

Proceedings at the Meetings of the Archaeological Institute.

December 7, 1860.

OCTAVIUS MORGAN, Esq., M.P., Vice-President, in the Chair.

ON occasion of the opening Meeting of another Session, Mr. Morgan observed that he could not refrain from offering a passing allusion to the satisfaction with which he had participated, amongst many friends whom he now saw before him, in the cordial reception given to the Institute at the Annual Meeting in Gloucestershire. The retrospect of that pleasant gathering renewed his impression in regard to the valuable results with which it had been attended, in the elucidation of local subjects of great historical and archæological interest, to which attention had been drawn in the excursions, and through the valuable memoirs read on the occasion by Professor Willis, Dr. Guest, Professor Westmacott, the Rev. C. H. Hartshome, Mr. Powell, Dr. Ormerod, the Rev. S. Lysons, with other talented fellow labourers in the field of archæological investigation, through whose co-operation at Gloucester a fresh and important light had been thrown upon many subjects of local history and antiquities. Of the Temporary Museum, which had been more than usually attractive and composed in great part of objects of local interest, a detailed Catalogue would soon be published. After some mention of the encouraging prospects presented to the Society at Peterborough, the place selected for their next annual assembly, Mr. Morgan then announced that, at the desire of many members, and encouraged by the gratification expressed on occasion of the Special Exhibitions at some of the Monthly Meetings during the last Session, it had been determined to select special subjects for illustration at three of the meetings in the ensuing year, in alternate months. The subjects proposed were—Antiquities of Bronze—Ancient Tissues, Embroideries and Book-bindings,—and lastly, for the June Meeting, Gems and Intaglios. His Grace the Duke of Marlborough had been pleased to offer, with very gratifying liberality, to entrust a selection from the invaluable Blenheim Collection of Antique Sphragistic Art to enrich the Series.

Mr. J. T. BLIGHT, of Penzance, author of two interesting volumes on the Wayside Crosses, inscribed slabs, and early antiquities of Cornwall, communicated an account of the vestiges of an ancient village near Penzance. It is printed in this volume, p. 39.

Mr. JAMES YATES offered some observations on cromlechs in Cornwall, locally termed Quoits; he presented to the Society drawings executed by himself on a large scale, representing the following remarkable examples; Chûn Quoit, on a tumulus near Chûn Castle (figured in Lysons' Cornwall, pl. xii.); the Treveche Stone, a cromlech of large dimensions, 1½ mile N.

of St. Clear; also the cromlech on the hills between Maidstone and Rochester, in Kent, known as Kits-Cotty House. Notices of stone monuments of this description in Cornwall are given by Borlase, pp. 230, 287; Lysons, p. ccxix.; and in the *Archæologia*, vol. xiv. p. 228.

Dr. CHARLTON, Secretary of the Society of Antiquaries of Newcastle, sent the following particulars relating to a discovery of iron weapons at Little Greencroft, near Lanchester, Durham, of which a drawing was exhibited. The objects were described as of a miscellaneous character. They were discovered in the bank of a rivulet, by a man who was fishing. Their position was about four feet below the present surface; and attention was called to them by observing one of the axes sticking out of the bank. All the articles are of iron, eighteen in number; they consist of two swords, one broad double-edged sword, with the hilt perfect; the other, much corroded, being single-edged, and ornamented down the blade. Of axes, there are four, three of them similar in form, but different in size. There are four scythes; a double-headed pick, like the ordinary miner's pick, but smaller; a single-headed mattock; two other implements, also a pike head, a ring of iron like that of a bridle bit, and the remains of a buckle. These are the whole of the objects discovered, as it is believed, except one other axe-head. The large sword, which has suffered only in a slight degree, from corrosion, and at first sight appears more like bronze than iron, is $34\frac{1}{2}$ inches in total length. The hilt, from the cross-piece to the extremity, 5 inches; the blade, which tapers gradually to a point, is $2\frac{1}{4}$ inches at its broadest part near the hilt; two distinct ribs run down the blade at about half an inch from either edge. The cross-guard is crescent-shaped, its end projecting about half-an-inch from the blade, and the hilt is mounted with a piece of similar form, within the curve of which is a knob, forming a substitute for a pomel. The second sword is of iron, without the hilt, and greatly corroded; its length is about 30 inches, of which the blade measures about 26 inches. It is single-edged, and, along the blade, in two lines, runs an inlaid ornament, apparently of alternate copper and gold threads. From indications in some parts of the blade, it would appear that on one side only of the blade this line was double. One of the axes, possibly that called "*Taper-æx*" in documents, bears a resemblance to axes found in Anglo-Saxon graves, but it is straight, not curved as in those specimens. The other three axes, one large, and two smaller, have long blades extended parallel to the direction of the haft upwards and downwards. The blade of the largest measures 12 inches in the cutting-edge. The mattock and pick are exceedingly small. The other two implements are formed of bars about half-an-inch in diameter, square, and terminating in the one instance in a spear point at one end, and gouge-shaped, or rather spoon-shaped, at the other. The second about 18 inches long, pointed at one end, and more obtuse at the other. The four scythes are almost alike; the blade straight, with a right-angled crook to attach it to the handle; each blade is about 16 inches long, by half-an-inch in breadth. The iron ring and buckle may have formed portions of horse-furniture. "In endeavouring to assign a date and a period for these articles," Dr. Charlton observed, "the peculiar form of the swords and axes will be of material assistance. Though found in the vicinity of the Roman camp at Lanchester, they do not resemble Roman arms. The Anglo-Saxon swords were long and broad, like that before us, but they had hardly any cross-piece; and in no instance, that we are aware of, has a hilt been discovered of the peculiar shape here found. The bronze swords,

preserved in the Royal Museum at Copenhagen, considered as of the Heathen period, and belonging to the so-called Bronze Age, are of this fashion. Among many examples figured in the Atlas of Northern Archaeology, there are many with the crescent-shaped cross-piece, and some with the reverted crescent at the extremity of the hilt. It may be urged that most of these swords are of bronze, while this is of iron. Granting this, we may observe that the iron swords found in the tombs of the Vikings in Norway, with gold bracelets and coins of the later Roman and Byzantine emperors, are of similar fashion. The iron axes, too, and especially the supposed taper-axe, which has been described, resemble those of Norway. The scythes are the same in form as those now used in Norway. There are many ancient scythes of this type in the Christiania Museum. In Norway, it may be observed, iron seems to take the place of bronze, the latter metal being of rare occurrence. The straight, one-edged blade with the inlaid pattern, is not so easily assigned; such weapons having been found in France, and near the Rhine, but they are rare in the Anglo-Saxon graves of the South of England. As to the other implements, they present no characteristic features. We have little doubt that the more perfect sword is of Scandinavian origin; and that the iron axes and scythes may be from the same locality. On the other hand, the sword may have been wrested from the hand of a Norse Viking, and preserved as an heirloom in some Saxon churl's family to a period long subsequent to the amalgamation of the Danish and Norse with the Anglo-Saxon population. In a sudden incursion these weapons may have been hidden in the bank of the stream, and the premature death of their owner may have caused the place of concealment to be forgotten. It is probable that we have here a relic of that turbulent period when the Norseman rode triumphant on the waves along our eastern coast, landing to spoil the inhabitants, and to burn churches and monasteries, and when the very name of the Dane created terror through the length and breadth of the land."

Mr. A. W. FRANKS remarked that, among the very curious weapons and implements described by Dr. Charlton, the sword first noticed is undoubtedly of the type called Norwegian, of which two examples are in the British Museum, one of them found in Norfolk, the other in the bed of the river Witham in Lincolnshire; it appears probable that they may have been the weapons of the Danes, but they may undoubtedly have been used by the Anglo-Saxons. The long single-edged blade is a weapon of great rarity in England, although comparatively common in France, and possibly of the kind designated the *cutter validus* by Gregory of Tours. The inlaid ornament very rarely occurs; a blade in the British Museum, with gold, silver, and copper threads thus inserted, supplies, however, evidence of the use of such weapons in Anglo-Saxon times; it bears an alphabet in Anglo-Saxon Runes, with the name Beognoth. Other specimens of weapons of this class are amongst Mr. Roach Smith's collections, now in the Museum. There are no examples of the rare hatchet resembling those found at Greencroft.

The various types of iron swords and of axes of the ante-Norman period, found in England, are described and figured in Mr. Hewitt's Treatise on Ancient Armour and Weapons in Europe, vol. i., pp. 31—48, where references are given to other publications. The long single-edged blade appears to resemble that regarded by the Abbe Cochet and other antiquaries as the Frankish *scramasaxus*, but its length is much greater. A remarkable specimen of this knife-sword, which when perfect was nearly

of the same length as that described by Dr. Charlton, is figured in Mr. Roach Smith's *Colleetanea Antiqua*, vol. ii., p. 245; it was found in the Thames, as was also another of somewhat different type, measuring 34 inches without the handle, which is wanting. The blades are deeply grooved on both sides, as is usually the case with the examples, of smaller dimensions, found on the continent. See the Abbe Cochet's *Sépultures Gauloises*, &c., p. 209. The inlaid ornament in double lines upon the blade found at Greencroft appears to be a braid of wires of three metals, gold, silver, and copper (?), intertwined or plaited together and hammered into the grooves; the entire surface of the weapon, and also that of the sword before described, is furrowed with wavy lines, like a Damascus blade, reminding us of that mentioned in *Beowulf* as the "costliest of irons, variegated like a snake." The axes are very remarkable; they are of Frankish type, designated by the Abbe Cochet *haches à lame ouverte*, of which he figures a specimen in his work before cited, p. 207;¹ and he states that hatchets of precisely similar fashion were exhibited amongst the objects from Denmark in the *Exposition* at Paris in 1855. The discovery communicated by Dr. Charlton presents many interesting and uncommon features; we hope that it may be fully recorded in the *Archæologia Eliana*.

MR. C. S. GREAVES, Q. C., gave the following account of a sepulchral mound lately examined by him in Derbyshire: "On Nov. 7, I opened a barrow in the parish of Bradley near Ashborne; it measured about 30 yards in diameter, and was raised to the height of about 6 feet above the level of the natural soil. I opened a trench 15 yards long and 4 feet wide across the centre of the mound; after the trench had been sunk 2 feet deep, charcoal and wood-ashes were found in several places, and occasionally a pebble which had evidently been subjected to fire. When the surface of the natural soil was reached, a thin layer of wood-ashes was found extending the whole length of the trench, and a single small fragment of bone. Thinking it possible that the centre of the barrow might have been missed, I had two other trenches begun from the centre, at right angles to the first trench, and, at no great distance from the first cutting, an urn was speedily discovered. It was accidentally struck by a spade, and a fragment fell out together with bone-ashes and a piece of metal. All our endeavours proved unavailing to remove the remainder of the urn without further damage. It appeared to be about 18 inches high and 15 wide, formed of coarse ware; black in the inside and red on the outside. The lower part is perfectly plain, but a pattern, two or more inches broad, of scored zigzag lines, runs round the upper part of it immediately below the mouth. It stood upright on the natural ground, and around it there was a larger quantity of wood-ashes than anywhere else; it seemed as if these had either been thrown upon the urn, or were the remains of wood burnt over it after it was placed there; this inference is somewhat strengthened by the fact that the earth around was looser than in other parts of the mound. The urn was full of pieces of calcined bone and wood-ashes. The fragments of bone consisted of parts of a rib, of the skull, and the round ends of leg or thigh bones; they were much honey-combed. The whole was perfectly dry, notwithstanding the

¹ See German specimens, in some degree similar to those found at Greencroft, Lindenschmit, *Alterthümer*, Heft 11,

taf. 7, fig. 11; and Hewitt's *Arms and Armour*, pl. vii. fig. 5.

rainy season ; and, as the situation is elevated and naturally dry, the probability is that all had remained in the same state from the time of the deposit. The piece of metal lay nearly if not quite at the top, inside of the urn. It had wood-ashes and pieces of bone adhering to both its sides, and was encrusted with a coating of a very bright light green colour, which has become dull by exposure. The broader end is rounded ; diameter about $1\frac{3}{4}$ inch ; it has three rivets through it, still in their places near the lower margin, and which project on both sides of the blade. It apparently tapered towards the other end ; but it is so corroded that its shape cannot be accurately distinguished. The length is about $2\frac{1}{2}$ inches. The barrow was formed of earth, with a few pebbles. There were layers of soil extending the whole length of the trench regularly stratified, one over another ; these were 3 or 4 inches in breadth, the earth of which the whole was composed was of better quality than the surrounding lands ; indeed so good that it will make excellent dressing. There is no cavity apparent from which the material might have been taken ; and the inference may be admissible that the mound was formed of thick parings of the adjacent surface, possibly with ling or heather growing on it.

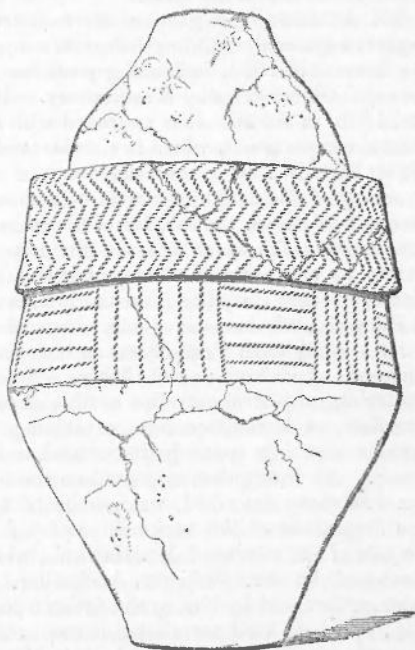
“ Thus the good quality of the soil may probably be owing to the quantity of vegetable matter in it, and thick sods of turf might easily be laid, in strata, so as to present the appearance which has been described. On the same day I opened another barrow about 100 yards distant. This had probably been of the same size as the other ; but the field in which it is situated having been under the plough for many years, the summit had been gradually lowered. Having ascertained the middle of it, I opened a circular hole 12 feet in diameter, but nothing was discovered excepting charred wood and ashes. The soil was looser and not so good as in the other barrow, and there were no layers of earth apparent, nor any deposit of wood-ashes on the natural soil. It is probable, therefore, that this barrow had been previously opened. It may deserve mention that the place where these barrows are situated seems to have been known as ‘ Brunt Wood.’

“ About thirty-five years ago an iron spear-head was turned up by the plough in the field where this barrow is situated. It is possible that some conflict may have occurred at the place ; the character of the ground is consistent with that supposition, the lands falls considerably from the barrows in every direction, except towards the East, and there is a brook and boggy ground on the west and south.”

The relics brought for examination by the kindness of Mr. Greaves, and which he stated his intention to present to the British Museum, appeared sufficient to show that the interment at Bradley was of the same period and character as the barrow-burials which have been examined in Derbyshire by Mr. Bateman and by other antiquaries from time to time. It is to be regretted that the fragments of the urn disinterred by Mr. Greaves proved insufficient to determine its form ; the cinerary urns, however, of the locality are well illustrated in Mr. Bateman's *Vestiges of the Antiquities of Derbyshire*. The occurrence of pebbles in sepulchral mounds is repeatedly mentioned ; in one instance the pebble of quartz had apparently been placed in the hand of the corpse. Bronze blades, supposed to have been daggers, or the heads of lances, have been occasionally found ; several specimens are preserved in Mr. Bateman's interesting Museum at Yolgrave Hall, Derbyshire, but they have usually accompanied interments made without cremation.

Mr. MORGAN gave a short notice of a similar exploration lately made under his direction at Penhow, Monmouthshire. The sepulchral mound in this instance is situated near a very remarkable spring of water, which gushes forth from the soil in a copious stream. The barrow measured about 110 feet in diameter, 9 feet high. On cutting a wide trench across it, regular strata of fine loam were apparent, taken probably from the adjacent ground; no remains of bones or any charred wood were found; a bronze blade or dagger was brought to light, also the moiety of a whetstone, and numerous flint flakes or chippings, which were brought for inspection.

Mr. W. BURGESS brought also, through the kindness of Mr. Thornbury, some similar relics found in a barrow on the Wiltshire Downs, opened during the previous summer. He stated that two imperfectly baked urns were brought to light, of which one was found inverted upon the other, and containing a quantity of calcined bones; among these lay a small bronze blade, possibly an arrow-head; a diminutive piece, probably a rivet, was also found. In one of the mounds examined by Mr. Arthur Trollope at Broughton in Lincolnshire, in 1850, as related in this Journal, vol. viii. p. 344, a pair of urns was found, one being inverted within the other, as here figured (see wood-cut). The larger urn was nearly filled with burnt bones, with which lay a fragment of flint and a small bronze blade or point for an arrow. The occurrence of such an object, as also of an urn thus covered by another vessel, in lieu of being inverted as mostly found, is very unusual; an example in perfect state, from another county, may be interesting to some readers, for comparison with the deposit found in Wiltshire.



Cinerary Urns found in Lincolnshire.

Height of the larger Urn, 13 in.

The Rev. GREVILLE J. CHESTER sent a notice of the recent discovery of a vessel of reddish ware, near Sheffield, containing denarii of several emperors. The vase was found a few weeks previously by some labourers digging in waste ground east of the town, near the line of the Manchester, Sheffield, and Lincolnshire railway. The coins had apparently been long in circulation; those seen by Mr. Chester comprised 1 of Vitellius, 5 of Vespasian, 1 of Trajan, 6 of Hadrian, 3 of Antoninus Pius. Some others were not to be identified. It was stated that the urn contained also silver

coins of Mark Antony, Otho, Lucilla, and Crispina. The number of coins found was about 100, but Mr. Chester remarked that the recent promulgations by the police authorities of a change in regard to "Treasure Trove," has had the effect of making persons wary in making known their purchases. There is no Roman Camp in the immediate neighbourhood, the nearest being that between Tinsley and Rotherham, and distant about five miles. It is, however, worthy of remark that a street, on the hill whereon the old parish Church of Sheffield is placed, is called Campo Lane, and this name may indicate the former existence of some Roman entrenchment at the junction of the Sheaf with the Dun. This supposition may be corroborated by the tradition that the only Roman remains discovered within the town of Sheffield were found immediately below Campo Lane, and between it and the river.

Mr. ALBERT WAY gave a short notice of a dish or *bacin* of brass, engraved curiously with mythological subjects. It was found in the bed of the Severn, in 1824, in forming piers for a bridge at the Haw Passage, between Gloucester and Tewkesbury. It measures $10\frac{3}{8}$ in. in diameter, and $1\frac{5}{8}$ in. in depth. It is engraved with the following subjects:—In the central compartment, which is circular and hammered up so as to form a slight boss, is represented the death of Nisus, king of Megara, by the treachery of his daughter Scylla, who cuts off his golden lock to ensure conquest to Minos, the invader of his realm. Around this are six circular compartments, in which appear—the rape of Ganymede; Ganymede officiating as cupbearer at a banquet of the Gods; Orpheus entreating Proserpine to liberate Eurydice from the infernal shades; Orpheus looking back at Eurydice, who is seized and dragged back to the regions of death; Ceres sending forth Triptolemus to instruct famished mankind in the operations of agriculture; and, lastly, Triptolemus, mounted on a dragon, scattering seed-corn over the earth. Around each of the seven circles is inscribed an hexameter line, explaining the subject represented, and in each intervening space is introduced a cherub, a nimbed head with four wings. An inscription, engraved on the under side, states that this dish, found as above described, was purchased by Mr. J. Hawkins of the finder, Ben Jones, one of the workmen employed in digging the foundations. At the sale of the effects of Mr. Hawkins, who lived at the Haw, the dish was purchased by Mr. Williams, bookseller, at Cheltenham, for about 20 guineas, and sold by him to the present possessor, W. Lawrence Lawrence, Esq., by whose kind permission it was exhibited. An account of the discovery was published, with a plate, in *Monthly Mag.*, April, 1825, p. 218; it was noticed also by Mr. Counsel, *Gent. Mag.*, vol xciv., ii., p. 164; see also vol. xcv., i., p. 605; ii., pp. 417, 605. A lithograph of the original size, drawn from the dish by F. Whishaw, was published by Clark, Birchin Lane, soon after the discovery. It is remarkable that a few weeks previously, in the same works for the Haw bridge, and near the same part of the Severn, a similar brass dish had been found at a depth of seven feet in the bed of the river. The first notice of that discovery appears to be a communication in *Suppl. Gent. Mag.*, June, 1824, vol xciv., i., p. 627. The object, then lately found, is described as measuring about 12 in. in diameter. "On the inside, at the bottom, is a small circle, in which the figure of a man in an upright sitting posture is carved out, and with a pen seems in the act of tracing the devices and inscriptions, which are all of different mythological subjects, and wrought in seven distinct com-

partments, in one of which is recorded the birth of Maximus, in another the infant Hercules strangling the serpents in his cradle, and in the third the giant Hercules slaying a dragon." It was in possession of the person who kept the ferry at Haw Passage, and Mr. Whishaw promised to supply Mr. Urban with a drawing. At a later period it is stated to have belonged to a Mr. Bullinger, landlord of the Haw Bridge Inn, the same person possibly who had previously kept the ferry; at his death it was sold, and all inquiries have been unavailing to trace into whose possession it may have come. There can be little doubt that the two dishes originally formed a pair, accidentally lost together in the Severn; and that they were of the class of appliances for the table, used for washing hands after the banquet, called *gemelliones*, which appear always to be described by pairs, *bacins jumeaux*, as they are designated by De Laborde, in whose Glossary, appended to his Notice of Enamels, &c., in the Louvre, a full account of their use is given under the word *Bacins*. It may deserve observation that one of the pair was usually furnished with a little spout, or "*biberon pour donner a laver*," commonly in form of the head of an animal, through which the water, occasionally prepared with aromatic herbs, was poured over the hands into the companion *bacin*. The date of the curious specimen exhibited by Mr. Lawrence may be assigned to the twelfth century. The design appears to be of German character, or possibly the *bacins* were made in Flanders. The details, although coarsely engraved, are well expressed, and the story in each subject is delineated with considerable effect and skill.

The Rev. F. SPURRELL communicated a notice of a wooden effigy of an ecclesiastic in the church of Little Leighs, Essex, situated about half a mile west of the high road from Braintree to Chelmsford. This relic of monumental sculpture, in a material not often employed, had apparently not been described by Morant or any other writer. It is placed within a mural arched tomb in the north wall of the chancel, about 6 ft. from the east end; on the exterior of the church a projection of about one foot appears, by which space was obtained for the recessed tomb. Mr. Spurrell considers the effigy and tomb coeval, date about 1350; the tomb is an ogee arch, with a richly sculptured finial, and pinnacles, with crocketing, foliage, and the characteristic ornaments of the Decorated style. The material is elunch. Within this canopied niche lies the effigy, which is of oak, painted white, so as to conceal all traces of the original coloring. The head, covered by a small close-fitting cap, rests upon a cushion placed lozenge-wise and supported by two figures, now much mutilated, as are also some portions of the features; the feet rest on a round cushion supported by two figures, apparently a lamb and a bear. The details of the vestments are still to be discerned; the chasuble has the orfraz which at first sight resembles a *pallium*, as occasionally to be seen in examples of ecclesiastical costume.

