

ARCHAEOLOGICAL NOTES MADE DURING A TOUR IN BELGIUM,
WESTERN GERMANY, AND FRANCE.

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I BEG leave to offer to the members of the Archæological Institute the following memoranda, chiefly relative to pre-gothic art, made in the autumn of 1860, in Belgium, Western Germany, and the north-east of France. They may be considered as supplemental to my Archæological Notes made in Denmark, Prussia, and Holland, already published in the Journal of the Institute.¹

In the first place it may be mentioned, as a circumstance proving the great degree of interest taken at the present day in archæological matters, that, in almost all the cities and towns visited in my journey, the cathedrals and principal churches, the museums and hôtels de ville, are at the present time undergoing, or have recently undergone, extensive renovations. The east end of the Cathedral of St. Gudule, the Hôtel de Ville and the Museum at Brussels, the Cathedral at Bruges, the Church of St. Jacques and the Bishop's Palace at Liège, the eastern part of the Cathedral at Aix-la-Chapelle, the western choir of the Cathedral at Mayence and the Museum at that city, the Cathedrals at Strasburg, Metz, and Treves, the Basilica at the latter city, the choir of the Cathedral of Nôtre Dame, and the nave of the Abbey Church of St. Germain des Prés, Paris, with numerous buildings of minor importance, may be mentioned as affording instances of this zeal for restoration. How far, however, much that has already been done, and is now in progress, is in the right direction, I will not attempt to determine.

The Library at Brussels did not prove so rich in early illuminated MSS. as I had hoped to have found it, from the great fame of the Burgundian library which it possesses. Fac-

¹ Archæol. Journ. vol. xvi. pp. 132, 236.

similes made by Count Horace de Vielcastel from several of the finest MSS. have been published by MM. La Croix and Seré, in the *Moyen Age et la Renaissance*. The following, however, deserve especial mention.

No. 18,725 is a 4to. *Evangelistiarium*, probably of the eighth century. The first page is of purple vellum, with a figure of one of the Evangelists, seated, writing his gospel ; it is rather rudely drawn, and painted in thick body-colours. Opposite to this is a page containing figures of the four Evangelists, with their symbolical emblems ; these figures are of small size, but drawn with wonderful spirit and in an excellent classical style. Unfortunately a portion is much defaced. I much regret not to have been able to copy this page, but as my visit was made during vacation in September, it was only by the courtesy of the chief librarian that I was able to inspect the MSS. even for a short time. The same cause also in other places rendered my journey less successful than it would have been at any other period of the year. This hint may be of service to future tourists.

No. 9428 is another copy of the Gospels written in the eleventh or twelfth century, with part of the leaves stained purple ; there are many small golden capitals, slightly foliated in the German style of the MSS. of St. Udalrich. This MS. contains a number of interesting miniatures, measuring about 5in. by 4in., not, however, well drawn, and rather coarsely colored in thick body-colors. In the illumination representing the Crucifixion, the Saviour appears young and beardless, the feet are separately attached to the cross, and the garments reach to the feet, which rest upon the sacramental chalice. The cross itself bears the unusual inscription—"Foderunt manus meas et pedes meos denumeraverunt." The Blessed Virgin and St. John stand at the sides, and *sol* and *luna* as busts, with drapery drawn over their faces to indicate weeping, form circular medallions above the arms of the cross.

Another copy of the Gospels, of which I did not take the number, contains miniatures of the Evangelists seated, and writing their Gospels ; the architecture is in the Romanesque style, and the borders are formed of interlaced riband patterns in the Anglo-Saxon, or rather the Franco-Saxon, manner.

The Burgundian Psalter, No. 9222, a MS. of the thirteenth

century, is ornamented with miniatures, 6 in. in height ; the figures are drawn with great freedom, and occupy nearly the whole height of the drawing. The miniature representing the incredulity of St. Thomas is remarkably well designed ; the countenances are marked by great individuality of expression, especially those of the Doubter and St. Peter, whilst the attitude of the Saviour is remarkably fine. The Temptation occupies a single miniature in three divisions.

A copy of the Decalogues of Pope Gregory, a MS. of the twelfth century, contains an interesting miniature of the saint ; the Holy Spirit, in form of a dove, appears seated on his shoulder, and whispering in his ear. The mitre is low. The scribe seated in front, holds his tablets in his left hand, whilst with the right he extends a long pointed style towards St. Gregory.

