing; a charge in a house that has been consumed by a fire from heaven; a charge which has been run away with from a [hostile] army; a charge to a man in battle; the charge of a horse to a messenger to ride upon for his [the owner's] benefit; the charge of a hound to a huntsman to take on a path."

Dr. O'Donovan is of opinion that this MS. portion of the Brehon laws which I found in the Copenhagen library, was sent there by Col. Vallancey through the Celto-Scandic antiquary Johnstone. The idea long prevailed that Denmark was rich in Irish MSS., and under that impression Vallancey despatched an accredited standard whereby to guide the Danes in case any MSS. might be brought to light.

This observation of Dr. O'Donovan in regard to the Brehon Law Tract is fully confirmed by the statement of Mr. O'Flanagan, in the Transactions of the Gaelic Society of Dublin, of which he was the secretary. We are indebted to the Rev. Dr. Reeves, the learned historian of St. Columba, for calling our attention to the following passage:—

"In short, Ireland is acknowledged by all the old historians worthy of credit, to have been the school of the west, and to have furnished England, France, and Germany, with able teachers, from the fifth to the close of the eighth century, when it was disturbed by the predatory and desolating incursions of the Northern rovers, who continued to harass and confuse this country for upwards of two centuries, a period of disturbances which nearly annihilated its civility. It is even confidently asserted, that many

of our valuable manuscripts had been taken, during the interval, to Denmark; nor is the disappointment of the liberal Dr. Warner a sufficient proof that none of our records do exist in the archives of Denmark to this day. Those who searched for them might have been too indolent, too careless, and, in all probability, utterly incapable of distinguishing an Irish from any other old manuscript. I was acquainted, some years ago, with Mr. Thorkelin, an Icelandic gentleman, professor of history and Icelandic antiquities to his Danish majesty, in the royal college of Copenhagen. He sojourned in Dublin for some time on literary research. I translated, for his use, some abstracts from our annals relative to the transactions of the Danes in Ireland. He confidently assured me, that he knew several families in his native country, who were in possession of old books of history and genealogy in Irish, and old Irish poems, over which they frequently spent their hours of amusement, and made Irish the language of their domestic conversation. His manner of accounting for the fact should be mentioned; he said that some Irish families must have retired to Iceland from internal commotions in their native country at a remote period, and still continue to cherish its memory. I was present when General Vallancey gave Mr. Thorkelin a Caie of old vellum, containing a law tract, to guide him in an intended search for Irish manuscripts in the archives of Denmark on his return, but no result has ensued."⁸

MS. No. 268, b.—A volume of Irish poetry. Small folio, 38 leaves, half on parchment, half on paper, the former bearing an old paging, 53 to 91. This part appears to be of the fifteenth or sixteenth century, and the portion on paper is probably of the seventeenth. Of the earlier time is the following laudatory poem (p. 10) on one of the Maguires, lords of Fermanagh, Cu-connaught, *i.e.*, Hound of Connaught, for with the Irish Cu, or hound, as in the noble Veronese family della Scala were the names *Mastino* and *Gran Cane*, was an honourable title, and indication of heroic merit. It was a favourite name among the Maguires; the individual in question was probably Cu-connaught, son of Cu-connaught, Lord of Fermanagh, who died in 1589.

Suirgeach Manchaigh le mac righ :
 Ní ferc ris nad tar la tnud :
 Ar cuimhne bud cian aluad :
 Ní buan suirghi riam fa run :
 Brath ceili tealcha da thi
 Ar crad o cleir cendchaid gnaoi ;
 Siol Eachaigh an agh is he,
 Re lan nach deachaid fad laoi ;
 Chu mullaigh to mogalriogh,
 Ar Ulltaib do thogaib tnúd ;
 Tig sin do comarce cliar ;
 Giall or Coin-Condaichtne ar ceul ;
 Rioghan da gradh ar na ghuin,
 Do clod nac dtiobra a tail ?
 Tig do bairsi mna tarmuir,
 Gur cuir la ana naibsi air,
 Mac Siobana, rélta riogh ;
 Slat fhiodfais an tescalán,
 Do ben a fogaib abfiar :
 Triall folaigh ní head dob al.

⁸ Transactions of the Gaelic Society of Dublin, established for the investiga-

tion and revival of ancient Irish literature: 8vo. vol. i. p. 23. Dublin, 1808.

We are here again under obligation to Dr. O'Donovan's kind assistance in supplying the following translation.

"Flattering⁹ are the Manchaigh¹ to the son of a king:
 He is not a champion who is not envied:
 Our memory it would be tedious to recount:
 Flattery is not durable under a secret:
 He who goes to look for a housewife,²
 For cattle buys beauty from the poets;³
 He is the race of Eochaidh the valiant,
 A full moon which has not gone under a long mist;
 He is the top nut of the royal cluster,
 Who among the Ultonians⁴ has raised envy;
 He comes to protect the poets;
 Our Cu-connacht is our hostage,⁵ our defence;
 A queen of⁶ his love is smitten,
 To her form will he not give assent?⁷
 A brilliant woman has come over the sea,
 Who one day put great joy upon him,
 Son of Judith, star of kings;
 A rod of the forest-wood is the sapling,
 Who has taken their crookedness from darts:
 To march hiddenly⁸ is not his delight."

Of Scandinavian MSS. the following were pointed out by the obliging head librarian as the most important.

No. 1154. *Leges Norvagicæ Magni Regis Norvagiæ*.—An interesting Norwegian MS. in the Norse language: small folio, xiv. cent. pp. 117, with rudely illuminated capitals, and arabesques of birds, &c., at the foot of each principal page. On p. 2 is a large M, with a figure of king Magnus enthroned, young and beardless, wearing a crown; he is in the act of presenting the book of Laws to an attendant. The letter is in gold, the spaces between the down strokes are trefoiled like Gothic windows. The style resembles that of French art in the thirteenth century. On p. 4 there is a large F, with a representation above of our Lord enthroned on a rainbow; two swords issue from his mouth; below appear a king and a bishop kneeling. Among other subjects are knights tilting, a boat with soldiers armed with battle-axes, swords, short shields, chapels de fer, &c.; and the king occurs again presenting a charter.

A remarkable Icelandic MS. in two volumes, entitled the *Flateyer Book*. It is the largest known in that language. It has marginal capitals in blue and red scrolls, in the style of the fourteenth century, and occasionally a rather coarsely executed illumination is found at the foot of the page.

Our attention was also called to the *Book of Gulathing's Law*, otherwise entitled the *Codex of Hardenberg*, as an important Scandinavian MS. in this collection.

⁹ *i.e.*, coaxing.

¹ *i.e.*, Fermanagh men.

² *i.e.*, a wife for his house, not a concubine.

³ *i.e.*, he must buy poems in praise of his beauty.

⁴ *i.e.*, men of Ulster.

⁵ *i.e.*, pledge.

⁶ *i.e.*, by.

⁷ *i.e.*, will he not marry her?

⁸ *i.e.*, stealthily.