There is no evidence or tradition which may give a clue towards identifying the person here represented; it appears probable that he was a rector of Little Leighs, about 1350, and he may have been a benefactor to the fabric; a decorated window in the north wall of the chancel appears to be of the same period as the tomb adjacent to it. The other windows in that part of the church are Norman. The material, however, of which the effigy is formed, is perhaps the most remarkable feature of this memorial. Wooden effigies are comparatively of rare occurrence, and, amongst the numerous effigies of stone commemorating persons of distinction in church

or state, a figure of a parish priest is scarcely if ever to be found. The peculiar resources of a locality were doubtless regarded in the erection of tombs, as well as in architecture. In Essex, where stone was not readily procurable, brick was much used in building. In that country, it is true, there exist many sepulchral effigies of stone brought from other parts where good material for the purpose was found, but the absence of stone suitable for sculpture may partly account for the existence of the effigy of oak under consideration. Mr. Spurrell remarked that there may be other wooden effigies in districts where stone was rare and transport difficult, but whether ecclesiastical or lay very few are known to exist, and it might be well to enumerate them, and to encourage further research for other examples. In the north transept of Canterbury Cathedral there is a figure supposed to represent John Peckham, Archbishop of Canterbury, who died in 1292; it is stated to be of chesnut, and it is in very damaged state. One of the best wooden effigies known is a cross-legged knight at Abergavenny, supposed to portray John de Hastings, who died in 1313; another example is the figure in Gloucester Cathedral, assigned to Robert Curthose, son of William the Conqueror. The headless wooden figure upon the tomb of Henry V. in Westminster Abbey can scarcely be included in the list, since it is merely the carcase of a statue which was formed with silver gilt plates overlaid on the wood; these with the silver head were stolen in 1545-6. Mr. Spurrell observed that the only other wooden effigy known to him is that of a knight in Elmstead Church in Essex. The figure at Little Leighs appears to be the only known example representing a parish priest, and he regarded it as well deserving of notice.

The subject to which attention was thus invited by Mr. Spurrell is of interest to those who investigate the details of Monumental Antiquities, or the history of the sculptor's art in the middle ages, as exemplified in this country. Sepulchral statues of wood, rare as compared with those of stone, occur in various localities, and a list may be acceptable to our readers, as supplementary to the notices for which we are indebted to Mr. Spurrell. The three wooden effigies, cross-legged, at Earls Colne, in Essex, supposed to represent persons of the de Vere family, and to have been removed from the Priory church, may first be mentioned. The wooden figure in the north wall of Messing Church in the same county, supposed to be the memorial of the founder, as stated by Muilman, has, we apprehend, perished within recent years; it is reported to have been burned by direction of some parish functionary. At Danbury there are three wooden effigies, in the cross-legged posture, figured by Gough, and also by Strutt, which are attributed to the Earls of Clare. At Little Boden, near Chelmsford, there are two wooden effigies of ladies, recumbent on recessed tombs. The curious wooden figure described as formerly to be seen at Brentwood was probably not monumental, and it may have represented St. Thomas of Canterbury, patron saint of the church. At Auckland St. Andrew's, Durham, Pennant noticed a curious cross-legged effigy, supposed to be of a person of the Pollard family. The cross-legged oaken effigy at Chew Magna, Somerset, has been figured in this Journal, vol. xiv. p. 158, from a drawing by Mr. Blore, whose skilful pencil, and invaluable stores of information regarding monumental antiquities, have frequently been made available, with his accustomed friendly liberality, in aid of our researches. To his kindness we are again indebted for the following enumeration of monumental effigies of wood. Figures in the cross-legged posture exist at

Ashwell, Rutlandshire; at Braybrook, Gayton, and at Woodford, Northamptonshire, in the latter instance accompanied by a wooden effigy of a lady; at Pitchford, Shropshire, where the peculiarity may be noticed that the tomb as well as the recumbent statue is of wood, an example possibly unique; at Fersfield, Norfolk; two at Clifton Reynes, Bucks, one of them accompanied by a female figure; and, in St. John's Church at Brecon, an effigy supposed to represent Reginald de Braose. At Much Marcle, Herefordshire, there is an effigy, possibly of a pilgrim, as has been supposed, represented in the cross-legged posture. At Brancepeth, Durham, the effigy of the second Earl of Westmorland and that of his Countess; and, at Staindrop, in the same county, effigies of another noble pair, of the same family. At Westdown, Devon, the effigy of John de Stowford, Chief Baron of the Exchequer, 19 Edw. III. At Clifford, Herefordshire, there is an effigy, apparently in a monastic habit. At Englefield, Berkshire, an effigy of a lady. There is a wooden effigy at Ratcliffe-on-Trent, Nottinghamshire, and another is reported to exist at Laxton, in the same county. Bridges describes an effigy of a man in a buttoned gown, at Holdenby, Northamptonshire, now lost.

Additions probably, might be made to the above list, and we shall be obliged to any of our readers who will supply information on the subject. In regard to the figure of a priest at Little Leighs, one other example only of a wooden ecclesiastical effigy appears to have been noticed, being that mentioned by Surtees as existing at Greatham, Durham; it has been figured *Gent. Mag.* Dec. 1788, pl. 1. It does not appear, however, to represent an ecclesiastic; the discovery of a chalice and paten in the tomb may have given rise to such a supposition.

A series of large photographic views of Tewkesbury Abbey Church were submitted to the Meeting. The Institute is indebted for this valuable gift to the kindness of the Rev. J. L. Petit, by whom they had been presented at the Gloucester Meeting. They were taken by Professor Delamotte.

Antiquities and Works of Art Exhibited.

By Mr. BRACKSTONE:—Specimens of arrow-heads, knives, and flakes of flint, from various localities. Amongst the latter was one of small dimensions and sharply pointed, found lately by Mr. Brackstone on Hampton Downs, near Bath. It may have served to point a rudely fashioned arrow. Another, and also a regularly-chipped arrow-head of lozenge shape, were from Cutterly Clump, Wilts. Some specimens from Co. Antrim, resemble those figured in Mr. Wilde's Catalogue of the Museum of the Royal Irish Academy, figg. 3, 18, but the latter is more regularly shaped and acutely pointed than the object exhibited. Also fragments of black obsidian from the Island of Sacrificios, which may have served as knives or points for missile weapons; and a javelin, probably from New Caledonia or some island in the Pacific; it was dredged up in the Thames in 1850, and may have accidentally been thrown out of some ship. The point is of obsidian, and attached by a ligature to the shaft with some black resinous substance.

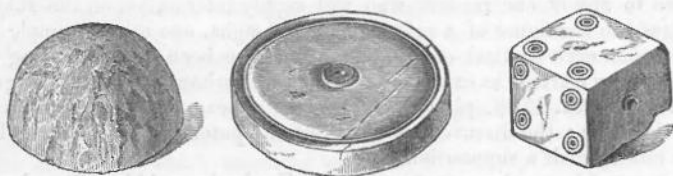
By Mr. W. J. BERNHARD SMITH:—Specimens of objects closely resembling weapons of flint, arrow-heads, &c., but they are probably merely the results of natural fractures; they were from Abingdon, Berks, and from the neighbourhood of London, as supposed, from the Kensington Gravel.

By Mr. JAMES YATES:—A very instructive diagram illustrative of the

forms of flint implements, relics from gravels-drifts, turbaries, ossiferous caverns, &c. ; arrow-heads from Canada, Peru, &c. ; implements of stone and obsidian from New California ; also examples of fictitious relics of flint, fabricated in Yorkshire. These illustrations of the chief ancient types, with those in use among savage tribes, the whole lithographed on a scale equal to the original size, may be obtained from Mr. Tennant, 154, Strand,

By Capt. OAKES :—A small Roman urn, and several iron spears, probably Anglo-Saxon, found in raising ballast from the bed of the Thames at Cookham, Berks.

By the Lady BERNERS :—A collection of relics of the Anglo-Saxon period found, with a skeleton, in May last, at Keythorpe Hall, Leicestershire, whilst removing earth in a new flower garden made there. They consist of numerous portions of a bronze bowl, a large double-toothed comb of bone, an object ornamented with silver, which may have been the handle of a knife, forty-six disks supposed to have been draughtsmen, a pair of bone dice, and a semi-globular object of a material resembling sea-horses tooth or the root of ivory. Of the last, and also of the draughts-



Bone Die and Pieces for the game of Draughts or Tables.

(Original Size.)

men and dice, the fashion and dimensions are shown in the accompanying woodcuts. The pieces, intended doubtless for the game of tables, or some game similar to draughts, are all precisely similar in form and size, and no appearance could be traced of any color, black or red for instance, upon any of them, to distinguish the sets of pieces, respectively. The bowl, now unfortunately broken into numerous fragments, may have measured about 8 inches in diameter, by 4 inches in height ; it had evidently been one of the remarkable bronze Anglo-Saxon vessels, adapted for suspension by three rings and hooks attached near the rim by three peculiar and highly ornamented roundels, soldered upon the surface of the vessel, which was likewise ornamented with numerous bands of metal, roundels, trefoils, and plates of other forms, with figures of animals, serpents, fish, and birds, the whole of these, now detached, being formed of metal, for the most part encrusted with a peculiar metallic paste, possibly a kind of enamel or niello. The character of ornament on the larger pieces appears very similar to that of the enameled objects found in Warwickshire, and figured in this Journal, vol. ii. p. 162 ; and of another like ornament found with a skeleton in a barrow in Derbyshire, figured in the Archæologia, vol. ix. p. 190. See also Bateman's Antiquities of Derbyshire, p. 30. These had unquestionably served to decorate vessels of metal adapted for suspension as before mentioned, and some other relics of similar description have occurred elsewhere ; the only other example, however, of a bowl so

elaborately ornamented as that discovered in Lord Berners' gardens must have been, is a vessel lately found in Kent, and now in possession of Sir Perceval Hart Dyke, Bart. This last was likewise encrusted with figures of animals, birds, fish, &c. Several bronze bowls of this description, more or less ornamented, found with Anglo-Saxon remains, have been exhibited at previous meetings of the Institute. Mr. Mayer possesses two good specimens, found by Dr. Faussett in Kent, figured in Mr. Roach Smith's *Inventorium Sepulchrale*, pl. xvi. fig. 6, 8. It has been supposed that they may have been the *gabatae*, suspended in churches, probably to hold lights; and mention occurs of vessels so designated, highly esteemed as being of Saxon workmanship. Their use is, however, exceedingly obscure, and is well deserving of investigation. The comb, so frequently found accompanying Anglo-Saxon interments, was much tinged with bright green colour, from the metal objects in contact with it. It measures about 7 inches in length by $2\frac{1}{2}$ in breadth, and is ornamented with the customary little circles, such as occur on combs found by Lord Braybrooke, *Saxon Obsequies*, pl. 23; on specimens in the Faussett collection, *Inventorium Sepulchrale*, pl. xiii., &c. It appears certain that combs were deposited with the corpses of males as well as with those of females; see the Abbé Cochet's *Normandie Souterraine*, p. 254; the dice, with other appliances for games, found in the grave at Keythorpe, appear to indicate the interment of a male. Relics of this class are very rare. A diminutive pair of bone dice were found by Dr. Faussett near the neck of a skeleton in a grave at Gilton, Kent. *Inventorium Sepulchrale*, p. 7. In Lord Braybrooke's Museum there is a bone die, precisely similar to that above figured; it was found in a cinerary Roman vase at Arbury Banks, Ashwell, Herts. We are indebted to Mr. Bateman for a notice of numerous convex objects of bone, impressed with small circles, found by him in a barrow in Derbyshire, with iron fragments and a comb. The whole had passed through the fire. These, resembling the object above figured, were probably for some game similar to draughts.

By the Rev. J. FULLER RUSSELL:—A large processional cross of mixed metal, found at Hereford, and formerly in the possession of the late Dean Merewether. It is probably of English workmanship, date fifteenth century, and bears much resemblance to the cross figured in Carter's *Sculpture and Painting*, pl. xciv., p. 118, formerly in Greene's Museum at Lichfield.

By Mr. W. F. VERNON:—A general pardon granted on the accession of Elizabeth to Henry Vernon, Esq., of Sudbury; the great seal, in good preservation, is appended. Mr. Vernon was desirous to ascertain whether documents of this description, in the terms of which almost every imaginable crime was included, are of common occurrence. It had been preserved amongst his family muniments at Hilton Hall, Staffordshire. He was not aware that any charge of treasonable conduct or malpractices had been brought against his ancestor, who, however, did not embrace the reformed faith, and he might have been an active partisan of Queen Mary. The Very Rev. Canon Rock observed that a general pardon, granted by Henry V., was found amongst the documents deposited within the brass eagle dredged up from the Lake at Newstead Priory; and Mr. John Gough Nichols mentioned a like pardon granted to Sir W. Herrick.

By Mr. W. J. BERNHARD SMITH:—A portion of curious armour of copper plate, richly gilded, being back and shoulder plates united by webs of steel riveted chain mail. Date, early fifteenth century. It was stated

that it had been obtained from the Arsenal at Constantinople.—A Cingaleso single edged knife, inlaid with gold; the back of the blade is elaborately chased; the handle of horn plated over with silver. Compare a similar knife at Goodrich Court, Skelton's Illust. pl. 141, fig. 12.

By Mr. OCTAVIUS MORGAN, M.P.:—A bronze ring, said to have been found in a field near Amiens; date early fifteenth century; and a Jewish ring, enamelled with figures in relief representing the Creation, the Temptation, and the Fall of Adam and Eve; date sixteenth century.—A gold ring, probably one of those obtained at Jerusalem as tokens of pilgrimage to the Holy City. On the head, which is circular, is engraved the Jerusalem Cross, and around the hoop the first words of Numbers, c. vi. v. 24, "The Lord bless thee and keep thee," in Hebrew characters.—A purse ornamented with oval plaques painted in enamel, portraying Queen Anne and the Duke of Gloucester. Probably French.

By Mr. HENRY CATT:—A steel key, of elegant design with perforated work on the bow, and bearing on the pipe an engraved inscription—"Ye Ladye of ye Bedchamber to the Duchess of York"—doubtless Anne Hyde, the first wife of the Duke of York, afterwards James II.

By the Rev. JAMES BECK:—Two pairs of old handcuffs, and one leg fetter-lock, with a double key.—Two other fetter-locks and keys.—A Chinese brass packlock with its key was exhibited at the same time, to show the similarity of the spring bolts, used in the two countries.—A folding key, 18 inches long, eighteenth century, found in the door of a vault under the House of Lords after the fire.—A Nuremberg Tankard, mounted in pewter, very minutely painted, the figures in red colour and the landscape in black. It is of a rare manufacture; date 1758.

By Mr. W. SAMBROOKE:—A fine specimen of Rhodian ware mounted in silver, with the English assay mark V, indicating the year 1597. The lid and spout are of fine *repousse* work, the pedestal is a good specimen of tooling. This specimen of a rare kind of ware, sometimes considered to be Persian, is of particular interest as having been brought to this country, as shewn by the mounting, so early as the reign of Elizabeth. It has recently been ascertained that the ware was manufactured in the Isle of Rhodes.

By Mr. R. PHILLIPS:—A set of personal ornaments, seventeenth-century, of Italian work. They are minutely chased in silver, and set with pastes in imitation of enamels.—A blood-stone cameo of the Saviour's head in profile, mounted as a reliquary in an oval frame of engraved rock crystal.—Another reliquary in a circular rock crystal frame, about 3 inches in diameter, surrounded with small framed paintings of various saints.—An ivory spoon and fork, with a joint in the handle to allow of its being folded up. Date, sixteenth century.

Impressions of Mediæval Seals.—By Lord BRAYBROOKE:—Impression from a matrix, of circular form, found some years since near Sunken-Church Field, in the parish of Hadstock, Cambridgeshire. The device is a kind of merchant's mark, composed of two Greek crosses, voided, and surmounted by a curved line, upon which is a cross erect with the double vane or streamer often found in merchants' marks. Legend:—s'RENAERD VAN HALEN. Date, about 1480. The matrix is probably Flemish.

By Mr. READY:—Facsimiles in gutta percha of several remarkable impressions of seals recently obtained at Cambridge, through the liberal permission of the college authorities. In the muniment chamber at Trinity

College, Mr. Ready found, among numerous other valuable seals, a perfect impression of the Chapter Seal of Norwich, figured in Blomefield's History of Norfolk, vol. iv., p. 62, 8vo. edit. This seal is of fine design, and is remarkable as bearing upon its edge a record of the date of the fabrication of the matrices in the year 1258. On the impression copied by Mr. Ready, and appended to a document bearing date 1349, this inscription is perfectly preserved, and is as follows,—FACTVM : EST : HOC : SIGILLVM : ANNO : DOMINI : MILLESIMO : DVCENTESIMO : QVINQVAGESIMO : OCTAVO.—Sir Frederic Madden has kindly pointed out in a MS. of Matthew of Westminster, written at Norwich about 1450, the following addition under the year 1258, in accordance with this inscription upon the edge of the seal;—"Hoc anno renovatur Sigillum Capituli Norwycensis." In Caley's edition of Dugdale's Monasticon, vol. iv., p. 12, the obverse and reverse of this seal are described; they are figured in pl. 21, of the Plates of Seals executed for that work by Coney. Mr. Ready exhibited also another fine seal, being that of the Chapter of Ely, which likewise bears an inscription on its edge; the impression is appended to a document among the muniments of Peterhouse College, dated 1286. The obverse and reverse of this seal are figured, Dugd. Mon. *ut supra*, vol. i., pl. vi. Sir F. Madden mentions the peculiarity of such inscriptions on the edges of seals, and he cites some examples, Archæologia, vol. xxiii., p. 377; vol. xxvii., p. 378. With the matrices of the seal of Boxgrove Priory, now in the British Museum, the metal plate by means of which the inscription was formed upon the edge of the impression has been preserved.

January 11, 1861.

RICHARD WESTMACOTT, Esq., R.A., F.R.S., in the Chair.

This being the first meeting in the New Year, Professor Westmacott, in opening the proceedings, expressed the gratification with which he recalled the satisfactory progress of the Society during the year that had closed; he alluded to the pleasure and instruction afforded by the meetings both in London and at Gloucester, and more particularly to the success that had attended the selection of special subjects of antiquity or art for illustration at some of the monthly meetings of the Institute, and which had encouraged the Committee to follow out a plan which had given so much satisfaction. The apartments of the Society had undergone during the previous month some repairs and improvements, requisite for the more suitable and convenient reception of their numerous visitors on occasions of such special exhibitions; the expenses thus incurred for the general advantage of the members had been defrayed by a special subscription, to which their noble President and several other influential friends had contributed, the ordinary resources of the Society being inadequate to defray the requisite outlay. The library had been arranged, a catalogue was in preparation; and numerous works of value, especially foreign historical and archæological Transactions, for which the Institute had been indebted chiefly to the late Mr. Kemble, had been bound, and would henceforth be available for general use.

The Rev. PROFESSOR WILLIS then delivered a Discourse on Foundations of early buildings recently discovered in Lichfield Cathedral. It has been printed in this volume, page 1.

At the close of this Discourse, which was received with very great

attention, Mr. George G. Scott, on the invitation of the Chairman, offered a few observations, in reference to the valuable elucidation of a most curious and difficult subject which had been so ably treated by Professor Willis. He (Mr. Scott) felt that he could add nothing to the explanations so clearly and skilfully brought before the meeting ; but, having been engaged in the direction of the recent restorations, and having moreover listened with great gratification to the kind expressions with which the Professor had alluded to the manner in which they had been carried out, he felt desirous to give, on some future occasion, a brief account of the restoration of the three most westerly bays of the choir, the date of which was about 1200 : they had however, been much altered about 1320. Mr. Scott was desirous to place on record certain facts relating to this portion of the work, serving as evidence whereon to ground a conscientious restoration of its interesting features.

The Rev. Lord ARTHUR HERVEY, President of the West Suffolk Archaeological Institute, in moving a vote of thanks to Professor Willis, expressed his high sense of the valuable instruction conveyed in the lecture, not only in regard to the particular structure to which it related, however interesting as an exemplification of peculiarities of Mediæval architecture, but as an admirable and suggestive lesson in the difficult art of reasoning, and as demonstrating the value of minute details, skilfully and scientifically combined, in approaching conclusions upon questions of the greatest importance.

The Very Rev. the DEAN of ST. PAUL's seconded the motion of his noble friend, and desired to bear his tribute to the admirable sagacity and intelligence displayed by the Professor in a discourse to which none could listen, however inexperienced in the difficult questions involved in the inquiry, without high gratification and instruction.

PROFESSOR WILLIS, in acknowledging the vote, carried with much applause, alluded to his satisfaction in having had the occasion to place the results of so curious an investigation before the Institute, and of finding himself again surrounded by so many old and indulgent friends. On some previous occasions disappointment, which he sincerely regretted, had occurred through his having, amidst the pressure of many engagements, been compelled to defer the publication of subjects on which he had discoursed at the meetings of the Society. On the present instance he had to announce with pleasure that the lecture which his audience had received so favorably was actually in the printer's hands, and would appear in the Journal of the Institute, in the first pages of their eighteenth volume. Professor Willis concluded with the expression of his obligations to Dr. Rawson, the Rev. Canon Lonsdale, Mr. Hamlet, and Mr. Clark, the clerk of the works at Lichfield, whose assistance had greatly facilitated his investigations.

Mr. J. G. WALLER communicated the following notice of a remarkable "palimpsest" sepulchral brass, lately brought to light in Cornwall:—

"The brass, of which a rubbing is exhibited, belongs to the church of Constantine, near Helstone in Cornwall. It is a palimpsest, its reverse being of Flemish execution. The memorial is to Richard Gerveys and his wife, and the date is 1574. The figures are represented as standing in an oratory in the usual attitude of prayer, but, although good examples of costume, there is nothing that calls for remark except the position of the lady's fingers, which do not follow the usual conventional usage of design. The inscription is on a fillet of brass around the verge of the slab, and runs thus :—'Of your charitie praise ye the Lorde who for mere goodness

hath taken to his infinite love the sowles of Richard Gerveys esquier and Jane his wife Dowgther of Thomas Trefusis esquier which God of his greate mercie keep whose bodies lyethe here buried the second daye of October in the year of our Lorde God i. thousand fyve hundreth lxxiii.

"It will be observed that there is a departure from the older formula, without doubt owing to the religious changes in agitation at the time. It is also to be remarked that the date really gives us no precise information. It does not state who died on October 2, 1574, or who was then buried, but merely that the bodies were there at that date. The inscription bears evidence that the monument was laid down previous to the decease of one at least of the persons commemorated, for the numeral 4 has been afterwards inserted, and from its feeble execution must have been engraved whilst on the floor.

"There is an escutcheon of the following arms between the two figures,—1st. Gerveys, a chevron between three garbs; 2nd. 3 garbs and a chief; 3rd. on a bend cotised 3 fleurs-de-lis; 4th. a lion rampant, impaling Trefusis, 1st and 4th. a chevron between 3 fusils; 2nd and 3rd. a chevron between 3 roses. A small portion of the brass on which the figures of the children are engraved is broken away.