The MSS. 629, and 330 d. contain a Latin poem, of which only the first 840 lines remain, with the title—"De bello Normannico seu de acquisitione Angliæ per Gulielmum Ducem Normanniæ"—attributed to Wido, or Guido, Bishop of Amiens from 1059 to 1075. It has been printed in the Monum. Hist. Brit. p. 856 ; by Michel, *Chroniques Angl. Norm.* tom. iii., and by Dr. Giles, for the Caxton Society. The preface or *præmium*, in which the names indicated by initials have been supplied as here given, commences thus—

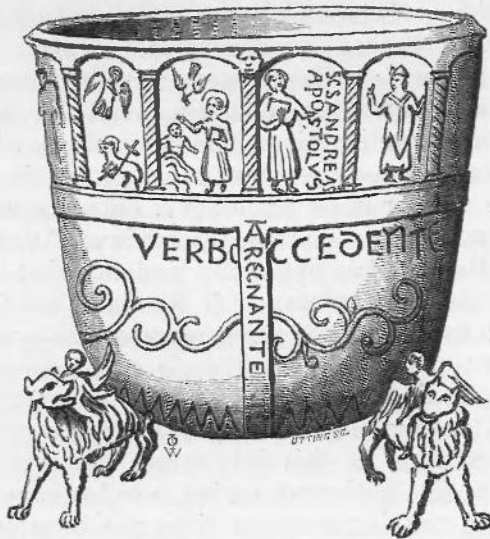
Quem probitas celebrat, sapientia munit et ornat,
Eriget et decoret, L(anfrancum) W(ido) salutat.

I was unfortunately unable to see a very interesting copy of the Gospels written for the German Emperor Otho III., a great patron of religious art, in the beginning of the seventeenth century, now in the library of the Bollandist Fathers at Brussels. The commencement of each Gospel in this beautiful MS. is highly decorated, occupying an entire page ; that of St. John, for instance, is inscribed within a foliated framework of Romanesque design, each of the four sides bearing a square medallion ; in these medallions are the emblems of the four Evangelists ; the great IN (at the commencement of the first chapter) occupying the centre compartment, with a central medallion bearing the Agnus Dei. As a well authenticated example, with a fixed date, this MS. merits careful examination, affording the means of comparison with other productions of early German art.

The Museum of Paintings at Brussels has been re-arranged, and now occupies the whole of the three sides of the building in which it is placed. I was archæologically interested in the small painting No. 388, representing the symbols of the Blessed Virgin. The upper part of the picture bears the inscription—(Tota) pulchra es et amica mea (et macula non est in te) ; beneath are the sun and moon. The symbols are as follows—1, Electa ut sol ; 2, Pulchrior luna (the latter ordinarily is written pulchra ut luna) ; 3, Stella Maris ; 4, Porta cœli—sometimes inscribed Porta clausa ; 5, Plantatio rose ; 6, Aculeata cedrus—more properly, Exaltata cedrus ; “ exalted as a cedar in Lebanon ; ” 7, Puteus aquæ viventis ; 8, (H)ortus conclusus ; 9, Lilium inter spinas ; 10, Jesse virga ; 11, Turris David ; 12, Speculum sine macula ; 13, Civitas Dei ; 14, Fons (h)ortor(um) ; 15, Floreat oliva (?) speciosa in capit(e) ; each attribute being represented by a figure of its respective emblem. The Temple of Solomon, the far-spreading plantain, the cypress pointing to heaven, and the sealed book, are the only other symbols of the Virgin which are not introduced in this interesting picture. An ivory carving of the sixteenth century, in the collection of the Rev. Walter Sneyd, contains representations of the various symbols almost identical with those in this picture at Brussels.

The Archæological Museum, which was until lately kept in the Gallery of Paintings, has been removed to the Armoury in the Porte de Hal, at the southern extremity of the city. It is of considerable extent, and contains a highly interesting and instructive collection of objects. Here is a brass font from Tirlemont, of the middle of the twelfth century ; the bowl measures about 20 in. in height, and 26 in diameter, at the upper edge ; it is rounded at the bottom, and rests upon lions, on which angels are riding. Around the top is an arcade of rounded arches, about 9 in. high, the columns being represented as spirally twisted. Beneath the arches are represented the following subjects in considerable relief : the Baptism of Christ, who appears as a child half immersed in the water, the Baptist standing at the right side, and the Holy Ghost as a dove occupying the upper part of the space beneath the arch ; the Agnus Dei, with an Angel in the upper part of the arch ; the Saviour seated in glory, with the symbols of the Evangelists at the sides ; the Crucifixion, with the soldiers bearing the sponge and spear at the sides ;

St. Peter ; St. Paul ; a bishop, supposed to be St. Germanus, and St. Andrew. The following inscription gives the year 1149 as the date of this interesting font :—ANNO DOMINICE INCARNATIONIS M^o C^o QUADRAGESIMO NONO REGNANTE CUNRADO



Brass Font in the Museum of Antiquities at Brussels. Date about 1150.
Height of the bowl about 20 inches, diameter 26 inches.

EPISCOPO HENRICO II. DE DIONANTE MARCHIONE SEPTENNI GODEFRIDO. On the lip or margin of the bowl,— + CRISTUS FONS VITE FONTEM SIC CONDIDIT ISTVM + VT NISI PER MEDEUM (*sic*) MISERI REDEAMUS AD IPSVM. The lower part of the font, resembling a bowl, is slightly ornamented with a waved branching pattern, and bears the following inscription on the band running beneath the arcade—VERBO ACCEDENTE AD ELEMENTVM FIDEI SACRAMENTVM. It is probable, from the inscription accompanying the date, that this remarkable font was cast at Dinant (*Dionante*), the great emporium of metal-work in the Middle ages. The inscriptions are in uncial characters, the letters being often conjoined together. They are here printed *in extenso* ; in the original several words are contracted. The figures are rudely designed.¹

¹ This font is figured in Schaeppen's "Trésor de l'art ancien en Belgique," pl. 23, pp. 19, 20 ; and it is described in Didron's *Annales*, tom. xix. p. 188, 1859.

There are some interesting ivory carvings in this Museum, including a small oblong *châsse* or reliquary of the twelfth century, in shape of a Romanesque church, with two towers at each end. The sides are occupied by aisles with rounded arches, and beneath these six apostles, figures of small size, are represented on each side ; whilst at one end the Virgin and Child with two saints of much larger proportions, and, at the other end, the Saviour seated in glory with the Evangelistic symbols, are carved in full relief. Here is also an octagonal ivory cup of the same date, with full-length figures of saints, in a style apparently not uncommon on the banks of the Rhine. There are also several small ivory *plaques* with religious subjects, of the Gothic period, but of no peculiar merit, and there are two very fine cups of the Renaissance period.

Amongst the fibulæ of the early historic period are some of considerable interest, from their resemblance to Anglo-Saxon relics of the same kind ; amongst these No. 312, with spiral ornaments, and No. 318, resembling circular brooches found in Kent, may be especially mentioned.

At Liège, in consequence of my visit occurring in vacation, I was unable to see any of the fine MSS. preserved in the University Library. The Romanesque church of St. Bartholomew in this city possesses a bronze font of great interest, and of far higher artistic merit than that in the Brussels Museum ; it is also considerably larger. It is cylindrical, resting on a base surrounded by twelve bulls, symbolising, as appears by the inscription accompanying them, the twelve apostles. There is doubtless an allusion to the sea of brass in the court of Solomon's Temple. Around the outside are sculptured in very high relief, and in a very masterly style, the five following scenes :

1. St. John the Baptist preaching to the publicans and the soldiers ; there are four figures, of which one, a young soldier, is very beautifully designed ; the accompanying woodcut is from a slight sketch of this figure. This subject is thus inscribed—*Facite ergo fructus dignos penitentie.*



The soldier coming to St.
John the Baptist.

Brass font at Liège. Date 1112.