"The reverse is one of the finest examples of Flemish execution I have ever seen, and is so perfect that it seems as if it might but yesterday have issued from the hands of the engraver; it is difficult to believe that it was ever subject to the injury of feet passing over it. Remains of the rivets, however, prove that it was once laid down, possibly in a chantry chapel and not much exposed, or on an altar tomb. The fragment gives us part of the figure of a knight in armour, date about the beginning of the fifteenth century. His head and hands are uncovered, the former slightly inclined to the left. He wears a jupon emblazoned, the bearing being three crescents and a bend. From portions of colour remaining, the field appears to have been argent, and probably the charges were sable. The head rests upon a richly diapered cushion supported by angels; the background is also diapered, and the figure appears to have been beneath a rich canopy, of which portions remain. The arrangement seems to indicate that there were two figures, man and wife, and on the reverse of that portion which contains the children, there are remains of an inscription in the Flemish vernacular, the termination showing part of the symbol of St. John, the month of decease, and—'Pray for the soul;' it stands thus—April bidt voer die ciel.—

"I regret much that I am not able to exhibit the brass itself, for it is the execution which is so well worthy of notice. It is pretty generally assumed that the Monumental Brass was derived from Flanders. It seems most probable, but there are many things to be considered before we can positively assert this. The real distinction between a Flemish and an English brass is the mechanical execution; this is a certain test, when the design is doubtful. The Flemish engraver, it must be observed, used different tools to the English workman, or, at least, preferred to make more use of one kind than another. In cutting a broad line, he used a chisel-shaped tool, hence the smoothness of the incised surface. The English practice was to cut with a lozenge-shaped instrument, the true graver or burin, and the artist obtained the work of his lines by successive parallel strokes. This is a very marked distinction, for it certainly influences the style of the different schools. Now, apart from other considerations, this involves

the question,—How, if we derived the usage of incised monuments in brass from Flanders, is it, that we did not retain their mode of execution ?

“I think, as regards this palimpsest, no difficulty in accounting for its occurrence presents itself. It was about 1566 that the iconoclastic fury, so rife shortly after, on the establishment of the Geusen league, ravaged several provinces of Flanders. Brass had long been an export to this country, and without doubt much of the torn up metal of the ancient brasses was sent over here, probably at a cheaper rate than new plates. This will account for some of the Flemish reverses in brasses in England after the above date, though it leaves unexplained many other examples.

“The large Flemish brass at Topcliffe, Yorkshire, I have ascertained to be palimpsest, and it is probably the earliest known. The date is 1391, and it appears to be composed of sheets of metal, most or all of which are engraved on the reverse. Many portions are unfinished fragments, but I regret to observe that no record has been preserved, and this statement is given from the recollections of the incumbent. A fragment of the inscription I, however, saw ; its reverse showed a portion of another in the Flemish language, with the usual termination—‘Pray for the soul’—I think that in this instance spoilt metal, in which some error had occurred, was here again used. There must have been always a liability to such accidents in the engraver’s *atelier*, and some palimpsests may be thus accounted for. The fact that so great a number of examples have been noticed since attention has been drawn to the subject, proves how common such an occurrence must have been, especially as we must remember that it is only chance, on the displacement of a brass from the slab, that gives us the opportunity of examination.”

Antiquities and Works of Art Exhibited.

Mr. LUCIUS BAILEY brought, by the kind permission of Col. Sir H. JAMES, the Atlas of Plates, comprising the series of Archæological subjects, illustrative of the work entitled,—“*Voyage en Crimée, au Caucase, en Arménie, &c., par F. Du Bois*,” published by the author at Neufchâtel in Switzerland. Amongst the remarkable antiquities represented, are the crypt-dwellings in the Crimea, Georgia, &c., consisting of numerous chambers hewn out of the rock, and sometimes elaborately decorated ; also crypt-catacombs ; the throne of Mithridates, found near Kertch ; fictile vases from tombs at Panticapæum ; statuettes of terra cotta, &c. ; a tumulus there, enclosing a sepulchral chamber ; remarkable gold ornaments found in the tumulus of Kouloba, near Kertch, the supposed burial place of a king and queen ; they consist of a gold torc, probably part of the royal insignia, its ends terminate in figures of two Scythian warriors ; part of a great shield of gold ; vases of electrum and silver, drinking horns, a silver mirror found near the remains of the queen, silver goblets, &c. Also inscriptions of the kingdom of the Bosphorus, numerous tombs of curious fashion, and coloured representations of beads of vitreous paste in great variety, from a tumulus at Synféropol in the Crimea, and closely resembling those which accompany Anglo-Saxon interments in this country. A representation of the Zodiac, from an Armenian MS., deserves notice ; the sign Taurus is here accompanied by a youth playing on a guitar ; the Ram bears an aged man armed with a sabre, and on the Capricorn is mounted another wielding a hatchet and holding up a human head.

By the Right Hon. Sir EDMUND HEAD, Bart. :—A gold penannular torcing, supposed to have been found in Ireland; it is of larger dimensions than the rings of its class usually met with. It most nearly resembles an African specimen in the collection of the Numismatic Society, figured in this Journal, vol. vi. p. 58, fig. 10, where various other types of gold ornaments are described.

By Mr. HEWETT :—An Anglo-Saxon arrowhead of iron, from a cemetery in the Isle of Wight.

By Mr. W. J. BERNHARD SMITH :—An ancient iron shackle and a padlock of uncommon fashion, found near Cheltenham.

By Mr. H. FARRER, F.S.A. :—A pair of candlesticks, of iron hammered up and finished carefully with the tool, executed by Picinino, as it is supposed, for Francis I., King of France; fleurs-de-lis, and also dragons, bearing some resemblance to salamanders, his well-known device, are introduced amongst the elaborate decorations; on the base of one only of these beautiful examples of Milanese workmanship, of the highest class, the artist's monogram is engraved, being the initial P. and a dragon. The ornamental designs consist of oval medallions representing genii, Cupids, amorous devices, &c., with trophies in the intervening spaces, also winged figures holding torches, garlands of fruit, arabesques and foliage of elegant character. There were two distinguished artificers of the name, according to P. F. Paolo Morigia (*La Nobiltà di Milano*, 1595, p. 298), Federigo Picinino, and Lucio his brother; both were skilful in works in rilievo in iron and in silver; the former is said to have excelled in designs, "come di groteschi, e d'altre bizzarie d'animali, fogliami, e paesi, e molto eccelente, e rarissimo nella gemina, e ha fatto armature di gran pregio al serenissimo Duca di Parma, Alessandro Farnese, e ad altri Principi, che sono tenute per cose rare." These beautiful *flambeaux* have nozzles; they measure in height 6 inches, diameter of the base 9 inches.—A MS. entitled "*Breviloquium fratris Boneventure*," date about the commencement of the fourteenth century; the initials are illuminated; at the beginning is a curious outline with the pen, prepared for colouring; it represents Our Lord holding a book, his right hand raised in benediction; beneath is a prostrate figure, probably intended to portray the author; an angel stands at the side. At the end of the volume there is an entry—"Liber Eccl'ie S'ti Jacobi in Leodio. Qui eum violenter tenuerit anathema,"—but it is possible that this, and also the binding which is enriched with imitative gems and a plaque of *champlevé* enamel, representing St. Andrew, may not have been originally connected with the MS. The entry relating to the church of St. Jaques at Liege, appears certainly to be an insertion, and it reads from top to bottom, not across the page. It will be observed that the Seraphic Franciscan doctor is simply styled *frater*; he was not canonized until 1482.

By M. W. OSWELL THOMPSON :—Specimens of Venetian glass, of the peculiar semi-opaque paste streaked with various colours, and designated in German as *Schmelz*; they consisted of a tazza, vases, bottles for scent, &c., of tasteful forms, and were recently brought to England by Count Cornaro.

By the Rev. JAMES BECK :—A gold ring set with a pink ruby: it was found on the site known as the Camp Field near the church at Sullington, Sussex.—Miniature portrait of Anne Hyde, the first wife of King James II.

By Mr. SAMBROOKE :—A silver paten, in the centre is represented the Resurrection, in rilievo. The plate-mark is a galeated head.

By Mr. COLNAGHI :—Miniature portraits of James II. and Mary d'Este, his Queen, painted by Bernard Lens.

February 1, 1861.

Sir JOHN BOILEAU, Bart., F.R.S., V.P.S.A., Vice-President, in the Chair.

The subject specially selected for illustration on this occasion being Bronze, regarded both in its connection with the arts in Egypt, Greece, and Rome, and with the vestiges of ancient races, a large series of examples, of all classes and periods, were, with most kind liberality, brought for the gratification of the meeting.

Professor WESTMACOTT, R.A., directed the attention of the meeting to the collection before them, which, though small in itself, was of a very interesting character from the great variety of objects of which it was composed. Works of this kind, he observed, were to be considered for the value or recommendation they had on different grounds. There was, first, the interest attaching to their antiquity, as monuments of the past, and as records of the degree of civilisation and practice in this class of art in remote ages. Secondly, there was the claim many of them had to our admiration as examples of fine art, in the forms of beauty they offered, independently of the valuable illustration they afforded of mythological personification and, generally, of the subjects of Greek history and fable. And, thirdly, they were worthy of attention as specimens of metallurgy, or the working of such materials, from the earliest to the present time. Mr. Westmacott gave a sketch of the history of bronze, and its application in the fine arts in archaic and classical times; alluding briefly to the various alloys or combinations of bronze mentioned by ancient writers, and illustrating his remarks by reference to some of the most remarkable existing examples of the skill of the ancients, as displayed in works preserved in public and private collections. He also remarked on the care which the great sculptors of antiquity bestowed on the preparation of their bronze, a fact placed beyond doubt by the testimony of ancient writers on art. Myron and Polyclethus, two of the most remarkable sculptors or statuarys of the best period of Greek art, were, we are told, rivals even in the kind of bronze they employed; there was *Æmulatio etiam in materia*. One always used the bronze of Delos, the other that of Ægina. Pliny enumerates an astonishing number of distinct titles of this material. In addition to those already mentioned, he specifies the *Æs Corinthium*, *Æs nigrum*, *Æs candidum*, *Æs Demonesium*, and many others. The celebrated Corinthian bronze was said to be a mixture of all the metals that were melted and amalgamated in the great fire which destroyed Corinth in the second century, B.C. There were, however, various kinds of Corinthian bronze. It is to be regretted that no particulars are given of the composition of the varieties of bronze so carefully recorded, while it is remarkable how little difference is met with in the materials that have reached us. All the ancient specimens that have been examined have afforded nearly similar results, being found to contain from 10 to 12 parts of tin to 88 or 90 of copper, in 100 parts. Occasionally some other metals may be detected, as silver for instance, but the quantity is so minute that its presence seems to be attributable to accident rather than design. The distinction between bronze and brass was pointed out. Mistakes, it was observed, are constantly

being made by uninformed persons on this subject when speaking of "*ancient brasses*." Brass, it should be remembered, is a mixture of copper and zinc, and the use of zinc in these combinations was unknown to the ancients. What we call bronze, the *chalcos* and *æs* of the Greek and Roman writers, is composed of copper and tin. Bronze is a modern term, from the Italian, and is derived from the colour of the material when it is first cast or mixed. The green coating, so highly prized by antiquaries, is the effect of oxydation and age. Unfortunately this is easily and frequently counterfeited by artificial means, and great imposition is hereby practised on inexperienced collectors by a dishonest class of dealers.

The earliest mode of working bronze was, in all probability, by hammering the lump into the general shape of the object intended to be imitated, and then cutting out the details with some sharp instrument. The next process was an improvement upon this, as it effected a considerable saving of material. The bronze was beaten out upon a *nucleus* of wood. These two kinds were called *sphurelaton*, or wrought with the *hammer* (*sphura*). Casting, therefore, was a later process. Specimens of the former kind of workmanship are preserved in various collections. In the British Museum is a very interesting example of that over a core of wood, in a small statue of Osiris. It is a remarkable fact that the more ancient works of art seldom bear the name of the artist. This arose, in a great measure, from such productions being executed for sacred purposes, statues for temples, votive offerings and similar objects, when the introduction of any personal reference on the work itself would have been considered indecorous. One of the charges brought against Phidias was his having offended against this rule. There are, however, some curious instances of the desire felt by the artists not to be entirely forgotten: not to leave their work without some record of themselves, even when there was but little probability of its ever being seen. One of these is found in a bronze head, probably of an athlete, in the Payne Knight collection in the British Museum. Within the hollow of the head, close against the ear, is a raised letter, the Greek Rho (P). The style of this work is indicative of the Greek practice of the fifth century B. C., and it has been surmised that this initial letter may refer to the name of the author, Rhœcus of Samos. It certainly is remarkable that but one ancient statuary is known whose name begins with that letter, and that his date corresponds with the style of art which prevailed at that period. A bronze statue now at Paris afforded an interesting example of the same kind. The eyes had originally been made of some other material, not an unusual practice with the ancients, but they were lost, and the holes only were left. During a cleaning process bits of dirt and other substances were discharged from the interior of the figure through these eye-holes, and amongst them were two or three very small fragments or plates of bronze, which contained sufficient indications of the ancient marks or letters upon them to supply the name of a hitherto unknown sculptor, Menodorus. Inscriptions of a dedicatory kind are sometimes found on ancient bronzes. There is a statue of Apollo, among other instances which might be quoted, which has an inscription in silver letters inserted along the inner part of the thigh, declaring the figure to be a part of the *tenth*s of certain spoils gained in battle.

Mr. WESTMACOTT then pointed out a few of the more remarkable specimens before the meeting. Among these, a very characteristic Egyptian bronze, of great antiquity, of a cat, contributed by Mr. Henderson, was

particularised. Also a small statue of Venus, of great beauty, which he thought was probably of the age of Praxiteles, or it might be a little later; as well as others exhibited by Mr. Fortnum and other members of the Institute. A remarkably fine example of art, of what Mr. Westmacott was disposed to think of the best Roman period, was shown in a (right) hand of heroic size, from his own collection. Some peculiarities of style and execution distinguished it, he thought, from the best Greek school, to which otherwise it might from its excellence be attributed. A small bronze head of a horse, executed with great care, and said to resemble very closely the head of one of the celebrated bronze horses at St. Mark's, Venice, exhibited on this occasion by Dr. Guest, was also referred to.

AUGUSTUS GUEST, Esq., LL.D., F.S.A., at the request of the chairman, then gave the following account of the spirited production last mentioned, the horse's head, which he had the kindness to exhibit, and which has been attributed to Lysippus, the Greek sculptor, who flourished B.C. 325.

"This fragment was found in Smyrna, and brought to England by the late Mr. Soame Jennyns, who prized it as the choicest relic in his collection, in which it remained until his death. It was considered in Italy, by the best judges, as Mr. Jennyns has stated, to be the work of Lysippus, and part of a study or model for the celebrated group of horses at Venice, with which it has been compared, and found accurately to correspond. By those who were acquainted with Mr. Jennyns, it will be immediately recognised, and they will remember the high estimation in which he held it. No better authority, possibly, was then to be found, in matters of this kind, and of this his collection afforded many proofs. The metal of which this object is formed, Mr. Jennyns considered to be Corinthian brass."

SIR JOHN BOILEAU, in proposing a vote of thanks to his accomplished friend Professor Westmacott, for the instructive and very pleasing discourse with which he had favored them, observed that some persons, possibly, might have desired on the present occasion to have seen the exemplification of the history and uses of Bronze, chiefly in times of remote antiquity, carried out within more precise and distinctive limits; or rather, that it might have been practicable to divide this special illustrative series into two exhibitions,—the Classical and Antique, and the Mediæval. Such a division of the subject might, doubtless, have been more consistent with scientific classification; but, whilst it must be remembered that bronze relics of antique art are of extreme rarity, and are for the most part in public collections unavailable for the purpose contemplated by the Institute, the more comprehensive character of the series now displayed would doubtless invest it with greater interest to the majority of visitors, as presenting within small compass the outline of a great subject, associated with the history of nations and civilisation, not less than with the arts, from classical antiquity through the successive periods comprised in the collection now before them.

MR. FRANKS, Dir. S.A., offered a few observations on certain facts connected with antiquities of bronze found in the British Islands, and the evidence that the manufacture of celts, spears, and other objects of that metal, had actually been carried on to a considerable extent in Britain. He exhibited, by the obliging permission of Mr. Beldam, F.S.A., thirteen bars of copper, found with human remains and an urn in the lower part of a barrow at Royston, Herts. The bars appeared to have been hammered into their present oblong shape, and then cut into lengths of about 3 inches.

Dr. Percy had ascertained by analysis that the metal consists of about $98\frac{1}{2}$ parts of copper, with a small alloy of tin or antimony, probably the latter. These bars or ingots appear to be specimens of one of the ancient forms in which copper was produced for the purposes of commerce, they were probably hammered out, pure copper being very difficult to melt. The other form appears to have been in cakes, convex on one side, such as would be produced by melting the metal in a large ladle. Portions of such cakes had repeatedly been found in England with fragments of bronze swords, spears, and other objects either broken or rejected by the founder, and reserved to be melted up again. Such a deposit occurred at Romford, in Essex, and was noticed in this Journal, vol. x. p. 69; and another at Chrishall, Essex, as related by Lord Braybrooke, in his *Sepulchra Exposita*, p. 3; the relics last alluded to are in his museum at Audley End. It has been supposed by some antiquaries that copper was brought to Britain, possibly as a staple of exchange for tin, and that to this metal Cæsar refers in the expression "*ære utuntur importato*." It is, moreover, asserted, that the copper mines in this country show no traces of ancient workings. There is ample evidence, however, that the celts, and other objects of bronze, were made in Britain, as shown by numerous moulds of stone and bronze, and it has been supposed, with much probability, that the deposits to which reference has been made, consisting of broken or defective weapons, accompanied by portions of cakes of pure copper, may have been left at spots where the founder pursued his craft. The best alloy appears to be produced with about one tenth part of tin, and it has been stated that bronze castings from bronze moulds are of much harder quality than those produced by other means.

A memoir was then read, by Mr. E. W. GODWIN, on an example of Domestic Architecture at Colerne, Wiltshire, a house assigned to the early part of the fifteenth century. Mr. Parker, however, expressed his opinion, from the drawings exhibited, that the date might be rather earlier; small mediæval dwellings of its class are rare and have escaped attention: the structure called the Fish House, at Meare, in Somerset, described by Mr. Nesbitt in this Journal, vol. x. p. 130, is perhaps a solitary example of the fourteenth century. Mr. Blore offered some observations with the view of inviting attention to the numerous small houses, of considerable antiquity, existing in Pembrokeshire, and in which it had been supposed that some traces were to be found of arrangements or peculiarities of construction introduced by the Flemish immigrants in the reign of Henry I.

An inquiry having been made relative to a report of the proposed demolition of the Abbey Gateway at Reading, the Very Rev. Canon Rock read a communication stating that the Borough authorities had in fact decreed its removal, but the recent expressions of public opinion had caused their intention to be suspended. A subscription had been opened, which soon realised the promise of 1000*l.*, an amount which it had been hoped would prove sufficient. Mr. Scott's plan for the reconstruction of the gate having, however, been submitted to competition, no one could be found to undertake the work for less than 1600*l.* In the meantime the danger daily increased, the rain and snow penetrating the large fissures in the walls, which were temporarily sustained by shoring. Mr. Parker observed that the gateway is a fair specimen of its class, of the thirteenth century, but of no sterling importance as an architectural example; it is doubtless desirable that it should be sustained, but not with such an extent of "restoration" as

appeared to have been contemplated. The sum subscribed ought, as he believed, to meet amply all that archæologists would desire for the conservation of such a structure.

Antiquities and Works of Art Exhibited.

The following Notices of the Series of Antiquities and Works in Bronze exhibited at this Meeting does not include the ancient relics found in the British Islands, and connected with the earliest or so-called "Celtic" period. These will be enumerated in the Report of the ensuing Meeting, the collection having on that occasion been considerably extended, and classified in more instructive arrangement.

By Professor WESTMACOTT, R.A. :—A remarkable fragment, a hand of heroic size, of the best Roman period ; it might be regarded as of Greek art, with which it will well bear comparison, but some features of its style seem to characterise it as Roman.—A one-handled jug, probably sacrificial, height nearly 7 in.—A tripod *candelabrum*, or *thurifer*, probably votive to Bacchus, having a panther represented as climbing up the spiral stem. It measures 18 in. in height ; the base is of unusual fashion, being formed with three human legs, with a skirt reaching to about mid-thigh, and with very long-toed *calcei* resembling the high pointed shoes of the fourteenth century.

By Mr. HENDERSON, F.S.A. :—A small Egyptian figure of a cat, seiant, with eyes of some opaline substance or vitreous paste ; this animal, it is well known, was regarded as a deity, under the name of Pasht, and was embalmed after death.—A pair of bronze strigils, one of them remarkable as bearing a name, probably of the maker, upon the handle ; a bronze patera ; two double spirals, ornaments probably used as fibulæ (compare Lindenschmit, *Alterthümer uns. heidnischen Vorzeit*, heft iii. taf. 6) ; a bronze stylus ; an armilla, terminating in the head of a panther ; a galeated female head, possibly part of the ornaments of a vase ; a Roman *as* or piece of five *uncie*, *Obv.* full-faced head of Minerva ; *Rev.* ROMA. a bull passant to the right ; diam. $2\frac{3}{4}$ in. ; a finger ring, the besil chased with a diminutive bust, issuing as it were from a flower ; a bronze fish, possibly part of a standard ; and a specimen of the singular implements, considered by some antiquaries to have been used for drawing the bow : (see a specimen figured in Skelton's *Goodrich Court Armory*, pl. 45, fig. 5). Several of the relics exhibited were probably from Pompeii or Magna Græcia.—A cinque-cento copy of an antique lamp of bronze ; the original, from Corfu, is preserved in the British Museum ; it is in form of a naked genius, squatting, with its mouth opened wide, forming a grotesque lamp of quaint design.—A lamp, in form of a goose, probable cinque-cento work.—A small mortar, of Italian workmanship, from the Montville collection ; it is decorated with elegant arabesques, genii, goats' heads, &c., in relief.—A remarkable ancient Chinese vase of bronze, richly encrusted with coloured patina, and ornamented with bosses inlaid with gold and silver ; in its form and general character it closely resembles the vase, described hereafter, exhibited by Mr. Russell, of which the date is ascertained to be early in the twelfth century. Its dimensions are rather smaller ; on the inner surface there is an inscription which has not been explained.—A beautiful Chinese vase of bronze, with very lustrous deep olive-green coloured patina ; around the mouth are three buffaloes' heads, serving as handles ; in the ornamentation

the mæander predominates, in skilfully inlaid threads of gold and silver. Height, $4\frac{1}{2}$ in.—A shallow vase with two handles, from the Hope collection at Paris; the surface richly coloured with light patina; the ornament is wholly composed of the bamboo. Height, $3\frac{1}{2}$ in., diam. $5\frac{3}{4}$ in. The high antiquity of certain Chinese vases of metal is noticed in the Handbook of the Arts of the Middle Ages, p. 419.