2. St. John baptising two Jews in the River Jordan.—
Ego vos baptizo in aqua, venit autem fortior me post me.

3. The baptism of Christ. The Saviour is represented of small size, half immersed in the River Jordan, which rises in the centre of the composition like a small mountain; the Baptist stands on the left side, and the "*Angeli ministrantes*," as designated by the inscription, on the right. The Eternal Father is represented above looking down, as if from a rainbow, and the Holy Ghost descends as a dove on the head of the Saviour.—*Ego a te debeo baptizari et tu venis ad me.*

4. The baptism of Cornelius the centurion by St. Peter.—
Cecidit Spiritus Sanctus super omnes qui audiebant verbum.

5. The baptism of the Philosopher Craton at Ephesus, by St. John. On an open book in the hand of the Evangelist is inscribed—*Ego te baptizo in nomine Patris, et Filii, et Spiritus Sancti, Amen.*

In the last two groups each of the figures is immersed to the breast in a circular font, and the blessing of God is represented by a hand issuing from a rainbow above, with the fingers extended according to the Roman mode of benediction, and with a triple ray of light emanating from the out-stretched hand. Fortunately the period and place of the execution of this font, as well as the artist's name, are exactly known; it was wrought at Dinant by Lambert Patras, in the year 1112. It is very desirable that a cast of so important a monument of art should be obtained for our National Museum at South Kensington. A detailed account, with engravings of some of the groups, is given by Didron in his *Annales Archéologiques*, tome v., p. 21, as well as by Cahier and Martin in the *Mélanges Archéologiques*, vol. iv., in which other portions are figured; the woodcuts in the latter work are, however, not satisfactory.

The Cathedral of Aix-la-Chapelle is a perfect museum of mediæval art, and perhaps nowhere can a collection of the same extent be found, with so many excellent examples of good workmanship. "In the year 796" (according to the old chronicler Eginhard) "our lord Charles built in the palace of Aix-la-Chapelle a wondrous fair minster. He enriched it with gold and silver, and ornamented it with doors and balustrades of bronze. He ordered pillars and marble to be brought from Ravenna and Rome for its construction." The

building was completed in 804, but it was plundered by the Normans in 881, and, although restored by that great patron of art, Otho III., portions were destroyed by fire in 1146, and it suffered from a like calamity three times in the thirteenth century. Frederick Barbarossa was another munificent donor to the church in the middle of the twelfth century. The central or octagonal portion of the church, with a double tier of arches supported by beautiful granite and marble pillars originally brought from Ravenna, is the work of Charlemagne, whose tomb was exactly in the centre, as indicated at the present time by a large slab of black marble bearing the simple inscription—CAROLO MAGNO ; within the vault beneath this slab the great emperor was found, seated on a marble throne, clothed in imperial robes, and wearing imperial insignia. A book of the Gospels lay open on his knees, and a pendant ornament with a piece of the true cross, which he had always worn, was on his breast.

The marble throne found in the tomb is now preserved in the middle of the gallery, which extends around the octagonal part of the church ; it is placed at the west end, looking into the choir. It is a massive seat, with rectangular panels, destitute of ornament, and is elevated on several steps. It is said that when discovered it was covered with plates of gold, which are now kept in the sacristy, and form the background of the closet in which the great silver gilt reliquary of Frederick II. is preserved. These plates, with which subsequently the marble chair was covered on occasion of the coronations of the emperors, are, with one exception, of rectangular form, about 9 inches by 7, and are elaborately wrought with scenes of the Passion. In the upper row are represented, 1, Christ riding into Jerusalem ; Zaccheus in the sycamore tree, which is generally introduced in this scene, is here omitted ; 2, the last supper, Judas dipping his hand with that of Christ in the cup (not a dish) ; 3, Christ washing the feet of the disciples ; 4, Christ praying in the garden and awakening his three disciples. In the middle row appear, 5, Peter cutting off the ear of the high priest's servant, and Judas kissing the Saviour, with a multitude bearing torches and staves ; and, 6, the Flagellation. In the lower row are represented, 7, Christ seated, and three Jews offering him mock homage ; 8, Christ led away by two Jews, his hands

tied by a rope ; 9, the Crucifixion, with Longinus and the sponge bearer at the sides of the cross, and busts, representing *sol* and *luna*, weeping, over the arms ; 10, the *two* Marys at the sepulchre ; the angel appears seated on the door, which is placed in a slanting position ; the sepulchre is in form of a Byzantine church with a rounded cupola ; the soldiers appear on the ground to the left. The central plate is larger than the others, and oval ; upon this is seen the Saviour enthroned in glory, young and beardless (although in the preceding scenes he appears aged, with a short beard), the Virgin on one side, and St. Michael vanquishing the dragon on the other ; the Evangelistic symbols form four circular medallions at the sides.¹ If these plates be really of the time of Charlemagne, they are doubtless of the highest importance as early works of art. I should rather, however, be inclined to refer them to the eleventh or twelfth century. They evidently exhibit a considerable share of Byzantine influence in the designs ; as, for instance, in the group of the Apostles in the fifth scene, where the heads only are seen, being ranged above one another, as in Greek miniatures. The figures are generally short and thick in their forms ; they all exhibit a classical feeling, and are destitute of those exaggerations visible in early French or English designs of such subjects.

The feet of the emperor when the tomb was opened are said to have rested on a splendid sarcophagus of Parian marble, now preserved in a chamber adjoining the organ gallery, and stated to have been the tomb in which the remains of the Emperor Augustus had been deposited. It was given to Charlemagne by Pope Leo III., and is finely sculptured with a bas-relief of the Rape of Proserpine. On the right side of the sculpture Proserpine is seen carried off in a chariot drawn by four horses, whilst on the left side winged dragons attack a group of females. The Book of the Gospels found on the knees of Charlemagne was written on purple vellum with golden letters, of which a specimen was given by Wanley, Cat. MSS. reg. pl. xii. 1. The rich cover displayed a figure of the Virgin and Child in the centre, with the Evangelistic symbols at the angles. It is now preserved with some of the other imperial relics at Vienna. Some, however, still

¹ I saw plaster casts of these plates at Cologne. They have been moulded by the modeller Fischer of Aix-la-Chapelle.

remain at Aix-la-Chapelle. The ivory hunting horn at Aix, said to have been presented to Charlemagne by Haroun al Raschid, is large and heavy. It is but slightly ornamented, having two narrow sculptured bands near the mouthpiece ; the other extremity has a broad band of arabesque scroll-work, within which are rudely represented three or four quadrupeds of large size, carved in very low relief. The couteau de chasse of the emperor is also here preserved, enclosed in an embossed leather case ; the designs are composed of foliated arabesques, not inelegantly designed, with beasts and birds interspersed in the scrolls of the ornament. Some of the ornaments are several times repeated, and probably they were impressed by means of a stamp. It bears an inscription in letters of the Anglo-Saxon form— + BYRHTSIGE MEC FECIT.

The pulpit, placed on the south side at the entrance of the choir, is one of the most elaborate objects in the Cathedral. It is of silver gilt, and was presented, as stated in an inscription round the upper and lower edges, by the Emperor Henry II., in 1002. It is ornamented with crystals, gems, enamels, &c., arranged in three series of square compartments. In the centre is a figure of Charlemagne in high relief, holding a model of the church ; on either side is a large agate cup and saucer inserted in two of the side compartments. In an oval medallion in the middle compartment of the lower row is a figure of the Saviour enthroned in glory, holding the book of the Gospels. But the most remarkable parts of the pulpit are six carved ivories of the classical period, about nine inches high by six wide. These represent,—1, an emperor on horseback in classical costume, the body cased in armour, and the thighs covered with the skirt of ornamented pendants, frequently seen attached to the *lorica* ; he is engaged in spearing a panther, which is also attacked by a dog ; two angels in the upper part support a crown ; 2, a full-length figure of the same emperor, with genii above, and a dog and a cock at his feet ; 3, a fully draped female standing figure, with small genii, resembling satyrs, at the sides ; in her right hand she holds the model of a ship, and in her left the model of a temple, resting on the top of a cornucopia ; 4, a naked seated female figure, with sea gods and attendant nymphs ; 5 and 6, two full-length naked male figures of Bacchus [?] surrounded by arabesques

of vine branches, and bunches of grapes, amongst which animals and genii are sporting. These ivories are doubtless the most ancient relics preserved in the cathedral, and, although not equal in merit to the fine female figure in the Hôtel de Cluny, are certainly very important memorials of classic Art. I was not able to procure casts of them at Aix-la-Chapelle; M. Didron, however, possesses an excellent set of plaster copies. MM. Cahier and Martin have given an elaborate account of these ivories, in the *Mélanges Archéologiques*, vol. iv., and have endeavoured to explain their object. The whole are carefully represented by Weerth.