By Mr. FORTNUM, F.S.A.:—A beautiful statuette of Venus, found at Moglah, in Asia Minor, regarded by some writers as the ancient *Stratoniceia*. It came into the possession of Mr. Hertz, immediately on its being brought to this country, and it is figured in the privately printed catalogue of his collection. Mr. Fortnum has kindly presented to the Institute photographs of this choice relic of Greek art. It was exhibited at a meeting of the Society of Antiquaries, in May, 1846, and is noticed in their Proceedings, vol. i. p. 136.—A Roman weight of three *libræ*, of black marble (or *Lapis Lydius*?), similar in form to the series figured by Montfaucon, t. iii., pl. xciii. p. 168. It weighs $33\frac{1}{2}$ oz. 25 gr. Av.—*Quattro-cento* and *Cinque-cento* bronzes, chiefly Florentine.—A statuette of St. John the Baptist; a fine production attributed to one of the Lombardi, whose works were chiefly executed at Venice.—A Satyr, described as by Pisanello or some artist of note of his school. This figure, of spirited design, is represented seated on the ground, and grasping a small vase possibly intended to serve as an inkstand.—Venus, or Psyche, attributed to Giacomo Francia; the lower part of the figure is draped. Height, $10\frac{1}{4}$ in. A replica of this statuette was in the collection of the late Mr. Uzielli, Catal. No. 602.—Venus, attributed to Giovanni Bologna; possibly a model for a statue of much larger size in the *Uffizi* at Florence. Height, 12 in.—Bas-relief, the Triumph of Ariadne, by Desiderio di Settignano, a replica of the period; the original is affixed to a pedestal upon which an Etruscan statue is placed, in the *Uffizi*. Figured in the *Galerie de Florence*.—Two small bas-relief *plaques*, one of them representing the Holy Family, a *Quattro-cento* work in the style of Pollajuolo, and probably intended for a pax; the other is a most spirited impersonation of Famine. From the Montville collection.—A pair of candlesticks, of Venetian work, of yellow metal, elaborately engraved. Montville collection.

By Mr. WILLIAM RUSSELL:—A model in bronze, or design on a small scale, a Caryatid, for one of the great candelabra in the Vatican, the works of Michael Angelo. One of these striking productions of that great master is engraved in Chambers's History of Architecture.—A pomel for a sword, finely chased, the subject represented being the Judgment of Paris. It has been attributed to Giacomo Francia.—An ancient Chinese vase of bronze, finely patinated; the incrustation is of various hues, orange, red, and green, possibly in part artificially produced. The ornament is composed chiefly of floral or foliated designs, the mæander being also introduced, and around the upper part of the vase are inserted six bosses inlaid with silver and gold, in a whorl pattern, not dissimilar to that of ancient Irish ornamentation. Height, $12\frac{3}{8}$ in., diameter about $10\frac{1}{4}$ in., diameter of the mouth, $5\frac{7}{8}$ in. Within the lip is an inscription, by which it appears that the date of this remarkable vase may be assigned to the reign of Seuen-Ho, A.D. 1119—1126.—A striking statuette in bronze, encrusted with reddish-brown patina, representing a Chinese Faquir. In the strongly characterised physiognomy of this example of Oriental art a resemblance has sometimes been traced to the head of Cicero.

By Mr. R. FALKNER :—A miniature female head, of fine character, the hair arranged in singular fashion, drawn back over the brows and tied up, forming an *apex* on the crown of the head. It was accompanied by a copy of a note from Sir W. Gell, by whom it was presented to the Duchess of —, to be placed in her Museum, and stating that he had seen it dug up (? at Pompeii), and placed in the hands of the ex-Queen, from whose hands Sir William received this object on the spot. He thought that it had been fixed on a statuette, a perforation in the head appearing to have served for that purpose.

By Mr. J. BOWYER NICHOLS, F.S.A.:—A statuette of Mercury, found in a garden at Piersbridge on the River Tees, in the parish of Gainford, Durham, the Station AD TISAM on the Roman Watling Street leading into Scotland. It was exhibited by Mr. Cade to the Society of Antiquaries, in 1788, and was figured in the *Archæologia*, vol. ix. p. 289, pl. xix. The feet with the pedestal are lost; in its present state the figure measures $4\frac{1}{4}$ inches in height. It is noticed by Surtees in his *History of Durham*, vol. iv. p. 32.—Three small statuettes, two of them in imperial costume; possibly of late Roman art.

By Mr. C. S. BALE :—A mask, of very fine character, from Herculaneum, about two-thirds of life size; and an *Enchoë*, from Pompeii, graceful in form and a choice example of vessels of this class.

By the Rev. TULLIE CORNTHWAITE :—A remarkable little Egyptian relic, a small oblong receptacle of bronze, 2 inches in length, about $\frac{5}{8}$ in. high, and $\frac{3}{8}$ in. wide; it forms a pedestal for a diminutive figure of a long-tailed quadruped, and is described as enclosing a mummy of the shrew mouse (*mus araneus*) sacred to Buto, goddess of the night. It was taken from a tomb at Memphis. It has been supposed that this little animal was venerated on account of the tradition that the army of Sennacherib was discomfited, according to the story of Herodotus, by a myriad of mice, which nibbled the bow-strings and shield straps of the warriors, so that finding themselves defenceless they fled in dismay.—Various Roman antiquities of bronze, found in London, at Colchester, &c., from Mr. Whincopp's collection; especially fragments of a beautiful two-handled vase of oval form found at Linton, Cambridgeshire, in 1852; also armillæ, rings, &c., and an implement for drawing a bow (?), resembling that before described, exhibited by Mr. Henderson.

By Mr. ROBERT PHILLIPS :—Bronze vessel of unknown use, formed with strongly projecting external ridges. It was dug up near Naples in 1858.

By Mr. W. J. BERNHARD SMITH :—A diminutive *lar*, or statuette of Pomona.—A bronze relic, possibly the upper portion of the stem of a standard; from the Prince of Canino's collection.—A Chinese casting in bronze, from nature, a small crab (*Cancer menas*).

By Mr. DEXTER :—A pair of candlesticks of Venetian workmanship, elaborately engraved; on the base is introduced an escutcheon of the following arms, three barrulets in chief a sexfoil between two cinquefoils. This escutcheon, of kite-shaped form, is an addition, not part of the original design of decoration.—Two bronze horses, Italian work.

By Mr. BLORE, F.S.A. :—An ancient Chinese enameled vase of metal, incrustated with bright opaque colours by the *cloisonné* process. It bears resemblance in form to that figured in the *Handbook of the Arts of the Middle Ages*, p. 406.—A *Cinque-cento* bronze, from Rome, of elegant design.—A casting in metal; the spirited figure of St. George, from the

original in the Museum at Dijon, carved in wood by Jacques de Baertz, *tailleur d'images* to Philippe le Hardi; date about 1390. It is figured, *Archæologia*, vol. xxv. pl. lxi., p. 574.

By Mr. OCTAVIUS MORGAN, M.P.:—A hand-bell of mixed metal, date about 1580, and probably of Flemish workmanship. The ornaments, which are in low relief, appear to have been cast, and worked up with the tool. They consist of the Annunciation; the Virgin is seated, the angel Gabriel holding a sceptre; the vase of lilies is seen between two small angelic beings, and on the opposite side of the bell is the Vernicle, with the like supporters. Over these figures are festoons hanging from rams' heads; and, within the festoons, † A. G. P.—Around the lower margin is the inscription—SIT · NOMEN · DOMINI · BENEDICTUM. The handle is triangular, and formed of foliage.

By Mr. BRACKSTONE:—A hand-bell, similar in fashion and date to that last described; it is ornamented with figures of the Virgin, St. George, the Vernicle, &c., it is in unfinished state, and probably Flemish.

By Mr. J. E. W. ROLLS:—A hand-bell of very good workmanship, ornamented with a representation of Orpheus playing to the beasts on the violin; a dancing bear, a lion, an ape, a sphinx, &c., appear in the quaint group of animals, with foliage in which are birds, &c. Around the lower margin is the inscription—PETRVS GHEINEVS ME FECIT 1571—and a small escutcheon, paly impaling a bearing indistinctly shown. Around the upper part of the bell is inscribed—O MATER DEI MEMENTO MEI. The handle is formed of two naked boys, *dos à dos*, their hands joined. A well-designed bell of the like description, ornamented with medallions and garlands, is in the Museum of the Society of Antiquaries; it is inscribed—IOHANNES A FINE A° 1547 ME FECIT · LOF GOD VAN AL. (Figured *Vetusta Mon.*, vol. ii. pl. xvii.). Mr. Van Lennep of Amsterdam has given a note of a bell with a similar inscription, dated 1548, and he states that Johannes a Fine was the same person who is elsewhere called Johan Van der Eynde. The late Mr. Forrest had a beautiful bell, which was described as having belonged to the Cardinal d'Amboise; it bore an escutcheon charged with 3 escallops, and was inscribed—LOF SI GODT VAN AL—ME FECIT PER IOHAN DE FINE A° 1544.

By Mr. JOHN GOUGH NICHOLS, F.S.A.:—A brass figure of a wodevole or wild man, kneeling on the left knee; the right hand, which is perforated as if to hold a weapon or club, is upraised; a wreathed girdle surrounds the waist, and a torse is fastened around the brows. There is a perforation through the figure, possibly for inserting a metal rod, by which it may have been adapted to serve as a candlestick. Height $8\frac{1}{2}$ inches. Date about 1500. Compare figures in Wagener, *Handbuch*, figg. 115, a, 1166, b, 1168, 1298, &c.—A large circular bronze medallion, in low relief, a portrait of George II.

By Mr. JOHN MURRAY:—A large oval bronze medallion, a portrait of Cromwell, in armour, profile to the right, similar to that in the possession of the Rev. J. Beck, noticed in this *Journal*, vol. xvii., p. 285.

By Mr. PHILIP MILES:—A silver ring found in removing the foundations of an old building at King's Weston, Somerset. It is a plain hoop, inscribed, on the outside,—*benedicatur Int(?)capta*—and on the inside,—*dum dicitur ananizapta*.—Cross-crosslets are introduced between all the words. This is obviously one of the *annuli virtuosì*, or medicinal rings, anciently regarded as charms against epilepsy. In a medical MS.

at Stockholm, from which various charms are given in the *Archæologia*, vol. xxx., p. 399, the following occurs for the falling sickness—"Sey yis word anamzaptus in hys ere ghwan he is fallyn down in yt ewyll, and also in a wommannys ere anamzapta, and yei schall neuere more aftir fele y^t ewyll."

By Mr. C. S. GREAVES, Q.C.:—A reliquary, being an oval frame of tortoiseshell, measuring $6\frac{1}{2}$ in. by 4 in., pierced with numerous cells or compartments, which are closed with glass on both sides, and each cell contains two fragments of bone, with the names of saints and martyrs to whom the relics are respectively attributed. These are not less than 56 in number. The object is of curious and ornamental fashion, apparently intended to be suspended. It is probably a work of the seventeenth century, Flemish, or possibly Spanish.

By the Rev. JOHN EARLE:—Facsimiles of some leaves of an Anglo-Saxon book of Homilies, discovered in the Cathedral Library at Gloucester, in the bindings of episcopal registers. We noticed, in the last volume of the *Journal*, the proposed publication of these interesting fragments. These MS. leaves are a remarkable example of the writing of the tenth century; they consist of a fragment of a homily on the life and miracles of St. Swithun, and part of another on the life of St. Maria Egyptiaca. These are of earlier date than the others. Mr. Earle proposes to give a sketch of the history and times of St. Swithun, with interesting matter from ancient sources; facsimiles of several of the leaves have been produced, of the same size as the originals, by the remarkable process of photo-zincography, which has been brought to perfection by Col. Sir H. James, R.E., through whose kindness the photo-zincographic reproduction of the Domesday Record for Cornwall was lately brought before a meeting of the Institute by Mr. Burtt. The fac-similes have been executed at the Ordnance Survey Office at Southampton, and a specimen may be seen at the apartments of the Institute. Subscribers' names are received by the Secretaries of the Society, or by the Rev. Dr. Bosworth, Oxford. The price of the volume to subscribers is 12s. 6d.

Proceedings at Meetings of the Archaeological Institute.

March 1, 1861.

OCTAVIUS S. MORGAN, Esq., M.P., Vice-President, in the Chair.

IN opening the proceedings, Mr. MORGAN observed that he could not refrain from the expression of deep regret, in which all present would heartily sympathise, on occasion of that sad event which had taken place since the last meeting of the Society,—the sudden decease of one of their vice-presidents, Lord Braybrooke, a nobleman whose amiable and excellent qualities had rendered him beloved by all who enjoyed his friendship, and whose zealous participation in archæological research had for years past eminently conduced to the encouragement of antiquarian science. The results of his indefatigable investigation of national antiquities were fresh in their recollection; their lamented friend had constantly brought before the Institute, and recorded in their Journal, the progress of his well-directed explorations; there were indeed few like the noble patron whose untimely loss they had now to lament; his zealous and intelligent interest in archæology was only equalled by that remarkable and almost intuitive sagacity which he had constantly evinced in the development of the hidden treasure, and in the selection of localities where stores of antiquity lay concealed. Of the ability and perseverance with which he had carried out his purpose, an invaluable and enduring memorial would be preserved in the extensive museum of Essex and Cambridgeshire antiquities at Audley End, created wholly through Lord Braybrooke's personal exertions.

Mr. G. POULETT SCROPE, M.P., gave an account of the recent discovery of an extensive Roman dwelling, with baths, hypocausts, and various appliances of luxury, on the estates of Lord Methuen, at North Wraxhall, Wilts. A short notice of the excavations, which were carried out under Mr. Scrope's direction, was communicated by him on a previous occasion, and has been given in this Journal, vol. xvii. p. 160. A more detailed description of the remains, with a ground plan, and representations of the principal antiquities which have been brought to light, has subsequently appeared in the Transactions of the Wiltshire Archæological Society. Amongst these relics were two of very singular character, which were submitted to the meeting through Mr. Scrope's kindness. One of these is a crescent-shaped ornament, formed of two large boars' tusks, united by means of a bronze mounting, upon which is embossed a representation of a boar between two hounds or wolves. To this metal mounting were attached rings, so as to adapt this curious object for suspension probably to the breast of a horse. In its perfect state, the crescent measured about 8 inches in diameter. Mr. Scrope exhibited with this a crescent formed in precisely similar manner of two boars' tusks, which he had received from Mr.

Akerman, late secretary of the Society of Antiquaries, to whom it had been presented by Mr. Barker, son of H.B.M. Consul at Beyrout; it had been obtained by him from an Arab chief, on the breast of whose horse it had been worn as a protection against the evil eye. Mr. Franks, as Mr. Scrope observed, had pointed out to him a remarkable passage in Calpurnius Siculus, (Eclog. v. 43), in which a favorite stag is described as adorned with a crescent of precisely similar fashion, formed of boars' tusks. Statius also mentions a like pendant attached to the neck of a horse (Book ix. 686); and several examples of crescent ornaments, resembling that found in the villa at Wroxhall, may be seen in the sculptures on Trajan's column, the imperial charger being represented as thus adorned. Another relic of unusual occurrence was likewise exhibited, namely a funnel of glass in perfect preservation, of simple form, resembling those now in use; a glass funnel of somewhat different form was found at Pompeii.² Amongst many interesting details noticed by Mr. Scrope, may be mentioned the discovery of fragments of flat glass, supposed to have been used in the windows. He stated his intention of presenting these curious antiquities, which he had disinterred in Wiltshire, to the British Museum.

We are indebted to Mr. Yates for notices of some other discoveries of boars' tusks, apparently intended to be worn as amulets. Wilhelmi has figured one mounted in iron, found in an ancient German sepulchre at Sinshheim, near Heidelberg, as related in his description of the excavations made there in 1827. Round the neck of the skeleton lay a ring of bronze, an iron wire with blue glass beads and small bronze tubes upon it, a bronze figure possibly intended for a dog, and the tusk. Wilhelmi considers these as amulets; they are figured in his work, and he refers to several examples of boars' tusks found under similar circumstances, noticed by Kruse, in his work on German Antiquities. Another example of the boar's tusk may be seen in the description of German tombs near Selz, by Lindenschmidt. Mr. Yates, to whose interesting article *Amuletum* in Smith's Dict. Antiqu. we may refer for general information on the subject, has also called our attention to passages in Pliny, who observes that the right canine tooth of the wolf was highly valued as an amulet, N.H. lib. xi. c. 63; and that a wolf's tooth was used as a charm against the maladies of infancy; the larger teeth also attached to a horse's neck would preserve him from weariness; lib. xxviii. c. 78. The first teeth shed by a horse were appended to the necks of children as charms. Bahr gives a curious account of amulets found in Livonian graves, and now to be seen in the British Museum; amongst these is a bear's tooth, which was worn on the breast, appended by a chain.

Mr. WESTWOOD then read some interesting notices chiefly relating to Pre-Gothic Art, the results of his observations during a tour in the autumn of 1860 in Belgium, Western Germany, and the north-west parts of France, and supplementary to his archaeological notes in the north of Europe, published in this Journal, vol. xvi. pp. 132, 236. He exhibited a large series of drawings of illuminations, sculptures in ivory, and other remarkable examples of art.

Mr. ALBERT WAY offered the following observations, in reference to the extensive assemblage of objects of bronze, of the earlier periods, brought

² See Real Museo Berbonico, vol. v. specimen of the *infundibulum* had previously been found in this country.

together for exhibition on this occasion :—"At the last meeting, amidst remarkable productions of classical art in bronze, and also a small series of mediæval works in that metal, including some of the best period and assigned to artists of high reputation, a considerable collection of relics of bronze was submitted to your inspection. They presented no attractions by their artistic character or graceful forms, but are replete with curious interest as associated with subjects of ethnological research, and as materials, if we may so designate them, for the unwritten history of races by which the British islands and great part of the European continent were occupied at a very early period. The exemplification of the uses and of the history of bronze, which it was our special purpose to present to your consideration, would have been incomplete had we not endeavoured to combine with the productions of Egyptian, of Greek, and of Roman art, which presented to our accomplished friend Professor Westmacott a theme then treated by him with his accustomed taste and erudition, an instructive series of types and varieties of ancient works in bronze, comparatively of ignoble character, such as personal ornaments, weapons, and implements, appliances warlike and mechanical, of which occasionally the purpose and undefined uses are so obscure, that we seem almost to touch that middle term of transition between warfare and the requirements of daily life, when the sword might supply the place of the ploughshare, or the spear of the pruning-hook.

"In presence of so extensive an assemblage of such relics of pre-historic antiquity, and also of objects of bronze of the earlier periods within the pale of history, composing the series which, through the kind liberality of many friends, we had succeeded in bringing together, the desire appeared to be felt that so remarkable a collection, the most instructive exemplification perhaps hitherto placed before the archæologist, should not be suffered to pass away as a mere transient gratification of our curiosity, without some notices of the history and uses of bronze in antiquity, especially in our own country, which had not come within the scope of the discourse with which we were favored by Professor Westmacott. I wish that the investigation of the so-called Celtic relics of bronze had fallen into other hands, but I will readily endeavour to offer a few observations on a subject of which the bearing in its more ample details will be found of singular value and interest in ethnological inquiries.

"It will not be needful to advert at length to the uncertain testimony of ancient writers, in regard to the Cassiterides, the traffic maintained by the Phœnician traders many centuries, as it is believed, before the Christian era, or the probability that at that remote period some of the most civilised nations may have obtained from the barbarians of the Northern Ocean an element essential to their highest art-productions and most valued appliances of war or of daily life. The great points of a question, so interesting to us as British archæologists, have been thus ably summed up by Mr. Latham : 'One of the instruments in the reconstruction of the history of early commerce and the early civilising influences of Britain is to be found in the fact of its being one of the few localities of a scantily diffused metal—Tin. This, like the amber of the coasts of Prussia, helps us by means of archæology to history. Yet it is traversed by the fact of the same metal being found in the far East, in Banca, and the Malayan Peninsula. Hence, when we find amongst the antiquities of Assyria and Egypt—the countries of pre-eminent antiquity—vessels and implements of bronze, the inference that the tin of that alloy was of British origin is by no means

indubitable. It is strengthened indeed by our knowledge of an actual trade between Phœnicia and Cornwall, but still it is not unexceptionable. When, however, writers so early as Herodotus describe tin as a branch of Phœnician traffic in the fifth century B. C., we may reasonably carry its origin to an earlier date, a date which, whatever may be the antiquity of the Egyptian and Assyrian alloys, is still reasonable. An early British trade is a known fact, an equally early Indian one a probability. In round numbers we may lay the beginning of the Phœnician intercourse with Cornwall at B. C. 1000.³ The obscurities in which a question so full of interest to the English antiquary is involved may never be satisfactorily cleared away; and I have no intention to venture, on the present occasion, within the regions of such dim antiquity. It may, however, deserve consideration in connexion with the supposed supply of the metal to the Egyptians or Assyrians from Britain, where it was undoubtedly most abundantly found, that there seems to be evidence of import of tin from Egypt to the Indian coast at an early period; it may hence appear reasonable to infer that the provision of this essential requisite for the alloy so universally esteemed among the nations of antiquity was obtained from the west, and not from any source in direction of the Indian peninsula, where it exists in comparatively small quantities. If we are disposed to admit the probability that the bronze, of which so many remarkable objects discovered in Egypt are composed, may contain an essential element obtained from the British islands, it will be doubly interesting to ascertain, if possible, the precise age to which any of those relics may be assigned. In the museum of Egyptian antiquities formed by the Duke of Northumberland at Alnwick Castle, his Grace pointed out carpenters' tools of bronze, of the time of Joseph (B. C. 1715), as shown by the cartouche upon them; and he informed me that the most ancient Egyptian statue of bronze known to him is one in the Museum at Turin, to be assigned to the period of the expulsion of the Israelites (B. C. 1491). Sir Gardner Wilkinson, however, in his valuable notes upon the passage in Herodotus in which mention of the Cassiterides occurs, and to which I would refer for much curious information on the subject, states that an Egyptian bronze, apparently cast, has been found bearing the name of Papi, of the sixth dynasty, more than 2000 years B. C.⁴

“Having briefly touched upon the antiquity of bronze amongst the most civilised nations of the Old World, I would still more briefly allude to the quality or composition of this remarkable alloy. Upon this much has been written; I may cite especially the chemical examination of the metals and alloys known to the ancients, by Mr. J. Arthur Phillips; the memoir by Mr. Hodgson, the historian of Northumberland, in the *Archæologia Æliana*, vol. ii.; the able analysis given by Von Fellenberg, extending to not less than twenty specimens of ancient bronze from various localities in Switzerland, Savoy, Denmark, and Ireland; and Dr. Pearson's inquiries communicated to the Royal Society in 1796, and published in the *Philosophical Transactions*. The proportions ascertained by these investigations may be stated as about ninety parts of copper to ten of tin, but the composition varies considerably, although it is evident that a great degree

³ Dictionary of Greek and Roman Geography, by Dr. Smith, under *Britannica Insula*, vol. i. p. 434.

⁴ Translation of Herodotus by the Rev. G. Rawlinson, vol. ii. p. 501.

of attention was at an early period bestowed on the manufacture of alloys for particular purposes, requiring a sharp edge, and a metal of very hard quality. These circumstances claim the careful consideration of the archæologist, not merely in regard to the character and nature of the curious objects themselves to which his attention is addressed, but as suggestive indications of the state of arts and manufactures, and also of the degree of civilisation or of social progress in the dark pre-historic times, thereby shadowed forth.

"Of the various relics of bronze commonly designated Celtic, which appertain, as I believe, to that remote period prior to the earliest historical notices, a large series is now submitted for examination. It will be obvious to the least experienced eye that these objects present very great variety in their forms and proportions, great perfection in their manufacture, to a degree scarcely to be appreciated unless by those who are practically skilled in metallurgical processes, and it will be apparent, on closer examination, that in their fashion and adjustment scarcely any well-recognised analogies can be pointed out between these relics of the early races by which the British Islands were, in common with all the northern countries of Europe, occupied, and the types of objects of similar use, among the Greeks, the Romans, or other nations of antiquity. The objects now exhibited consist of weapons and implements, swords and other blade-weapons, the heads of spears, javelins, and arrows, bridle-bits, rings, and appliances of harness or of dress. To these I had hoped to have added specimens of the curious circular bucklers of bronze, the only objects of a defensive nature, as I believe, appertaining to the period in question,⁵ and also of the still more rare vocal horns, or trumpets, which have frequently been found in Ireland. Of relics of this nature found in England, I may cite a remarkable example of the curious trumpet, of which the use was prevalent among the Gauls, and which was dredged up from the bed of the river Witham in Lincolnshire, near Tattersall Ferry, in 1768. It has been figured in the *Philos. Trans.*, 1796, t. xi. Of all the varied objects of bronze, however, those familiarly designated celts, including the peculiar class now distinguished as palstaves, a term adopted from the antiquaries of the north of Europe, form the most extensive and remarkable class. Of these a large series has been brought together on the present occasion, by the kindness of Mr. Brackstone, Mr. Henderson, Mr. Fortnum, Mr. Trollope, and other friends, with the purpose of illustrating the gradual progression in type, and of skill in their manufacture, from the specimens apparently of the rudest antiquity, to those of the greatest perfection in fashion and manufacture.⁶ It will be seen that this curious exemplification commences with a rudely wrought axe-head, in its origin possibly an imitation of the object of flint, which had previously been in use, and to which it bears a general resemblance. I will not attempt to convey by description a notion of the successive modifications by which this rude weapon or implement gradually became converted into the so-called socketed celt, of which numerous varieties are here brought together. These progressive changes, the flanges at the edges, the transverse projections, to

⁵ Amongst the best examples may be cited the bucklers in the Fitzwilliam Museum, Cambridge, found near Ely, and figured in the publications of the Cam-

bridge Antiquarian Society, vol. ii. part i.

⁶ See Mr. Dunoyer's memoir on the classification of bronze celts, in this *Journal*, vol. iv. p. 1.

which the name of stop-ridge has been given, the side-loops, and other details, will be best understood by inspection of the specimens. There are, moreover, many curious questions, which have been repeatedly discussed by antiquaries in all European countries, in regard to the mode of use, and of affixing the haft to the celt, upon which I cannot now venture to enter. It is remarkable that the best evidence which has been adduced, by way of comparison, in regard to many of these points of detail, has been derived from the usages of the barbarous races of Polynesia.

"There remain certain points of interest in regard to the subject of bronze, in the so-called Celtic age, to which I would, however imperfectly, advert. The objects to which I have alluded are found extensively diffused over the northern countries of Europe. In no country are they so abundant or so varied in type as in Ireland, as is amply shown in Mr. Wilde's recently published catalogue of the Museum of the Royal Irish Academy. Throughout the range of the lands thus pervaded by these remarkable vestiges of an ancient race, it is observable that although a general conformity of character or of form exists in the objects of each class respectively, in these different countries, the practised eye of the archaeologist will not fail to detect certain characteristic distinctions, by which he may often recognise the country whence the particular example submitted to him has been obtained.

"For example, the bronze celt of East Anglia has for the most part a distinctive aspect, when viewed in juxtaposition with that of Ireland; whilst other specimens might be cited of a peculiar type, limited to the southern shores of Britain or the northern coasts of Gaul. The bronze weapons of Switzerland may readily be distinguished from those of the same particular class obtained in Scandinavia, and so forth. There thus exists in great degree a distinctive national physiognomy, so to speak, in many of these curious objects. In the next place, it must be observed that abundant evidence may be adduced to show the actual manufacture of weapons or implements of bronze in the countries where they are most extensively found. A collection of facsimiles of moulds of stone and bronze, adapted for casting celts, spears, and blades of bronze, are placed before you in proof of this significant fact; they have never before been brought together to the same extent, and they present many very curious details as illustrative of the actual manufacture of objects of bronze in Britain and other European countries. No moulds, so far as I am aware, have been found for casting the beautiful leaf-shaped swords of which several specimens found in the Thames, in Ireland, and other localities, are exhibited on this occasion. Two very curious stone moulds for casting the long taper blade-weapons, rarely found in England, but common in the sister kingdom, have been found in the beds of clay at Bovey in Devonshire, and of these casts are exhibited. Besides these moulds, of which examples have occurred not only in the British islands, but in various localities on the Continent, the fact of the actual manufacture of weapons of bronze is substantiated by the frequent discoveries of vestiges of the founder's operations, or of the site where his workshop was established. These consist of portions of cakes of bronze, usually accompanied by broken celts, sword-blades, and other objects occasionally, as it would seem, cast aside on account of some imperfection and destined to be melted again. It were needless to observe that there have been many conjectural theories in regard to the introduction of objects of bronze into Britain. We possess, indeed, no sufficient data whereon to ground any safe conclusions regarding the degree of metallur-

gical skill which the races occupying these islands possessed at the period. Perhaps too much value has been attached to the oft-cited assertion of Cæsar, 'Ære utuntur importato;' the statement may have been made in reference to the metal in mass, and not to weapons or implements formed of it, and imported, as has been vaguely surmised, by the Phœnicians, Carthaginians, or Greeks, to be used by way of barter with a barbarian race. These are questions, however, still surrounded with the greatest doubt and difficulty. Whilst, on the one hand it appears certain that none of the weapons of bronze to which allusion has been made can be regarded as of Roman origin or type, still less, as I apprehend, has any conclusive evidence been adduced to connect them with the limited intercourse between some parts of Britain and the adventurous traders of the Mediterranean. Future investigations of this curious subject of inquiry may possibly bring to our aid fresh facts, to throw light on important ethnological questions associated with the great migrations from remote quarters of the globe, to the influence of which the introduction of the more ancient objects of bronze, and of the metallurgical operations of which traces have been noticed in the British Islands, may, as I apprehend, be attributed."

Mr. WINSTON reported the repair of the painted glass in the east window of the chantry, on the south side of the chancel of North Moreton Church, Berks, to the very decayed state of which he had called the attention of the Society in April, 1856, as stated in this Journal, vol. xiii. p. 275, where the subjects represented in the window, and the supposed date of the glass are noticed. In consequence of what took place on that occasion, the following subscriptions were received by Mr. Winston:—Mr. J. Eddison, 1*l.* 1*s.*; The Society of Antiquaries (through the kind interest of Mr. Hawkins), 10*l.*; Mr. Albert Way, 1*l.*; Mr. W. S. Walford, 10*s.*; small sums by Mr. J. H. Parker, 3*s.* 6*d.*; Rev. J. L. Petit, 5*l.*; sums received by the late Rev. E. H. Hollinsed, Vicar of North Moreton, 11*l.* 0*s.* 6*d.*; Mr. Winston, 5*l.* 5*s.*—Total, 34*l.* The following payments were made by Mr. Winston. To Mr. Ward, 67, Frith Street, Soho Square, January, 1858, for reglazing the old window of North Moreton Church, as per estimate, 27*l.*; for galvanized wire guards, studs, and copper wire to the lower lights, 3*l.* 16*s.*; for cases, packing, and carriage, 1*l.*—Total, 31*l.* 16*s.* The balance of the subscription, 2*l.* 4*s.*, had been paid by Mr. Winston to the Rev. Albert Barff, who succeeded to the vicarage of North Moreton on the death of Mr. Hollinsed in 1858. That small amount had been employed towards repairs of the stone-work of the window, and the expenses of refixing the glass. Mr. Winston had received Mr. Barff's acknowledgment, with an account of the successful re-establishment of the glass in its former position, and the expression of the satisfaction of himself and his parishioners at what had been done.

Five coloured drawings of portions of the glazing, to the full size, were exhibited, the subjects being—the Burial of the Virgin, the Conversion of St. Paul, the Bounty of St. Nicholas to the Nobleman's Daughters, and a flaming star, which last formed the ornament of one of the tracery lights. In the second subject, the Apostle is represented in a knight's habit, of banded mail, long surcoat, and pryck spurs, and holding in his right hand a sealed writ, doubtless "the letters" obtained from the High Priest, as mentioned in Acts ix. The head of the figure is destroyed, but, from the indentation of the lead-work, it is plain that the mail was covered with a brimmed helmet, like those worn by one of the attendant knights. The

rest of the glass claims no particular notice ; no yellow stain occurs in it ; its date is probably, as originally supposed, of the end of the reign of Edw. I., or the beginning of that of Edw. II.

Mr. Winston observed that the small cost (considering that each of the five lower lights is 10 ft. 10 in. long, and 1 ft. 8 in. wide, and that there is a corresponding head of tracery) at which the decay of this interesting relic has been happily arrested, is attributable, in great measure, to the strictness with which the promise given to the subscribers, that nothing beyond mere repair should be attempted, has been adhered to. The glass has been simply releaded, and, where a piece of the original white or coloured glass had been lost, a corresponding piece of white or coloured glass has been inserted, simply dulled over for the purpose of toning it down somewhat into harmony with the ancient material. By this means the glazing has been rendered weather-tight, with the least possible disturbance of the original design.

Mr. Winston took occasion to remark on the futility, as well as inexpedience, of attempting "restorations" of ancient glass, according to the usual signification of the phrase. Chemical analysis has abundantly proved, in corroboration of mere sense of sight, the great difference that exists between modern glass and the material used at any mediæval period. It is in comparisons made between the modern material and that used from the twelfth to the seventeenth century inclusive, that this difference is most palpable ; but it may be observed, though in a lesser degree, in all glass made down to the recent period when alkali, prepared from common salt, began to be employed in glass-making. Even in the windows of the Sainte Chapelle, which, owing to the peculiar facility the French possess of imitation, are the most successful instances of "restoration" that can be adduced, it is easy for an educated eye to pick out and separate the modern glass from the old, even at the moderate distance from which it is possible to view these windows : the ease of detecting the forgery being (within certain reasonable limits) always increased by the distance at which the spectator is placed. It may, therefore, be pronounced impossible to make a successful "restoration" of ancient glass at present ; nor is the obstacle which prevents this likely to be speedily removed. If, therefore, any addition to the old work must necessarily be a blot, easily observed, it would be wiser to trust to its being leniently passed over as a scar, than to provoke criticism by a clumsy attempt at deception. But, in addition to this consideration, we may apprehend the irreparable damage likely to be done to a painted window by "restoration," which, however well intentioned, might be more correctly termed wanton destruction, the more extensive and deplorable in its effect in proportion to the wealth of its promoters. We may easily call to mind three or four windows in England, and several on the continent, which within the last ten years have been ruined for any æsthetical or antiquarian purpose by "restoration," and many others which have been in like manner more or less deteriorated. Only last year the Institute was happily enabled, at least in part, to frustrate a scheme for the "restoration" of the principal window of one of our finest cathedrals, in a manner actually at variance with the original design, as plainly indicated by its existing remains. The time may come when the "restoration" of a painted window will be regarded, not less than the restoration of a Titian or a Correggio, as a wanton act of barbarism. But in the interim, it is the duty of those intrusted with the care of these monuments to preserve them

unimpaired in interest, by means of unostentatious repairs, carried no further than absolute necessity demands, instead of permitting them to be irreparably damaged by a "restoration," too often suggested, as Mr. Winston observed, by a foolish vanity or by interested motives.

Mr. W. J. BERNHARD SMITH read the following notice of some armour in the Middle Temple Hall, supposed to be of Milanese work, and sent for exhibition by the kindness of the Treasurer and Masters of the Bench. "A considerable quantity of armour has long been hanging up in the Minstrels' Gallery in the Middle Temple Hall, so long, indeed, that there is no record of its being first placed there; at least none which I have been able to trace. With the exception of one halbert, which is of later date, it is of the Elizabethan period; and I believe that I was the first to draw attention to this fact, for nobody cared to take the trouble of investigating the contents of the dusty gallery, which were generally supposed to be of the time of the Great Rebellion, and were wont at the periodical repairs of the Hall to be duly covered with fresh layers of black paint. A thorough examination of these relics has recently taken place, and I am enabled, through the kindness of our present Treasurer, James Anderson, Esq., Q.C., to bring before you some of the most remarkable specimens. The entire collection consists of some seventeen sets of back and breast pieces, with narrow rimmed morions, or rather steel caps, of the conical type bearing a recurved spike on the top. The breastplates are mostly of the 'peascod' fashion, and several have their lower margins scalloped; they are, in fact, pikemen's suits of the day, and are rough from the hammer. There are three engraved morions, on one of which is the subject of Mucius Scaevola before Porsenna; a pet dog is represented as leaping upon the latter. There is also a breast and back plate, date about 1575, which, with the helmet belonging to the suit, are most elaborately and beautifully etched with arabesques and devices, and partially gilded. These are now exhibited. The helmet is covered with a design formed by branches of a briar rooted in a heart supported by two hands issuant from clouds. The briar blossoms with heraldic roses, whilst amongst its branches are snails, owls, goats and monkeys, crested serpents, flies, and locusts, with a sun appearing here and there. On the upper portion of the cuirass are three escutcheons, charged respectively as follows:—1, a demi lion crowned, issuant from water; 2, a lion rampant; 3, a lion rampant crowned; the latter is ensigned with a coronet, and above is an open dexter hand, issuant from a cloud. Below, on the centre of the cuirass, appears the allegorical figure of a woman nude tied to a tree, her left hand chained to a branch; the inscription *BELGICA* appears on a tablet under her feet. On the dexter side is seen a lion rampant, grasping a sword, apparently rescuing her from a sea monster; on the sinister side is a dragon. Three steel circular targets or rondelles of parade, one of which is exhibited, have all been cleared from the incrustation of paint which concealed their ornamentation. These have been used in processions, their enormous weight rendering them useless for any other purpose. One bears the indentations of several bullets, which have evidently been fired at it in wantonness. The targets before they were cleaned retained much of the original lining, but it was too much decayed to allow of its preservation. It consisted of brown leather in triangular pieces, very neatly sewn together, so as to form radii, and it was padded with tow. Each shield had two braces of stout leather, riveted to the metal, to receive the arm of the bearer. The targets are

covered with designs etched and ornamented with gilding. I selected the target brought for examination, as still retaining the central spike, which is four-edged, perforated transversely, and rises from a rosette of acanthus leaves of steel, which partly conceal the subject below them, a combat of horse and foot on a bridge, probably the story of Horatius Cocles. Around are trophies of mixed arms, drums, flags, garlands of fruits, &c. Amongst the former may be noticed an arquebus, a curved shield of Asiatic form, and a curious weapon with four barrels, resembling one in the Tower Armory, called Henry VIIIth's walking staff. Above is the figure of a warrior bearing a scymetar and shield and mounted on a bear, and below are two captives seated, one of them wearing a turban, with their hands bound behind their backs. One of the other targets has in its centre the story of Mucius Scævola. The third has a horseman in the centre, with ornaments in the same style as the others; Roman, Turkish, and mediæval arms form the trophies. I must now give a short notice of the offensive arms preserved in the Hall. These consist of two pikes, the shafts of which are about twenty feet long, and the blades small, square, and much resembling the spiked shoes of Oriental lances, also about fourteen matchlock muskets, with a few rests. The muskets are of course very heavy, in common with all those of the period; they have tubular back-sights, which are, however, open at the top, being split up throughout their length, so as to admit light vertically, though not at the sides. I am happy to be able to add that the most remarkable specimens of the arms I have endeavoured to describe will hereafter be suitably arranged in the Hall, and will no longer be secluded from view in their former unworthy position.

With regard to the devices on the helmet, I am inclined to think that whilst the Tudor Rose, rooted as it were in the heart of the land, and upheld by celestial hands, is clearly a complimentary allusion to the reigning sovereign, the owls in sunshine, the goats and monkeys, and the snails and insects amongst its branches may convey a covert satire upon the courtiers of the Virgin Queen. We read how The Brave Lord Wiltoughby, in spite of his great deservings, met with but slight favour at court, because, as he himself said, he was none of the *reptilia*."

It was stated that a report having been received by the Central Committee that it was proposed to remove the old Guildhall at Hereford, a timbered structure originally of considerable interest, a request for information had been addressed to the Ven. Archdeacon of Hereford; his reply was communicated to the meeting, accompanied by two views, one of them showing the supposed aspect of the fabric, when completed in 1575, the other its debased and unsightly condition in recent times. "The town-hall (Archdeacon Freer observed) has been entirely demolished about three weeks ago; nor do I think that you could have desired its preservation. It had been ruined by modernisers at, I believe, the close of the last or beginning of the present century, so that no restoration, except complete reconstruction above the open sub-structure or arcade, could have remedied the evil. Nothing could be more hideous than the whole affair; there was no feature of interest within the building, nor indeed anything worthy of preservation except the arcade; this I could have desired to have been saved, but there appeared no possibility of having it erected elsewhere, and we can now only regret the loss of a remarkable example of timbered work, as it formerly existed, a loss which cannot fairly be attributed to the present generation."

Antiquities and Works of Art Exhibited.

By the kind liberality of several friends of the Institute, in entrusting for exhibition relics of bronze of the earliest periods to which weapons or other objects of metal may be assigned, an instructive series, unequalled in extent and variety of types on any occasion, was brought under the notice of the Society. It was found desirable to arrange some of these in groups, combined in such classification of their progressive forms as could be carried out with advantage. The most remarkable of these groups was the classified series of celts, palstaves, &c., for which the collection of Mr. Brackstone supplied copious materials, augmented by the friendly contributions of Dr. Kendrick, Mr. Henderson, Mr. Trollope, Mr. Fortnum, and other collectors. We regret that the limits of this record of the periodical proceedings render it impracticable to describe in full detail the numerous antiquities of bronze exhibited. Much has been written on "Celts;" we may refer to the memoirs by Mr. Dunoyer in this Journal, vol. iv. pp. 1, 327; by Mr. Yates, vol. vi. p. 384; by the Rev. T. Hugo, Journ. Brit. Arch. Ass. vol. ix. p. 63; the observations in Professor Wilson's *Archæology of Scotland*, p. 250; but especially to the notices in Mr. Wilde's *Catalogue of the Museum of the Royal Irish Academy*, p. 360. The general classification of the series exhibited may be thus briefly described:—wedge-shaped celts, the most simple type being doubtless a reproduction in metal of the primitive axe-head of stone; progressive varieties, showing ridged margins at the sides, at first extremely slight, but gradually forming flanges projecting to a considerable degree; those with transverse ridges also in the middle, on both faces of the celt, at first scarcely perceptible and by degrees becoming developed so as to form the central "stop-ridge." To this type doubtless succeeded the "winged celt," or palstave; of these an instructive progressive series was shown, illustrating the transition to the socketed or "pocket-celt,"—the adjustment of the celt to its handle having, as it would appear, suggested increased prominence of the stop-ridge, and modification of other parts, until the more convenient socket was adopted. It is remarkable, however, that although these successive changes were doubtless influenced by the mode of affixing these implements to their handles, the precise adjustment of celts to their hafts has not, as it would appear, been conclusively ascertained; the most probable conjectures on this perplexing question seem to be those suggested by comparison with the usages of the most uncivilised races, scarcely extinct at the present time. The singular discrepancy in the dimensions of celts is not the least curious feature of their history; they are found of large size, serviceable either for warfare or mechanical toil; occasionally, however, celts of very diminutive proportions may be noticed: one in the Museum R. I. A., Wilde's Cat. fig. 285, measures three-quarters of an inch in length, the diameter of the socket, of oval form, being as much; but the most curious miniature relic of its class, which has come under our notice, is the small socketed celt here figured, found in a barrow on the margin of the Yorkshire Wolds near Market Weighton, as related by the Rev. E. W. Stillingfleet, in the Transactions at the York Meeting of the Institute, p. 27.

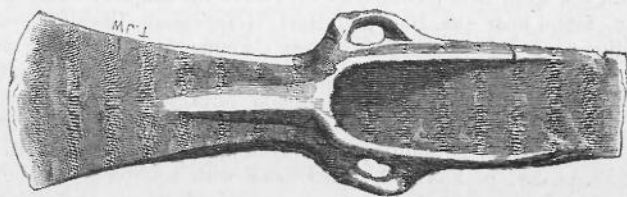


Besides the extensive series of celts, an instructive group of bronze swords, daggers, &c., was exhibited; also a series of bronze heads of

spears and of missile weapons, in great variety ; and a very curious group of bridle bits and horse-furniture.

By the DUKE of NORTHUMBERLAND, K.G.—Portions of two bronze shields, recently discovered in Northumberland, in the parish of Stamfordham, about two miles north of the Roman Wall. They were found lying edge-ways, about 2 feet deep, in draining, and were secured for his Grace's museum at Alnwick Castle by the Rev. J. F. Bigge, vicar of Stamfordham. These shields, unfortunately in imperfect condition, are specimens of the only objects of a defensive nature, which may be referred to the same period as the earlier antiquities of bronze. No example had been noticed in Northumberland ; two shields of this description were found in 1837 at Yetholm, in draining, close to the boundary between that county and Scotland, and in the neighbourhood of the remarkable chain of hill-fortresses by which the rich valley of the river Beaumont was defended. The shields, of which portions were exhibited, may have measured, when perfect, about 20 inches in diameter, and were formed of thin bronze plate, with concentric circles hammered up, in one instance ; in the other small knobs, resembling nail-heads, are closely set between the circles. Amongst the best specimens of such defences may be cited two, found in Coveney Fen near Ely, and figured in the Publications of the Cambridge Antiquarian Society, vol. ii. no. xiv., where numerous other like relics are noticed. See also Skelton's *Illustrations of the Goodrich Court Armory*, pl. 60 ; notices in this *Journal*, vol. vii. p. 77, vol. xiii. p. 187 ; Mr. Roach Smith's *Catalogue of his Collection*, p. 80 ; Wilson's *Archæology of Scotland*, p. 267. Compare specimens in the Copenhagen Museum, figured by Worsaae in the *Afbildninger*.

By LORD TALBOT DE MALAHIDE.—A bronze palstave of very rare type, formed with a side-loop on each of its sides. It was found in Ireland, and is supposed by Mr. Wilde, *Catal. Mus. Roy. I. A.*, p. 382, to have been attached to a straight handle by double ligatures, both circular and longitudinal. Length 6 inches. The only other example hitherto noticed is in the possession of Mr. Norris, of South Petherton, Somerset ; it was found near that place.



Socketed celts were sometimes formed with two side-loops, although, so far as we are aware, no specimen has occurred in the British Islands ; moulds for celts of such a type have been found in Anglesea and in Wiltshire, as noticed in this *Journal*, vol. xiv. p. 91, where a bronze socketed celt found near the Sea of Azof, and now in the British Museum, is also figured.