A small pectoral cross, preserved in the Treasury at Aix, and measuring $2\frac{1}{2}$ inches long, is stated to have been presented by Pope Leo III. to Charlemagne, and to have been constantly worn by the emperor, having been found upon his breast in his tomb. It bears on one side a figure of the Crucifixion; the other is ornamented with three diamonds and four pearls, and in the centre is a piece of the true cross. An account of this cross is given by Cahier and Martin, *Mélanges Arch.* vol. i., where it is figured.

A more important cross is that stated to have been given to the church by Lothaire I. at his coronation in A.D. 817. It is figured by Cahier and Martin, as well as by Weerth, and is beautifully wrought, about two feet high, decorated with many precious stones, and has in the centre, on one side, a large cameo portrait of the Emperor Augustus. The actual matrix of the seal of Lothaire is fixed on the lower part; it is an oval intaglio, an imperial laureated head, with the inscription, + XPE ADIVVA HLOTHARIVM REG.¹ On the other side

¹ This remarkable seal of Lothaire (as king of Lombardy?) is probably the only existing example of a matrix of its period and class. Numerous impressions exist of seals of the earlier imperial series; they have been figured by Heineccius and other authors, and also in the *Eléments de Paléographie*, by N. de Wailly, tom. ii., pl. A., where may be seen the seals of Charlemagne, Louis le Débonnaire, father of Lothaire, and the seal of Lothaire himself, as emperor. An impression of a seal used by him as king, and bearing the same inscription as that given above, is appended to a document at Aix: it is described by Dr. Roemer-Büchner, in *Die Siegel der deutschen Kaiser*, p. 13. This seal has the head laureated, beardless, profile to right.

The intaglio attached to the cross at Aix is apparently on crystal; the head to the right; it is set in a rim of metal on which is the inscription. The head, as on the Carolingian seals of the early series, may be regarded as an imitation of an antique imperial bust, not a portrait of the personage by whom the seal was used. See Sir F. Madden's remarks on seals set with gems of this antique type, *Arch. Journ.* vol. xi. p. 266. Lothaire was associated in the imperial dignity with his father in 817; he became king of Lombardy 820; king in part of France 840, when he succeeded his father. According to the *Art de Vérif.* vol. ii. part 2, p. 94, he was crowned by Pascal I. on Easter-day, 823. (A. W.)

is represented the crucified Saviour ; the figure of Our Lord is very tall and slender, the head is seen sideways falling upon the breast, bearded, with long hair, destitute of nimbus ; the arms are long and straight ; the body draped from the middle to below the knees ; the feet, nailed separately, rest on the *scabellum* ; above the head is the inscription—HIC EST HIC NAZARENVS REX IVDEORVM—followed by a semicolon, and three dots in a triangle ; the two letters H have the transverse bar extending to the left beyond the first upright stroke. The name of the Saviour is singularly contracted—HIC—. Above the inscription the hand of God, holding a circular wreath, is extended from a crescent ; a dove, with closed wings, being represented within the wreath. A serpent is entwined round the cross beneath the *scabellum*. At the end of the left arm of the cross is a figure of *sol* draped, with a circular fibula on the right shoulder, and veiling his face with his cloak, which is spotted with stars and dots arranged in triangles, the head surmounted with waved flames. At the end of the right arm is a similar figure of *luna*, weeping, the head covered with a crescent. It is worthy of notice that the ground at the foot of the cross is treated in the same conventional manner as on the gold plates above described.

Two of the MSS. preserved in the sacristy of the Cathedral are of great interest. Both are copies of the Gospels. One, written in the eighth century, contains an illumination, in which are represented the four Evangelists, drawn in a most spirited manner and colored in thick body-colors, entirely in the Roman style ; the other is a MS. of the end of the tenth century, and contains several illuminations, of which the most important is the apotheosis of Otho III., who died in the year 1002. A copy of this is given by Hefner, Trachten, 1st divis. pl. 48. It is there stated that the MS. had been given to the Cathedral of Aix-la-Chapelle by that emperor, and was then in the possession of the Canon d'Orsbach. It appears, however, from a statement by MM. Cahier and Martin,¹ that this MS. had been seen by the two Benedictines at Epternach, near Trèves, and that it then bore on its cover an ivory *plaque* with figures of Otho II. and his queen Theophania.² This *plaque* is now at the Hôtel de

¹ Mélanges Arch. i. 185.