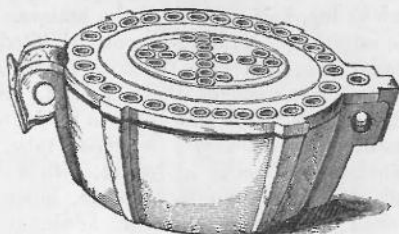
By Mr. FORTNUM.—Three remarkable relics of bronze found in the Thames near Erith ;—a massive socketed celt, each side of which is ornamented with five raised ribs, terminating in little knobs resembling nail-

heads or studs ; this example measures 5 inches in length ; a similar celt, found at Brough, Derbyshire, is figured in the Catalogue of Mr. Bateman's Museum, p. 74 ;—an unusually fine and well preserved sword-blade, length $24\frac{1}{2}$ inches, greatest width, $1\frac{3}{4}$ inch ;—a tapering blade, length $16\frac{1}{2}$ inches, of similar type to that found near Salisbury and exhibited by Mr. Stevens (described hereafter), and rarely found in this country : in Ireland they are comparatively common, and are described by Mr. Wilde as “long narrow rapier swords ;” see examples figured, Catal. Mus. R. I. Acad., p. 448 ;—a broken sword, found in the Thames at Runnymede ;—four copper (?) celts of the most simple form, massive and unusually thick, found at Castletown Roche, county Cork ; compare Wilde, R. I. Acad., p. 363 ;—two socketed celts, one of them found near Killeslin ;—three bronze spears and an arrow-head from Naples and Arezzo ;—also a finely patinated celt of elegant form from the Lake of Thrasymerne ;—an iron calthrop from Perugia, of large size, each of the arms measuring 2 inches in length, and terminating in a sharp barb like a fish-hook, a refinement of cruelty of which this is believed to be an unique example, the *tribulus* having been usually formed with simple pointed spikes without barbs.

By Mr. HENDERSON, F.S.A.—Several bronze socketed celts found in the British Islands, and including some interesting varieties of type.

By the WARRINGTON MUSEUM, through Dr. Robson.—A bronze spear-head of remarkable fashion and dimensions, found at Winmarley, near Garstang, in North Lancashire, on the property of Col. Wilson Patten, with other relics deposited in a cist or box ; it measures $19\frac{1}{2}$ inches in length, greatest diameter of the blade $3\frac{1}{8}$ inches, diameter at the extremity of the socket $1\frac{1}{8}$ inch ; there are perforations for a rivet ; the socket extends almost to the point of the spear ; the wings of the blade are formed with large lateral apertures, resembling in that respect a spear-head found in Northumberland, and now in possession of Lord Ravensworth, a specimen in the museum of the Scottish Antiquaries, found in the parish of Cupar Angus, and figured in Dr. Wilson's Prehistoric Annals, p. 263, and the curious Irish examples figured in Wilde's Catal. Mus. R. I. Acad., p. 499.—Also a small spear-head, length $8\frac{1}{2}$ inches, and five socketed celts, found with the spear first mentioned.—A celt of the simplest form, damaged by decay, found near the Dog and Dart, Grappenhall, Cheshire.—A palstave without any side-loop, from Ackers Common, near Warrington.—A singular socketed celt, ornamented with longitudinal ribs terminating in knobs like studs, and with raised diagonal lines intervening, forming a chevrony pattern ; this curious celt, and also the spear above mentioned, are figured with other antiquities found at Winmarley, Journal Brit. Arch. Ass., 1859, pl. 24, p. 234. A spear-head with apertures in the blade exists in Mr. Bateman's Museum.—A small leaf-shaped blade, described as a javelin-head, and found in a barrow at Winwick with a stone hammer or axe-head pierced for a haft, these objects being deposited within an urn, of which a few portions scored with chevrony ornament were preserved. The bronze relic measures $4\frac{1}{4}$ inches in length, by $1\frac{1}{2}$ inch greatest width ; it has a thin tang, perforated at its extremity for a rivet. This blade, and the stone axe, are figured in Dr. Robson's Memoir on the Tumuli at Winwick, Trans. Hist. Soc. Lanc., vol. xii. pl. vii. p. 189.—A bronze box, precisely resembling those formed at Lincoln, as noticed in the Catalogue of the Museum formed during the meeting of the Institute in that city, p. xxx., and stated to have there occurred with Roman remains (see woodcut). The

specimen exhibited is of rather larger dimensions, diameter, including the hinge and fastening, 3 inches, height 1 inch; it was found in 1845 in cleaning out the moat at Bewsey Hall, now filled up, and was presented to the Warrington museum by Mr. Perrin; some singular spoon-handles of stag's horn were also found; no trace of Roman occupation has been noticed in the locality. The lid of a similar bronze box was found with miscellaneous mediæval relics, collected by the Rev. Greville J. Chester, on the shore at Dunwich, Suffolk, great part of that ancient city having been submerged.



Bronze Box, Lincoln. Original size.

By Dr. JAMES KENDRICK, M.D.—A bronze celt of the simplest form, found at Risdon, near Warrington, ornamented with punched lines in very unusual manner.—A bronze palstave, length 6 inches, without any side-loop. It was found at Winwick with a broad flat ring of bronze, diameter $1\frac{3}{4}$ inch, bearing an impressed mark resembling an arrow head. Dr. Kendrick supposes that the ring may have been attached to the wooden haft of the palstave, as a ferrule to prevent its splitting. These objects are noticed, *Journ. Arch. Ass.* 1858, p. 269, and figured *ib.* p. 236, pl. 24. In the British Museum there is a stone mould for flat rings, similar to that exhibited, and for axe-blades.—A brass ewer in form of a mounted knight, a remarkable specimen of a class of mediæval vessels used for holding liquids, and sometimes possibly as eolipiles. Examples have been noticed in this *Journal*, vol. vi. p. 285; vol. xv. p. 280; *Journal of the Arch. Assoc.* 1857, p. 130, where that exhibited is figured; and in the *Illustrated Handbook of the Arts of the Middle Ages*, p. 396. It measures 10 inches in height, weight $4\frac{1}{2}$ lbs. In the chest of the horse there is a metal pipe, where probably the liquid poured into it at an aperture on the horse's head, was drawn off. The costume is that of the earlier part of the fourteenth century, being armour of mail with a head-piece and some portions of plate, a surcoat with foliated skirt, roweled spurs, &c. The right arm is upraised, as if the knight was in the act of lifting up his visor, but probably the hand grasped a sword now lost.

By Mr. ROBERT STEPHENSON, of Warrington.—Portions of three bronze bridle-bits, found with three gold torques and part of a bracelet, in railway cuttings, in or near a tumulus in the neighbourhood of Brigg, Lincolnshire. The whole of these highly curious objects are figured, *Journ. Arch. Ass.* 1859, p. 225. The ornamentation of these remarkable snaffle-bits resembles that of the relics found at Stanwick, Yorkshire, and at Polden Hill, Somerset. The workmanship is very skilful; the rings are cast upon iron cores, probably for strength. These bridle-bits belong to the remarkable class of ancient remains regarded by Mr. Franks as appertaining to the latest period of the Celtic population of Britain, and of which he has described certain striking examples in the *Proceedings of the Society of Antiquaries*, vol. iv. p. 144.

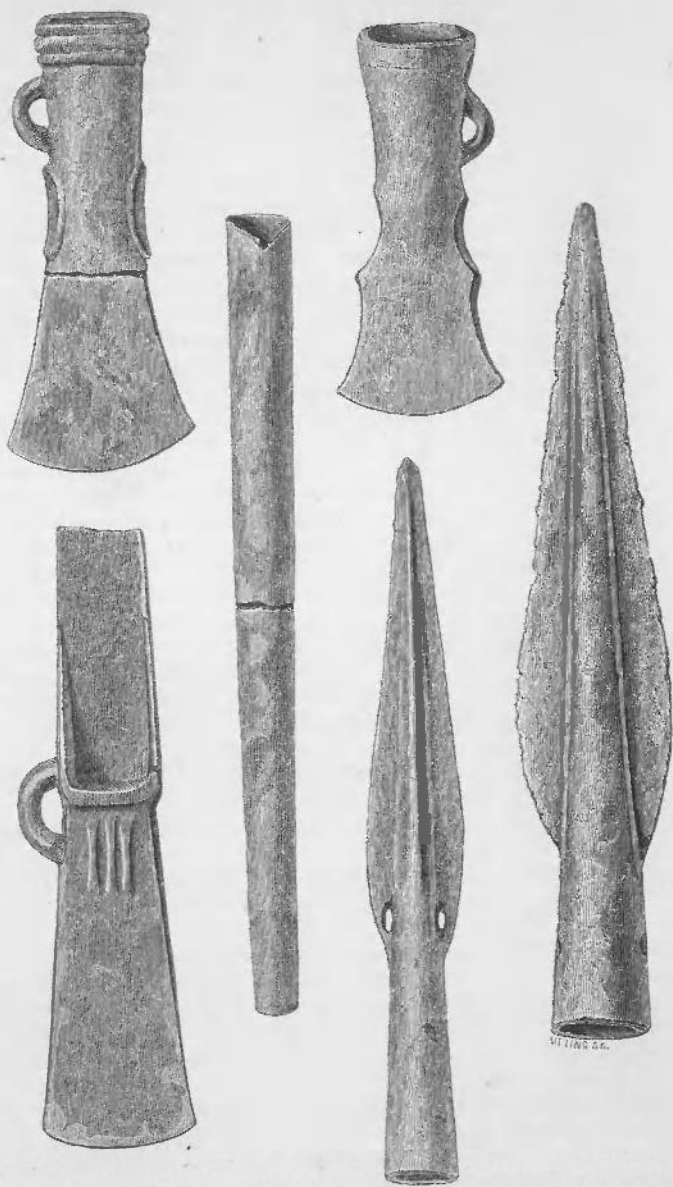
By Mr. ARTHUR TROLLOPE.—A collection of bronze objects found, December, 1860, in the parish of Nettleham, three miles from Lincoln, to the N.E., near the road to Wragby. They lay in a cavity in clay, at a

depth of $3\frac{1}{2}$ feet, and consist of two spears, two socketed celts of a rare type, four palstaves of which three only have side-loops; also a bronze tube closed at its smaller extremity, length $8\frac{1}{4}$ inches, diameter five-eighths inch at top, half an inch at the bottom. See woodcuts, half the length of the originals. Mr. Brackstone exhibited a socketed celt of singular form, similar in some degree to those found at Lincoln, but with zigzag ornaments. See woodcut, *infra*, p. 162. Another, found in Norfolk, was exhibited by Mr. Goddard Johnson in the museum during the meeting of the Institute in that city. A bronze tube, similar to that above noticed, and measuring $9\frac{3}{8}$ inches in length, with a rivet-hole $3\frac{1}{4}$ inches from the upper end, was found with four spears, nineteen socketed celts, palstaves, and broken weapons, in October, 1860, at Nottingham; an account of the discovery will be given in the Proceedings of the Society of Antiquaries. Another example of such a tube, found in Devon, was exhibited by Mr. C. Tucker. The intention of tubes of this description, which in every instance are closed at their smaller extremities, has not been explained.

By Mr. E. T. STEVENS, of Salisbury.—A bronze weapon of rare type in England, the long narrow blade, of which another specimen has been described above, exhibited by Mr. Fortnum. It was found in 1860 at Fisherton Anger, near Salisbury, in excavating foundations, and it lay at a depth of about 4 feet, resting on drift gravel covered by vegetable mould; no pottery or bones were found with it; it lay in a shallow basin or cavity in the surface of the bed of gravel. Length of the blade $14\frac{1}{4}$ inches.—Several bronze spiked rings, similar to that figured *infra*, p. 161; one of them described as found near Stroud, Gloucestershire.—A bronze object of unknown use, probably found in Ireland; it may have been the bouterolle or tip of a scabbard.—Also a few mediæval relics, pilgrims' signs of lead, found at Salisbury in 1859, one of St. Christopher, another represents an angel; see Mr. Akerman's notice of *signacula* found at Salisbury, in the Wilts Archæol. Mag. vol. iii. p. 94, where several are figured.

By Mr. R. FALKNER, of Devizes.—A drawing of the bronze weapon found at Fisherton Anger, as above mentioned; also another of a bronze sword found in a stone coffin at Bath, and purchased by the Duke of Northumberland from Mr. Harris, of that place; it is now in the museum at Alnwick Castle.—Several curious relics found in a barrow on Roundway Hill, near Devizes, April, 1855, as related in the Wilts Archæol. Mag. vol. iii. p. 185. They consist of a plain thin bronze blade, 10 inches long, $2\frac{1}{4}$ inches wide, at the handle; an oblong tablet of chlorite slate, $4\frac{3}{8}$ inches long, $1\frac{1}{4}$ wide, pierced with a hole at each of its angles; it lay in front of the breast; a small barbed arrow-head of flint, and a bronze fragment, possibly the tang of a knife or small weapon of which the blade had wasted away.—A large iron key found with a cinerary interment in Millbarrow, at Winterbourne Monkton, near Abury, Wilts.

By Mr. CHARLES TUCKER, F.S.A.—A large barbed spear-head of bronze found with several others, in a very decayed state, at a place known as "Bloody Pool," in the parish of South Brent, Devon, on the verge of Dartmoor. With the spears were found pieces of bronze tube, which may have been affixed as ferrules to the lower extremities of the shafts. Similar tubes have been found elsewhere with weapons of bronze, as recently at Nottingham, and also at Lincoln. (See the notice of antiquities exhibited by Mr. Trollope.) The spear here figured had measured, as nearly as could be ascertained, 14 inches; breadth of the blade, $2\frac{1}{4}$ inches; length of the



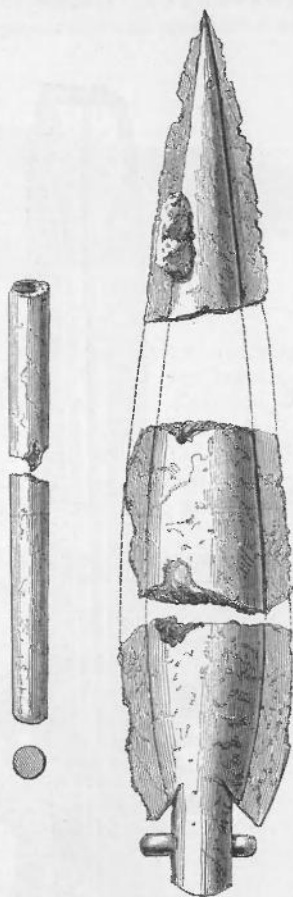
Antiquities of Bronze, found in the parish of Nettleham, near Lincoln.

Scale, one-half length of the originals.

tube about 7 inches ; each tube is closed at the smaller extremity. One of the spears was not barbed. The rivets which served to affix the head to the shaft were perfect as shown in the woodcut.—Casts from two moulds for blade-weapons of metal, found at Bovey Tracey, near Knighton, in the parish of Hennock, Devon. (See cuts, next page.) Each mould was formed of two pieces which, when found, were placed together as when adjusted for casting; they separated when removed from the drift-sand and gravel in which they lay. These unique moulds are formed of a strong light green micaceous schist, similar to that found in Cornwall, and very heavy. The pair of moulds weigh about 12 lbs. A more detailed account of the discovery is given in this Journal, vol. ix., p. 185. These moulds claim special attention, as presenting evidence of the actual manufacture in South Britain of the metal blades, so rarely found except in Ireland, and described by Mr. Wilde, *Catal. Mus. Roy. I. A.*, p. 548, as “rapier swords.”

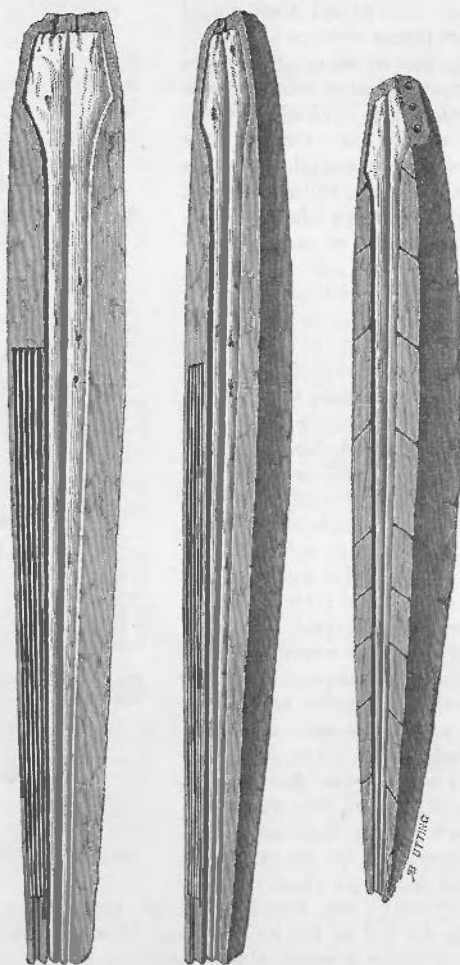
By Mr. J. E. ROLLS.—A barbed bronze spear-head, found in 1856 in cutting a drain in the parish of Pendoylan, Glamorganshire. It lay embedded in sandy gravel, under peaty surface soil. There is a small brook near the spot, on the northern slope of a valley ; and the site was formerly wooded, several trunks of oaks being found embedded where the spear lay. Length, including a short socket pierced for a rivet, 7 inches ; breadth across the barbs, $3\frac{1}{8}$ inches. A few other examples of bronze barbed spears have been described, and it is remarkable that all the relics of this class have been found in localities suggesting that they may have been used as fish-spears. Of the examples in question those found at Bloody Pool, Devon (here figured), are remarkable for their large dimensions ; another, found in the bed of the Severn, near Worcester, is figured in this Journal, vol. ii., p. 187 ; a spear, almost precisely similar, and measuring in length about $10\frac{1}{2}$ inches, was found in peat at Speen, Berkshire, and is figured, *Journal Brit. Arch. Ass.* 1860, p. 322.

By Mr. W. J. BERNHARD SMITH.—A fine bronze spear-head, found in the bank of the Thames at Cremorne.—A bronze blade of a type comparatively rare in England ; similar weapons, usually somewhat curved, are found in Ireland. It was found in Shropshire, and was presented to the present possessor by Mr. Anstice, of Madeley Wood, in that county. Length, $12\frac{1}{4}$ inches ; greatest breadth, $3\frac{1}{4}$ inches. (See woodcut, next page.)—A small



Bronze Spear found in Devon.

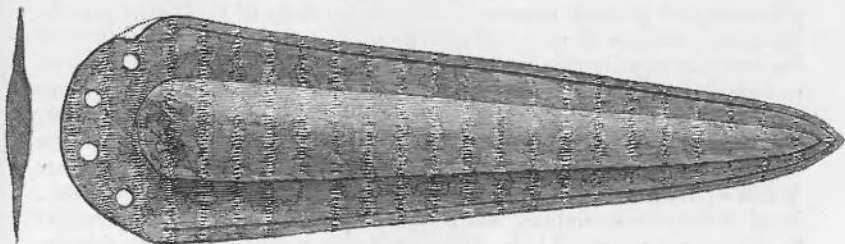
ILLUSTRATIONS OF THE MANUFACTURE OF WEAPONS OF BRONZE IN THE
BRITISH ISLANDS.



Stone Moulds for casting Blades of Bronze. Found at Bovey Tracey,
Devonshire.

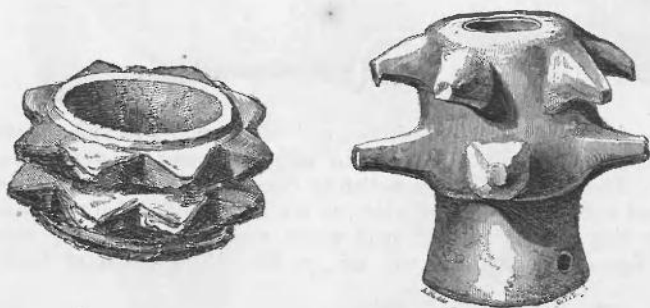
Length of the longer mould, $21\frac{1}{2}$ inches; greatest width, 3 inches. Length of the smaller mould, $21\frac{1}{2}$ inches.

javelin-head, with side loops, found at Littlemore, Oxfordshire.—A bronze spear, part of the hoard discovered in 1835, near barrows at Willow Moor, on the S.E. side of the Wrekin, as described in Mr. Hartshorne's "*Salopia Antiqua*," p. 95, where specimens are figured. Upwards of 200 spears were found with a celt and some whetstones.—A massive bronze spear-head of



pyramidal form, place of discovery unknown; another example of ordinary form from Italy; and two bronze arrow-heads, one of which was found on the track of the Retreat of the Ten Thousand, the other described as Babylonish.—A bronze spiked maul-head, probably obtained in Ireland; it was formerly in Mr. Doubleday's collection. Compare fig. 361, p. 493, Wilde's *Catal. Mus. R. Irish Acad.*—A singular penitential chain, of very skilful workmanship, and so fashioned as to inflict intolerable suffering on the wearer.

From the collection of the ARCHAEOLOGICAL INSTITUTE.—A bronze spiked mace-head, stated to have been found in a well at Great Bedwyn, Wilts.



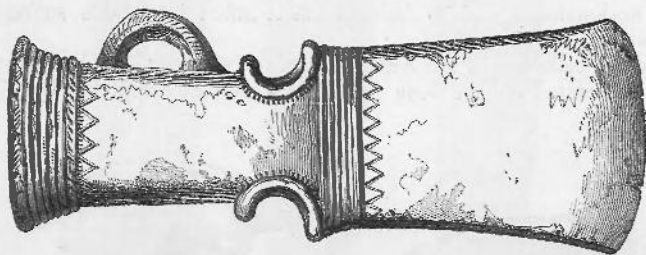
Length, 3 inches. (See woodcut.) These relics of bronze, as also the spiked rings, of which a specimen found at Lidgate, Suffolk (original size),



is here figured, are comparatively rare in this country. The mace-heads described by Mr. Wilde as "battle-maces," occur in Ireland. *Catal. Mus.*

R. I. A., fig. 361, no. 297; Dublin Penny Journal, vol. ii., p. 20. Examples are figured in Lindenschmit, *Alterth. heidn. Vorzeit*, heft 8, t. 2.—Bronze blade, found in a bog in the parish of Inchigeela, co. Cork; length, $10\frac{3}{4}$ in. See woodcut on the previous page. Compare Catal. Mus. R. I. A., p. 447.

By Mr. R. H. BRACKSTONE.—A very extensive series of weapons, implements, and personal ornaments of bronze, chiefly of the earlier periods, including examples of very rare and interesting character, and, with some few remarkable exceptions, they were found in Ireland. They consisted of celts, palstaves, socketed celts, &c., of every form, and including some rare and highly ornamented types; swords, daggers, blades in great variety of dimension and fashion; rapier swords, socketed blades, a rare weapon with the handle open and cast in the same piece with the blade (compare Wilde's Catal. Mus. R. I. A., pp. 465, 467); a remarkable rapier-blade, found in the county Galway, and measuring $16\frac{1}{2}$ in. in length, very similar to that above described from Fisherton Anger; numerous spear, javelin, and arrow-heads; chisels, gouges, and other mechanical implements; spiked mauls, bells, bridle-bits, amongst which were specimens of very curious and skilful workmanship; spurs, stirrups, scabbard-mounts, "ring-money," and rings of all kinds, including several of the singular type figured in Wilde's Catalogue, p. 579. Amongst the numerous celts of unusual and interesting character was that here figured; length, about 4

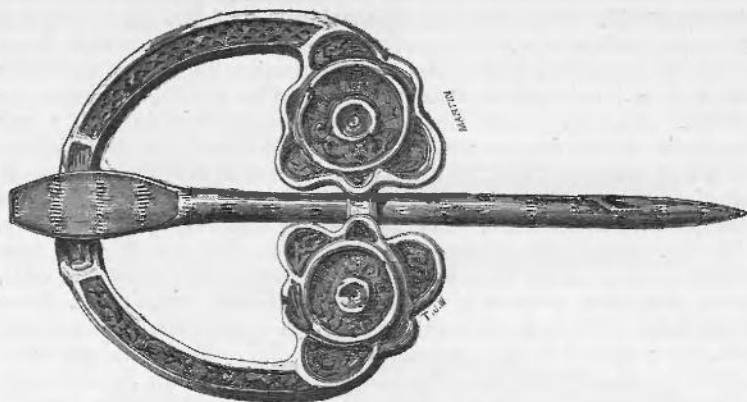


inches.—Also a remarkable socketed celt of unusual size and a massive bronze ring found with it in the bed of the Thames, opposite Somerset House. This discovery claims notice as compared with that of a similar celt found near Tadcaster, Yorkshire, to the side loop of which was attached a bronze ring like an armlet, upon which was another ring or bead of jet, as figured, *Archæologia*, vol. xvi., p. 362. This series of Irish an-

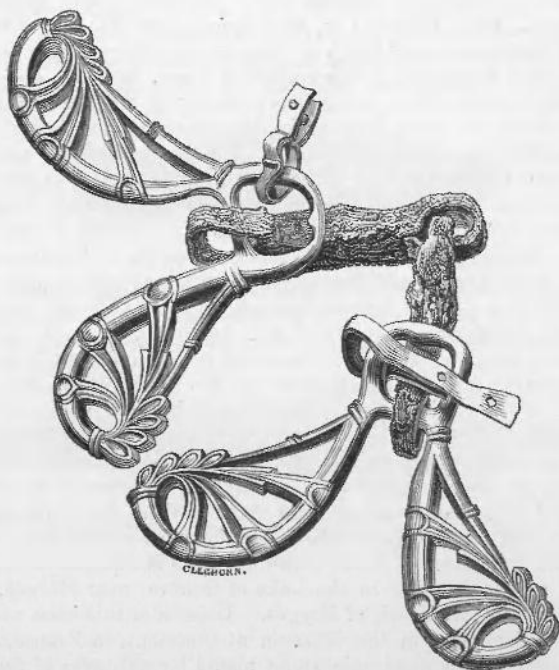


tiquities, unique in extent and variety in this country, included also a multiplicity of personal ornaments, and examples of most elaborate work in metals, such as pins, rings, ring-brooches, penannular ornaments, armlets, &c. The objects first mentioned are figured in very great variety in Mr.

Wilde's Catal. Mus. R. I. A., pp. 554-566. The curious specimen here given from Mr. Brackstone's Museum was found in the county Westmeath. A



brooch, here also figured (original size), is of tasteful design, the *acus* being clipped by two floral ornaments, the deep cavities having doubtless been originally filled with enamel or inlaid metals. This curious brooch was found in a barrow at Skryne, near Tara, county Meath. The bronze

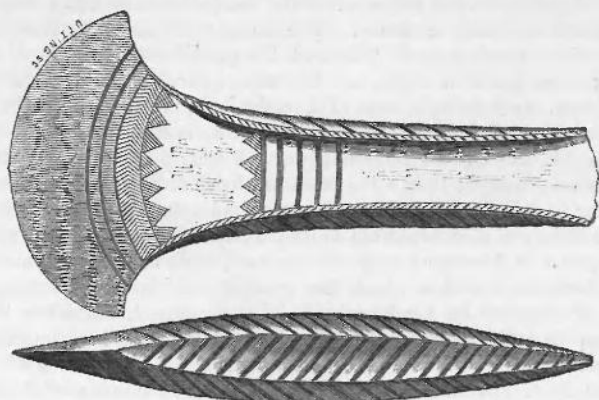


bridle-bits and ornaments of harness were amongst the most interesting relics in the large collection entrusted by Mr. Brackstone with his accus-

tomed liberality, to enrich the series formed on the present occasion, and of which we regret to be unable to give a more full description. The snaffle-bits found in Ireland are often singularly elegant in design, and finished with great skill. We are enabled by the kindness of Mr. Shirley to place before our readers an unusually perfect specimen in his possession, found in a fort at Lough Fea, Ulster. See woodcut, previous page. No other bridle with a bit of iron in perfect state has been, so far as we are aware, discovered. Amongst bronze stirrups in Mr. Brackstone's Museum, a pair singular in fashion deserve mention; to one side of each is affixed a short shank and diminutive rowel, so as to combine a spur with the stirrup. A pair of similar objects are in possession of Sir George S. Palmer, Bart., at Wanlip Hall, Leicestershire. They are probably of no very remote antiquity.

By Mr. ALBERT WAY.—A series of casts in plaster and brass, from moulds found in Great Britain, proving the actual manufacture of celts, spears, and other weapons of bronze in the British Islands.—1. Stone mould, found 1846, in Anglesea; it is a moiety of a mould for spears, socketed celts, &c.; figured in this Journal, vol. iii. p. 257.—2. Central portion of a stone mould for socketed celts, found at Everly, Wilts; figured in the "Barrow Diggers," p. 78.—3. Moiety of a stone mould for celts, found in the parish of Milton, Dorset, and now in the Dorchester Museum; figured *ibid.* p. 75.—4. Bronze mould for celts, in Brit. Mus.; figured *Archæologia*, vol. v. pl. 7, and in this Journal, vol. iv. p. 336.—5. Bronze mould for celts, found near Norwich; figured *Trans. of the Institute at Norwich, Mus. Catal.* p. xxvi.—6. Bronze mould for celts found in the fen at Washingboro', near Lincoln; a very good example.—7. Two bronze moulds for palstaves, found 1800, in Danesfield, Bangor, and formerly at Stowe; at the dispersion of the collection there, in 1848, one moiety of each mould, through their being inadvertently ill-assorted, came into the possession of the late Lord Braybrooke, the other moieties being purchased for the British Museum. One of the latter is figured in Mr. Yates' *Memoir on the Use of Bronze Celts in Military Operations*, in this Journal, vol. vi. p. 385; *Archæol. Camb.*, vol. ii. third series, p. 128.—8. Casts of two curious stone moulds for celts, found 1849, in the parish of Rosskeen, Ross-shire; figured in Wilson's *Prehistoric Annals of Scotland*, pp. 223, 224.—9. Large stone mould for celts and certain objects of unknown use; found in Ayrshire, 1851; figured *Proceedings Antiqu. Scot.*, vol. 1. p. 45; *Catal. Mus. Edinburgh Meeting Arch. Instit.* p. 21.—10. Cast of a bronze mould found at Theville, Cherbourg. See notices of other moulds for celts, spears, &c., in the *Memoir* by Mr. Dunoyer, in this Journal, vol. iv. p. 327; Mr. Yates' *Memoir on Celts*, vol. vi. p. 384; *Proceedings Antiqu. Scot.*, vol. ii. p. 34; *Wilde's Catal. Mus. R. I. A.*, p. 392. A mould for socketed celts (two pieces), found in Cleveland with bronze chisels, gouges, &c., is in Mr. Bateman's Museum, and also a mould of schistose stone, with three cavities for producing celts of the simplest type; it was found near Carrickfergus.—Photograph of a fine bronze mould for palstaves, found with numerous antiquities of bronze, on the site of a lake-dwelling in the Lake of Geneva, near Morges, and now in the collection of M. Forel, of Morges. Objects of this class are rare in continental collections; in the Museum at Clermont, in France, there are the two moieties of a quadruple stone mould for palstaves of three types, and a point or ferrule; it is similar in form and adjustment to that above-mentioned, found in Anglesea.—A remarkable bronze celt, elaborately

striated with hammered strokes ; the sides sharply ridged, and ornamented with diagonal grooves, produced apparently by the hammer. There is a very slight central ridge. Celts thus ornamented with hammered or engraved work, although rare in England, occur in the southern counties ;



Bronze engraved Celt, found near Lewes.

the most elaborate specimen is that here figured, found near Lewes. Its length is $6\frac{1}{4}$ in. ; that exhibited, closely similar in form, measures 6 in. ; it was found at Liss, near Petersfield. Celts thus ornamented are comparatively common in Ireland.—Bronze arrow, or javelin-head, of a rare type, found near Clonmel, with a socket for the shaft and a loop at each side. See



woodcut, original size. See also Wilde's Catal. Mus. R. I. A., pp. 379, 390. —Fac-simile of a bronze spear-head of unusual size and rare type, found in Morayshire ; it measuring $19\frac{1}{2}$ in. in length ; the blade is unusually thin,



and cast with peculiar skill ; the socket is not perforated for a rivet. Compare a like spear, of smaller dimensions, Wilde's Catal. Mus. R. I. A., fig. 365, p. 496.

By Mr. JAMES DEARDEN, F.S.A.—A bronze beaded collar, the most remarkable example, possibly, of the curious class of ornaments of bronze, designated by Mr. Birch "beaded Torques," in his Memoir on the Tore of the Celts, in this Journal, vol. iii. p. 32. It was found, about 1831, in a quarry at Mowroad, Rochdale, Lancashire ; it lay under the roots of an

aged oak. See Mr. Whaddon's notice of the discovery, *Archæologia*, vol. xxv. p. 595. The beaded portion consists of eleven wreathed metal beads, strung upon an iron wire, and bearing a certain resemblance to those of opaque glass attributed to an earlier period. Between the beads are introduced pulley-shaped rings, of which the form may have been copied from vertebral bones of fishes. The weight of this collar is nearly 5 oz. A few other specimens of "beaded Torques" have occurred in Great Britain; one, found in 1845, at Embsay, near Skipton, Yorkshire, has been figured, *Archæologia*, vol. xxxi. p. 517; a portion of another, found at Barrow Cop, Perdeswell, near Worcester, is described in this *Journal*, vol. iii. p. 34, and figured *Archæologia*, vol. xxx. p. 554; and a third fine specimen was brought before the Institute by Mr. T. Gray; it was found in Lochar Moss, Dumfriesshire, deposited in a small bronze basin, which, with the collar, is now deposited in the British Museum. Several bronze collars found in Germany and Switzerland, including two found by Baron G. von Bonstetten, and in which the tradition of the beaded type is preserved, are figured by Lindenschmit, *Alterth. uns. heidnischen Vorzeit*, a very accurate and valuable work in which every class of antiquities of the earlier periods will be found admirably illustrated.

By the Rev. TULLIE CORNTHWAITE.—Several specimens of Irish celts; a palstave found in co. Cavan; several flat bronze rings, about $1\frac{1}{4}$ in. in diameter, "found in the grave of Nial of the nine hostages;" and a bronze tripod caldron with two handles, found, 1848, in the King's Moss, co. Antrim; diam. 8 in., height, 7 in. See in Wilde's *Catal. Mus. R. I. Acad.*, pp. 528—536, various types of bronze vessels found in Ireland, both riveted and cast; and a tripod caldron, *Dublin Penny Journal*, vol. i. p. 84.

By the Very Rev. CANON ROCK.—A bronze celt of the simplest form, found in Ireland, and of unusually large dimensions.

By Mr. W. M. WYLIE, F.S.A.—Bronze ornaments of the Anglo-Saxon period, consisting of brooches of scyphate and other forms, curiously chased and partly gilded; also rings, and other relics of bronze, discovered by Mr. Wylie, in Gloucestershire, in 1850, and described in his account of the excavations, entitled "Fairford Graves."

By Mr. W. BLACKMORE.—An iron sword, closely resembling in form the bronze leaf-shaped swords found in the British Islands. It was brought from the interior of Africa, and was presented to Mr. Blackmore by an African merchant, who purchased it from a native at Bonny, in Western Africa. This weapon was stated to be "great juju," or very rare, and obtained from the remote parts of the continent. Mr. Blackmore had been informed that the natives of the interior are very superior to those dwelling on the coast; they excel in skill in manufactures, as well as in personal appearance, and that they bear greater resemblance to the Caucasian than to the Negro type of mankind. The hilt of the sword has a remarkable small gripe, it has no cross-guard, and is ornamented with strings of cowrie shells. The scabbard is of wood, covered with skin, curiously ornamented, its apex spreading out into a lozenge-shaped termination, recalling the fashion of some like objects of the later Celtic period.

By Mr. J. J. ROGERS, M.P.—Portions of Roman pottery, with miscellaneous relics, unquestionably of Roman times, found, November, 1860, at Carminow, near Helston, Cornwall, at a depth of about 2 feet. These vestiges of Roman occupation lay with ashes, bones of animals, portions of

charcoal, black mould, &c., and a considerable quantity of large stones, which although not hewn, or in any arrangement, may probably be remains of some ancient dwelling. The pottery was in abundance; a small bell-shaped relic of bronze was found, formed with a ring for suspension, also a thin perforated disk of the clay-slate of the district, diam. 3 inches, similar to objects constantly noticed with Roman remains. The spot is situated in a field known as the "Post Field," from a rudely shaped erect stone having stood there, apparently for no agricultural purpose, and not improbably a relic of remote antiquity. It is in close proximity to the coast of Mounts Bay, and about 300 yards from the Loe-Bar, a bank of shingle which separates a small freshwater lake, known as the Loe Pool, from the sea. At a distance of about a mile are the half-ruined remains of the family manor-house of the Carminow, and traces of earthworks are to be seen near the site where the Roman relics above described were disinterred.

By Mr. SCHARF, F.S.A.—Tracings of two portraits at Windsor Castle, which by permission of Her Majesty had been exhibited on February 21, ult., at a meeting of the Society of Antiquaries. One of these is an early portraiture of the Emperor Charles V.; he wears the order of the Golden Fleece; in his hand a sprig of rosemary (?); the other represents a royal personage in the flower of youth, wearing a flat scarlet bonnet, with a collar of white and red roses, and intervening knots, formed by tasselled cords and pearls set trefoil-wise. Mr. Scharf stated that there is considerable reason to believe that this portrait represents Prince Arthur, son of Henry VII. An oval *enseigne*, with a figure of St. John the Baptist (?), is attached to the cap; the dress is crimson, with brown fur; the features bear much resemblance to those of Henry VIII. in portraits in early life; this interesting painting appears to represent a personage in more advanced life than sixteen, which was Prince Arthur's age at his premature decease.

By Mr. OCTAVIUS MORGAN, M.P.—A clock of curious construction, remarkable for its very diminutive size. Date about 1600.

MEDIEVAL SEALS.—By Mr. J. HOPKINS, F.S.A.—Impressions of seals of Great Grimsby, Lincolnshire, seven in number. The ancient matrices, Mr. Hopkins stated, had been recently restored; they may be assigned to the thirteenth century; having been disused about the time of the Commonwealth, they were kept by the successive chamberlains of the town, until about forty years since, when they were stolen or lost. Recently, however, in a lecture upon Havelok the Dane, delivered in London, reference had been made to the town seal of Grimsby on which he was represented, with regret that so curious a relic, as also the old seal of the mayor, had been stolen. By singular coincidence the person who had become possessed of these seals was amongst the audience; on his intimating to the lecturer his willingness to restore them, information was given to the town-clerk of Grimsby, and the two matrices were given back. The common seal, diam. 2 inches, has been figured, *Gent. Mag.* vol. xviii. ii. p. 401, and also the seal of the mayoralty, with detailed descriptions by the Rev. George Oliver. The Dane, Gryme, appears on the former, of gigantic stature; behind him is Havelok, his protégé, and in front the Princess Goldeburgh, whom Gryme espoused. A seal with this design was figured in Shaw's *Topographer*, vol. i. p. 244, with an account by Gervase Hollis, from Harl. MS., 6829; but it may be observed that this representation, although certainly unartistic in execution, presents certain variations from details seen in the existing seal, and in the names introduced in the field, sufficient

to cause the supposition that it may have been from a different matrix. The mayoralty seal, much defaced, represents a man blowing a horn, and hunting the boar; this design is reproduced on the seal now used, provided by Mr. William Brooks, mayor in 1859. The four other seals, are,—a small modern mayoralty seal, with an escutcheon of the arms of the town, a chevron between three boars' heads couped; this seal was disused in 1859;—a pointed-oval seal of unskilful workmanship, charged with an escutcheon like the last, and inscribed—BOROUGH OF GRIMSBY;—another seal of like form, with the town arms, inscribed,—The seal of the Mayor, Aldermen, and Burgesses of the borough of Grimsby, 1836; this was provided on the passing of the Municipal Corporations' Reform Act, and is the seal now used;—lastly, a round seal with the town arms, being that of the Gas Company, incorporated 1846.¹

April 5, 1861.

Professor DONALDSON in the Chair.

In opening the proceedings Professor Donaldson offered some observations on the value of the arrangements for the meetings of the Institute, which the Central Committee had of late carried out to the general satisfaction of the members and their friends. The proposition which had been entertained, to give to these periodical gatherings a special and more definite character, could not fail to draw forth evidence of high value, auxiliary not only to the history of the arts, but of mankind, and to illustrate the progress of the human mind and taste throughout all times. He rejoiced to hail, in the efforts of the Institute thus directed, an impulse which must tend to instruct our minds, to give an intelligent direction to our tastes, to arouse a fresh interest in historical facts, to guide our inquiries into the development of Art, and to inspire us with a deeper feeling for all that concerns the Institutions and the History of our country, or its social progress through bygone ages. Professor Donaldson regretted that absence from England, in the discharge of duties entrusted to him by the government, had deprived him of the gratification presented in previous special exhibitions, especially that illustrative of ancient and mediæval art in bronze, a subject full of curious interest.

Mr. JOSEPH BURTT read a memoir on the application of photozincography to the reproduction of documents, as recently brought to perfection by Col. Sir Henry James, by whose courteous permission he exhibited a facsimile of the Domesday for Cornwall, the first result of this discovery.² This memoir is printed at p. 126, *ante*. Mr. Burtt called attention also to admirable facsimiles produced by aid of the photozincographic process, representing some leaves of an Anglo-Saxon MS. discovered at Gloucester.

¹ The curious tale of Havelok and Gryme, the supposed founder of Grimsby, may be found in the volume edited by Sir F. Madden, for the Roxburghe club, entitled "The Lay of Havelok;" subsequently published also by M. Michel. Mr. T. Wright, in his edition of the Anglo-Norman Chronicle of Gaimar, for the Caxton Society, has given the Lay of

Havelok from a MS. in the Herald's College. See also Dr. Latham's memoir on Gryme, Report of the Lincoln Diocesan Arch. Soc. 1859.

² The Cornwall Domesday may now be obtained from Mr. Stanford, Charing Cross. Price 4s. 6d. The portions for Middlesex and Hampshire are in preparation.

These facsimiles are prepared as illustrations of a dissertation on the times of St. Swythun, to be published by the Rev. John Earle. Mr. Burtt concluded by placing before the meeting the ancient covers of the Domesday Book, lately rebound. He had been permitted by the Master of the Rolls to bring for examination this venerable example of the art of bookbinding; it is, however, long posterior in date to that of the Survey. In 1320 payments were made to William the Bookbinder, of London, for binding and repairing the Book of Domesday containing the record for Essex, Norfolk, and Suffolk. The covers are possibly even of a later period.

Professor DONALDSON proposed a special vote of acknowledgment to the Master of the Rolls, and also to the Director of the Ordnance Survey, for his kindness in permitting this early communication of an important discovery, of which the credit is due to Sir Henry James' scientific skill and perseverance. He pointed out the value of such an auxiliary to archaeological science, especially in the reproduction of MSS. and documents with unerring fidelity, attainable by no other process.

Mr. DIGBY WYATT then proceeded to discourse on the subject specially selected for illustration,—Textile Manufactures and Embroideries, of which a remarkable collection was exhibited on the occasion. He commenced with a sketch of the origin and progress of weaving from the most remote periods. The necessity of supplying some other covering besides the skins of animals, the primitive garments used by our first parents, must have speedily suggested some contrivance to knit together strips of leather, vegetable fibre, seaweed, papyrus, or any other available materials, such as have been found employed amongst savage races until recent times. The subject of such aboriginal efforts had been discussed by Professor Semper, in whose dissertation many curious facts may be found. The first attempts to produce any ornamental enrichment in textile works may probably be found amongst the Egyptians, who from a remote era were celebrated for manufactures of linen and other tissues, which were exported to other countries. Sir Gardner Wilkinson has given a very early representation of a loom of the upright construction, or *à haute lice*; this may, indeed, be a conventional representation—in other examples the horizontal loom appears. One of the earliest specimens of pattern-weaving which has been brought to this country is an Egyptian girdle, mentioned by Mr. Bonomi, ornamented with a checquy pattern. Mr. Wyatt observed that when we read in the Scriptures of rich and costly raiment, it may be supposed that these were productions of the needle, not of the loom. The fabrication of tissues was doubtless brought to perfection in India at a very early period; and, as the arts and the appliances of manufactures have probably undergone little change in that country, the examination of the looms and technical contrivances there still in use may throw light on the history of textile arts. The introduction of silk and the sources whence it may have been obtained, present questions full of difficulty; there is some evidence that silkworms were brought to India about the time of the Christian era, probably from China. It is to the Chinese that the earliest use of silk may be attributed. From some such origin doubtless silk was derived in early times by the Asiatic nations, whose tissues were long in high estimation. The Assyrians, it is believed, were acquainted with the use of silk; the representations of tissues amongst sculptures recently brought to light prove their skill in weaving, and give us examples of patterns of complicated interlaced or knotted designs, such as it might

perplex weavers of the present day to reproduce. It is remarkable that the older writers designate certain rich tissues as Babylonian. Mr. Wyatt adverted to the textile productions of classical antiquity, those of the Greeks and the Romans. It deserves remark that they appear to have been plain, the margins only being enriched with ornament; the Romans, however, in later times especially, affected costume of richer character. In regard to the loom and its productions amongst the Greeks and Romans, the sketch for which we are indebted to Mr. Yates is a very welcome guide to the archæologist.³ Silk was much in use amongst the Romans; we find frequent mention of *holoserica* and of *subserica*. The Roman ladies obtained precious garments from Cos, where, as there is evidence to prove, silk had been brought from the interior of Asia for the purposes of manufacture as early as the fourth century, B.C. It is, however, to the Parthian conquests, in the century preceding the Christian era, that the transport into Italy of the rich productions of central Asia may be attributed. We find Heliogabalus reproached with excessive luxury in wearing a garment of silk enriched with gold. Mr. Wyatt gave some details regarding the vague notions of the origin of silk as possessed by the Romans and other ancient nations. It is clear that Aristotle had obtained knowledge of the silkworm, but a prevalent idea long existed that silk was a thin fleece found on trees. Its origin was doubtless shrouded in mystery by the Chinese. This precious commodity appears to have been very sparingly supplied, and its use was restricted by several of the emperors. Towards the close of the third century it became more generally worn, and about the time of Constantine greater intercourse with Persia and other Asiatic countries caused increased demand for costly stuffs. Chrysostom reprobates the extravagance of a garment decorated with 3000 figures. The best exemplifications of such vestures are to be sought in mosaics at Rome and other places, representing imperial personages. In the time of Justinian, A.D. 530, the supply of silk being with difficulty obtained, eggs of the silkworm were conveyed to Byzantium by monks from some remote quarter of Asia, concealed in a reed; the worms were reared, an imperial monopoly was established, and great revenues accrued to Justinian and his empress from this lucrative speculation. From Greece the silkworms were some centuries later transported into Sicily and the South of Europe. The vestments produced at Byzantium were extremely rich, those of very elaborate design having probably been worked with the needle. In the time of Charlemagne tissues of sumptuous description were brought to Europe, being presents sent to him by the caliphs, wrought probably at Bagdad, Mosul, in Syria, or other Eastern parts, where silk might readily be obtained from China. The vestments found in his tomb at Aix-la-Chapelle are remarkable specimens; their design partakes of a classical character, and it has been supposed that they may have been executed after patterns sent out to the East. The most interesting relics of their class in this country are the vestments found in the tomb of St. Cuthbert at Durham, and figured in Mr. Raine's account of the discovery. Some of these may be of the period of the Saint, who died A.D. 687, whilst on one it is stated that it was made by order of Ælfred, probably the Queen of Edward the Elder, living about A.D. 910. M. Michel, in his work on Textile Arts,⁴ points out the analogy of some of those vestments with

³ See the articles *Tela* and *Sericum*, by Mr. Yates, in Dr. Smith's Dictionary of Antiquities.