² Voyage Littéraire, ii. p. 237.

Cluny at Paris, and it has been accurately figured in *Les Arts Somptuaires*. As, however, the figure of the emperor in the illumination differs from that upon the *plaque*, and agrees with that in the MS., No. 38, in the Royal Library at Munich,¹ in which are allegorical representations inscribed—ROMA, GALLIA, GIRMANIA (*sic*), and SLAVONIA, the last-named country having been conquered by Otho III., MM. Cahier and Martin consider that the illuminations, both in the Aix-la-Chapelle Gospels and the Munich MS., No. 38, represent Otho III., not Otho II. The former of these MSS. contains another interesting illumination facing that of the apotheosis of the Emperor Otho, and representing the scribe Liutharius offering his work, and inscribed—HOC AUGUSTE LIBRO TIBI COR D'S INDUAT OTTO : QUEM DE LIUTHARIO TE SUSCEPISSE MEMENTO.² Both these MSS. are enclosed in silver-gilt covers, splendidly ornamented with precious stones. One of them also bears on its front side a Byzantine ivory carving, with a half-length figure of the Virgin and Child, surrounded by chased silver-gilt plates, representing the Birth, Death, Resurrection, and Ascension of the Saviour, evidently contemporary with the large plates used for covering the coronation throne of the emperors, described above, the third of these scenes being almost identical in design in both monuments. The other side is ornamented with another Byzantine ivory carving, containing the busts of four saints, surmounted with chasings of the four Evangelists, seated and writing.

An ivory *situla*, or vessel for holy water, apparently of the eleventh century, is used at Aix-la-Chapelle as the support of a silver-gilt book-stand, bearing a figure of St. Matthew in the Byzantine manner. The cup is decorated with about seventy precious stones; it is about eight inches high, octagonal in form, and displays two rows of figures, separated by a band of precious stones, those in the upper row consisting of a king seated, holding the globe and sceptre; two prelates seated, each with the right hand raised in the gesture of benediction; and five bishops standing, holding pastoral staves. In the lower row are eight warriors armed with spears and shields, each standing

¹ This is given in part by Hefner, Trachten, 1st divis. pl. 7, but as the portrait of Henry II. It is much more satis-

factorily represented by Foerster.

² This drawing is also copied by Hefner, pl. 47.

before an open door of a castle or of the building which is seen in the upper part above their heads. The rim of the vessel is ornamented with a row of small arabesques and grotesques, and with two large human heads, to which the handle was doubtless attached. A figure of this curious *benitier* has been given by Didron, *Annales Archéologiques*, tome xix. pp. 78, 103, by whom the figures have been supposed to represent an imperial or œcumenic council. A more elaborate representation has also been published by Weerth, tab. xxxiii.

The two leaves of an ivory diptych are also here preserved, measuring 12 inches by 5 inches, each containing three scenes of the life of Christ, including the Last Supper, the incredulity of St. Thomas, and Christ blessing his disciples. The proportions of these figures are very short and robust, and the treatment very inartistic. Each scene is surrounded by a foliated border, as usual in German ivory carvings previous to the twelfth century.¹

The great corona suspended over the grave of Charlemagne was presented by the Emperor Frederick Barbarossa and Beatrix, his wife, in honour of the Blessed Virgin, in 1165. It is of gilt copper, highly ornamented with enamels, chased work, engravings of very curious character, and inscriptions, which merit a careful examination, both from their beautiful execution and well authenticated date. These, as well as the two great silver gilt reliquaries, have been very elaborately engraved in detail by Cahier and Martin, and also by Weerth.

I regret that I was not able satisfactorily to examine one of the large silver gilt reliquaries, measuring $2\frac{1}{2}$ feet in height, containing, in a polished crystal vase, the so-called leathern girdle of our Lord, both ends of which are brought together in the seal of Constantine the Great. On one of the cameos is the portrait of St. Helena, and on the other are those of Constantine and his empress.

¹ Many of the precious objects preserved at Aix-la-Chapelle, including nearly the whole of those above described, have, since these notes were written, been

very well figured in the fine work by Ernst Aus' M. Weerth, *Kunst-denkmäler des Christlichen Mittelalters in den Rheinlanden*.

(To be continued.)