⁴ Recherches sur la Fabrication des étoffes de soie, d'or et d'argent.

the so-called Saracenic stuffs ; it is indeed probable that they were not produced in Britain. We know that Wilfrid, Bishop of Lindisfarne in the seventh century, had brought rich vestures from Rome, and it is recorded that sumptuous stuffs were sent by Charlemagne as presents to one of the Anglo-Saxon kings. Mr. Wyatt then referred to several early examples preserved in the treasuries of cathedrals or in museums on the continent, and described by M. Michel or in other works in which much valuable information would be found. The first great extension of the textile art from Byzantium occurred under the influence of the Norman dynasty in Sicily ; Roger I., in 1146, introduced Greek artificers, whose productions naturally bear a strong similarity in design to the tissues of the Eastern looms. Mr. Wyatt referred to the very curious tissues discovered in royal tombs of the Norman race in the cathedral of Palermo :⁵ on some of these are to be observed, as in other examples, inscriptions in Cufic or Oriental characters, imitations doubtless of such as were wrought on the stuffs of Damascus, Bagdad, or other places celebrated in Eastern arts.⁶ The textile arts were introduced into Spain by the Saracens ; the manufacture of silk was established there about 1250 by the Moorish King Muhamad I., and the products of this industry were exported to all Europe from Almeria, on the coast of Andalucia. Mr. Wyatt briefly noticed some remarkable specimens of woven and of embroidered work, such as the celebrated Bayeux Tapestry, worked with the needle upon coarse linen ; however rudely delineated, there is singular spirit and expression in the design. We owe the preservation of valuable examples of mediæval stuffs to their having been placed in illuminated MSS. in order to preserve the paintings from injury ; a remarkable instance occurred at Le Puy, in France, where not less than eighty portions of superb tissues, all of them of a date prior to the twelfth century, had been found thus preserved. Of numerous illustrations of the subject under consideration, supplied by vestments and appliances of a sacred character, there was none perhaps which would be viewed with greater interest than the mitre traditionally attributed to St. Thomas of Canterbury, and long preserved in the sacristy at Sens Cathedral. It is now in the possession of his Eminence Cardinal Wiseman, through whose kindness it had been entrusted for examination on the present occasion, with the curious apparel of an amice worn by St. Thomas, formerly at Sens, and sent by the Rev. Daniel Haigh. Mr. Wyatt took occasion to allude to another curious mitre, at Beauvais, of linen damask with embroidered orphreys. The Institute had been indebted to Mr. W. Burges for an account and representation of this interesting relic of the thirteenth century, given in their *Journal*, vol. xiii. p. 139. Specimens of numerous varieties of rich stuffs are to be seen at the Kensington Museum and in many continental collections ; the most extensive display being the series at Cologne, belonging to Dr. F. Bock, the author of an admirable work on the subject,⁷ in which, and in that by M. Michel, before mentioned,

⁵ See *Regali Sepolcri del Duomo de Palermo*, Naples, 1784 ; and a *Memoir* by Mr. W. Burges in this *Journal*, vol. xiii. p. 143.

⁶ The Imperial Coronation robes, formerly at Nuremburg, and now at Vienna, have, as Mr. Burges remarks, an entirely eastern composition ; the cope bears a

Cufic inscription, stating that it was wrought at Palermo in 1133 ; the tunics bear date 1181, as appears by a Latin inscription. These remarkable vestments were published in 1790 at Nuremburg by M. D'Ebner.

⁷ Dr. F. Bock ; *Geschichte der Liturgischen Gewänder des Mittelalters* ; this

the archæologist may find abundant information. To Mr. Hartshorne we are indebted for an excellent manual, illustrating the peculiar processes of mediæval needlework, especially in our own country, where productions showing great skill are to be found, of as early date as the times of the Edwards. Of these the magnificent cope, now exhibited, formerly belonging to the convent of Syon, might be cited as one of the most curious relics of art of its period; the examples of most frequent occurrence are those of the fifteenth century. Mr. Wyatt concluded his interesting discourse by pointing out some of the more remarkable examples in the collection exhibited, offering also explanations of the technical processes of manufacture, especially of velvet, of which the sumptuous cope from Stonyhurst College, of cloth of gold with raised velvet pile, cut and uncut, a production of the loom attended with extreme difficulty of execution, and also the magnificent dalmatics of crimson velvet, from the Escorial, with two piles of different heights, were noticed by Mr. Wyatt as finer, possibly, than any examples which had come under his notice. These last had been contributed by the kindness of Sir Piers Mostyn, Bart. Mr. Digby Wyatt closed his discourse with a few notices of tapestries, of which that in St. Mary's Hall, Coventry, surpasses in interest any now to be found in this country; he directed attention to an admirable drawing exhibited by Mr. Scharf, giving a faithful notion of its curious character. To these singular semi-gothic productions of the loom succeeded the grand artistic hangings from the designs of Raffaele, now at Hampton Court, the tapestries of Arras or other looms in the Netherlands, and at a later time, those woven at Mortlake in the reign of Charles I., and the magnificent productions of the Gobelins, under the influence of Louis XIV. The quaint productions of the needle exhibited on the present occasion, such as the works in high relief, set with beads or other minor accessories, Nell Gwynne's mirror, and specimens shown by Mr. J. G. Nichols, curiously accurate in costume and minutely detailed, were commended by Mr. Digby Wyatt as displaying no slight ingenuity in execution, and also some artistic skill, as compared with contemporary productions.

Professor DONALDSON expressed to Mr. Wyatt the thanks of the meeting for his highly instructive discourse, and observed that in a recent journey he had observed the prevalence in the East of certain traditions of taste and artistic influence derived from a distant period. The influence to be traced to the Byzantine empire had been widely extended, and it was discernible in every class of art throughout Europe.

Mr. W. BURGESS, to whom we have been indebted on several occasions for notices of examples of Mediæval Art communicated to the Institute, has kindly supplied the following account of two relics of textile art, which may be acceptable as connected with Mr. Wyatt's observations, of which we have endeavoured to offer a brief outline. Mr. Burgess, in his Memoir in this Journal, vol. xiii. p. 139, adverted to the fact that inscriptions in Cufic or Arabic characters are to be found upon ancient tissues produced under Oriental or Saracenic influence. He has since favored us with a note and representation of another example, being a fragment of a vestment of the twelfth century, found at Bayonne, in 1853, in the tomb of a bishop

work, in 8vo., largely illustrated with plates in colours, is in course of publication at Bonn. Some curious relics of

early tissues are figured by the Père Martin, in his *Mélanges Archeologiques*.



Portion of a Vestment with inscriptions in Oriental
character: found at Bayonne.



Calcedon
de l'Asie
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Exon. 5

Ancient tissues found in tombs in France and Sicily.

of that place. This relic, here figured, is now preserved at the Hotel de Cluny, where several very curious specimens of mediæval tissues may be seen; a crosier, enameled in the style of objects assigned to the work of Limoges, and some other relics found in the tomb, have there likewise been deposited. Mr. Burges regards the tissue as of the class called Byzantine, with designs in imitation of those of Oriental stuffs. Mr. Vaux informs us that the characters on this fragment do not compose a word; he regards them as an example of Arabic letters used simply as ornament; if they formed part of a word, their style, as he observes, would belong to *circa* A.D. 1200, the period of some of the best buildings of the Al Hamra; but they are undoubtedly only introduced here as ornamentation. De Laborde, in his Glossary appended to the Catalogue of Enamels, &c. in the Louvre, explains "Lettres de Sarrazin," or "de Damas," as signifying Arabic inscriptions in imitation of those with which tissues, vessels, &c. obtained from the East were decorated, but copied with so great an ignorance of the language as to present merely the forms and aspect of Arabic letters; in the Middle ages everything which had an oriental appearance, including objects of Greek, now conventionally termed Byzantine, character, was designated Saracenic. Such objects are sometimes described as "a ouvrage d'outre mer," namely, in the style of the Levant, as brought back by the crusaders and imitated by all European nations. The second fragment of tissue, here figured, is a specimen of vestments found in the tomb of Henry VI., King of Sicily, deceased A.D. 1196, and noticed by Mr. Digby Wyatt, as before mentioned. Mr. Burges observes that it appeared on examination to have originally been of the colour termed *diarhodon*, signifying that it dazzled the eyes like fire. It has now, however, lost its brilliancy, and is of the colour of mulberries. The inventory of the *Capella Reale*, in 1309, comprises vestments ornamented with lions, antelopes, peacocks, parrots, &c.—"Cappam deauratam super seta rubea ad aviculos et alia opera;" a description which might apply to the tissue found in the sepulchre of Henry VI.; the design of the animals on that vestment is strikingly Oriental, and similar to that of the sculptures on the ivory horn in the Treasury at Aix-la-Chapelle, presented to Charlemagne, according to tradition, by Haroun-al Raschid.⁸

Mr. SMIRKE communicated the following observations on a slab inscribed in Roman letters, and also in Oghams, lately found at Fardel, in the parish of Cornwood, Devon, and now preserved in the British Museum.

"Since I had the pleasure of exhibiting in the temporary museum, formed during the meeting of the Archæological Institute at Gloucester, a drawing of a remarkable inscribed stone found in Devonshire, I have repeated my visit to the spot where it was brought to light, and have thought it desirable to preserve a short record of the circumstances under which it was discovered.⁹

"My local inquiries have not enabled me to trace the existence of the stone beyond the period of its employment for the purpose of forming part

⁸ A more detailed notice of the portions of tissue above figured is given, by Mr. Burges, in the *Mémoires de la Société Académique du Dep. de l'Oise*, Tome iii., Beauvais, 1857, p. 266.

⁹ See the Catalogue of the Museum formed at Gloucester during the Meeting of the Archæological Institute, July, 1860, p. 41.

of the covering of a small rivulet called Fardel brook, on the road passing within a short distance, perhaps a quarter of a mile, from the farmhouse of Fardel. It had been long since noticed by a gentleman residing at Cadleigh, near Ivybridge, the Rev. S. W. Pearse, who is, in my opinion, entitled to the credit of the discovery. He had been in the habit of passing along this part of the road, and had observed the letters on the upper surface, forming the single word SAGRANVS or SAGRANVI. The under surface, inscribed with two other words in Roman letters, and also the lateral lines or scores at right angles to the edges of the stone, was, of course, invisible as long as the slab lay flat over the brook. I was informed that the two sides of the slab first became visible during some recent repairs on this part of the road.

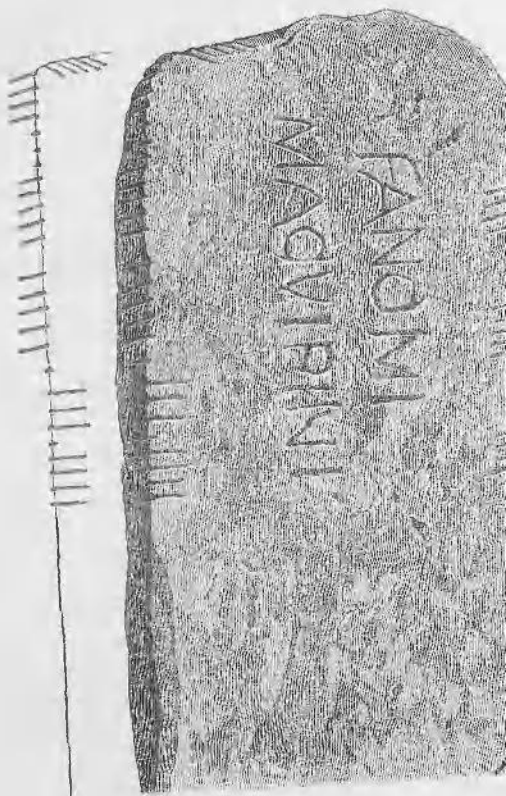
"Mr. Pearse lost no time in submitting copies of the letters and scores to those whom he thought likely to throw light on the inscriptions, but without success. Indeed, a mere transcript of the scores, without reference to the position which they occupied on each side of the angular edges of the slab, coupled with the recurring arrangement in groups of five lines, suggests to any one but an Irish antiquary the idea of arithmetical numbers and not of letters.

"I have verified the drawings exhibited in the museum at Gloucester, and made at Fardel by an intelligent person, and with his concurrence have introduced some modifications, or rather various readings, of the letters and characters. But I am happy to say that the kind consent of Captain Pode, of Slade, the owner of the stone, enables me to announce that the original will be presented to the British Museum. Since facilities will thus be soon afforded to inspect the original, any further description may be dispensed with.

"With respect to the marginal characters which form the most interesting part of this rude relic, I will not venture to offer any interpretation. My friend, the Rev. Dr. Charles Graves, leads me to hope that he may be able 'to give efficient assistance in the matter,' and he expects that he shall be able to show 'some connection between the persons named on it and the historical names also found on the bilingual stone discovered in Pembrokeshire.'

"On inspecting the stone it will be observed that some cross lines of doubtful authority occur towards the upper part of the oghams on the margin and edge, to the left of the spectator who faces the double line of Roman letters, and the beveled edge at the top, on which the five upper scores occur, makes it open to question on which side of the medial line those scores are to be considered as drawn. I believe, too, that in some other parts of this coarse slab, accident, or rough usage, or the displacement of some crystals of felspar which characterise the granite of this district of Dartmoor, may have introduced irregularities in the inscriptions; these are, of course, reproduced by rubbings, and make it difficult to rely upon either a rubbing or a cast. That the stone, whatever may have been its past vicissitudes or its original site, is a stone of the district, is a proposition on which I can speak with confidence. In other words, I am satisfied that the monument is a local one, and not imported or adventitious.

"With respect to the Roman letters and words, there is but little latitude for difference of opinion. I read the two words, FANONI MAQVIRINI, though the Q may possibly be read as a G. The varieties of form of the



Inscribed Stone, with Oghams on its edges,



DASPAHNI

found near Fardel, Devon. Now preserved in the British Museum.

letter R in early epigraphy leave on my mind little difficulty in reading the penultimate syllable of the second word. With regard to the single word on the other side, I am disposed (if need be) to read the last letter as an s ; for there is a notable difference, however slight, in the flexure of it as compared with the final letter i of the two other names.

"It is remarkable that this name (or word) occurs in another early monument found at St. Dogmael's, in South Wales, very lately,¹ and referred to by Dr. C. Graves, in the letter already cited. On another stone, found at Tavistock, and engraved in the Devon volume of Lysons' *Magna Britannia*, a word also occurs which, although given as NEPRANI, may prove on re-examination of the original to be SEGRANI ; such a misplacement or malformation of the letter s as is there seen (so as to bear some resemblance to an inverted N) being not without example elsewhere.

"The stone, which is the subject of this notice, cannot fail to suggest very interesting trains of inquiry respecting the early identity or intermigration of the occupants of the east coast of Ireland and of the west of England. It is, I believe, the first known instance of the use of the Irish oghams in this part of England, the nearest approach to it being the stone at St. Dogmael's already referred to. Wales and the two western counties of England have already yielded to our researches several instances of so-called Romano-British vertical inscriptions, but ogham stones of the character of those at Fardel and St. Dogmael's are familiar only in Ireland, though not wholly unknown in Scotland.

"The intercourse between the occupants of Cornwall and the trans-Exonian country on the one side, and the contemporaneous inhabitants of Ireland on the other, seems to be attested by traditions of long standing, and by a very perceptible affinity between the ecclesiastical dedications of the churches in the two districts ; nor have there been wanting among us intelligent observers who have found a resemblance between the oldest vestiges of ecclesiastical structures in Cornwall, such as that of Perranzabulo on the north coast, and the extant remains of early date in Ireland. It is also by no means improbable that if a careful examination were made of the inscribed stones of the district already recorded, we might detect on some of them other instances of these mysterious scores, hitherto overlooked. It is much to be desired that some such experienced investigator as Mr. Westwood would collate and re-edit those monuments of pre-Saxon history.

"In Cornwall about ten of these stones, of various forms and ages, have been recorded by Borlase in the twelfth chapter of his work, and by Lysons, *Mag. Brit., Cornwall*, p. ccxxi. Some of them have been defaced or removed. Two or three have been re-discovered and re-copied by later observers, as at Padstow, *Archæological Journal*, vol. ii. p. 77, and at St. Cleer, vol. viii. p. 205. Another stone from the neighbourhood of Truro, in the same county, is described in vol. ii. pp. 77, 78.

"In the Devonshire volume of the *Magna Britannia*, p. cccix., we have three inscribed stones, engraved from drawings by the author's brother, the late Mr. Daniel Lysons ; these are examples at Buckland, Lustleigh, and Tavistock, the first and last of which I have already referred to. A fourth and fifth, containing only fragments of inscriptions, were brought under the notice of the Institute in November, 1851 (*Arch. Journ.* vol. viii.

¹ *Archæologia Camb.* vol. vi. Third Series. p. 128.

p. 424), one of which, at Yealmpton, is evidently the inscription noticed by Polwhele, though differently read by Mr. Westwood.

"The term 'bilingual' has been occasionally applied to inscribed stones bearing both Roman and either runes or ogham characters, but the term is strictly inapplicable, except where the inscription is in two different languages. I do not understand that either oghams or runes are different languages, but only modes of representing the same language by different alphabets. A true bilingual writing addresses itself to two races of people, or to the inhabitants of two different countries; but the prevalence in any country of different sets of alphabets, or of different signs for the same word or letter, does not in itself constitute a bilingual people. If this distinction be borne in view, the St. Dogmael's stone is hardly entitled to be called bilingual, unless the substitution of the single word *MAQI*² for *FILI* may be enough to justify it.

"I have already said that the Fardel stone was found on the estate of that name in the parish of Cornwood, part of the ancient inheritance of a branch of the Ralegh family, and which so remained until a son of the illustrious Sir Walter alienated it to the well-known family of Hele, in whose possession it continued till the middle of the last century. Fardel was the *caput manerii* and personal residence of the Raleghs in that part of the country. It is now and has long been a farmhouse, where the visitor may still see the remains, almost entire, of the spacious private chapel erected by the widow of John Ralegh, by licence from Bishop Lacey, dated 10 August, 1432. For the assignment of the exact date of this building I am indebted to the meritorious labours of my late lamented friends, Pitman Jones, of St. Loyes, and of his worthy coadjutor, Dr. Oliver, whose joint researches in the registers of the diocese are familiar to those who have had occasion to consult the *Monasticon Dioecesis Exoniensis*."

Subsequently to the communication of these particulars regarding this slab, the only example of oghams which has been found in England, Mr. Smirke read at the spring meeting of the Royal Institution of Cornwall a more detailed memoir, which will be published in the transactions of that society. This account of the monument itself, and of other ancient relics of a similar class, is accompanied by some remarks on the interesting question of the early settlements and relations, hostile and friendly, between the *Scoti*, or Irish, and the inhabitants of our western coasts in the fifth and later centuries. Mr. Smirke urges on the archæologists of Cornwall and Devon to examine carefully the inscribed monuments in that district, and thus probably to throw light on the ethnography of the British islands. Mr. Smirke proposes to read on one side of the Fardel³ stone *SAGRANVS*, or perhaps *SAGRANVI*; and on the other *FANONI MAQVIRINI*, signifying [the

² The patronymic "mac" seems to occur on the inscribed stone at Buckland, engraved by Lysons in the *Devonshire vol. of the Mag. Brit.* p. cccix. The word "Maqui" (maice, *filii*) is found, as Mr. Wilde observes, *Catal. Mus. Roy. I. A.*, p. 136, in almost every Irish ogham inscription. These ancient monumental inscriptions generally present proper names in the genitive case. On the remarkable slab at Llanfarchan, Caer-

narvonshire, *Arch. Camb.* third series, vol. vii. p. 43, the words—"filius maglagni" occur.

³ The name is written "Fardell," by Lysons, "Fardle" in the two best maps, "Fardel" by the present owner, and also by Westcote, who, however, sometimes writes Fardell. The etymon is doubtless Fardel, the fourth part of a virgate of land.

stone or monument of] Fanon son of Virinus. Of the oghams he is unwilling to offer even a conjectural interpretation, being content to "look to the antiquaries of Ireland for the elucidation of these remarkable cryptographs." We hope that, if Dr. Graves should defer expressing any opinion until he may have been able to examine the original, or to complete his long-desired Treatise, some other learned friend may approach this interesting subject—Mr. Haigh, possibly, to whose acute researches into early epigraphy we have been repeatedly indebted; Mr. Longueville Jones, or Mr. Westwood, to whose valuable monographs on inscribed monuments in Wales the Fardel stone might form an appropriate complement in the *Archæologia Cambrensis*. Whilst, however, we defer placing before our readers certain interpretations suggested by friends skilled in palæography, but requiring further study of the original, now through Mr. Smirke's exertions accessible, we may affirm the conviction that the Fardel stone, like that at St. Dogmael's, will be found to bear a Roman-British inscription, with a collateral translation into the occult oghams.⁴ We may observe that the inscription in one line, read *SAGRANUS*, may be earlier than the other; the slab may have been, as Mr. Westwood has suggested, a "palimpsest," or, rather, one used for a secondary purpose of memorial.

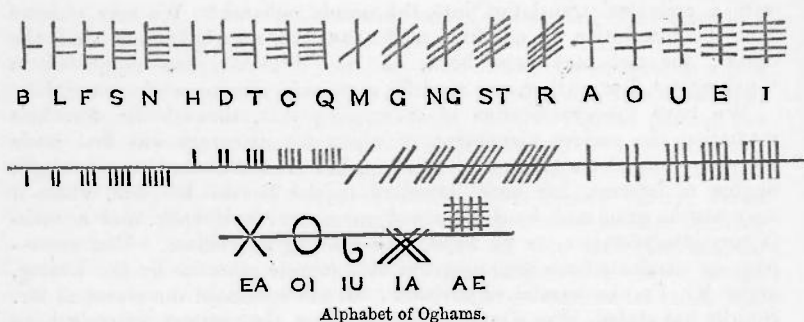
We have the gratification of announcing that, through Mr. Smirke's mediation, the curious monument, of which the discovery was first made known by him at our Gloucester meeting, and excited at that time no slight degree of interest, has been deposited in the British Museum, where it may now be examined by the learned in ancient epigraphy, and a satisfactory interpretation, as we hope, will ere long be elicited. The accompanying woodcuts have been prepared with minute attention by Mr. Utting, under Mr. Franks' careful supervision; but the surface of the stone, as Mr. Smirke has stated, is so weathered and carious, that we can scarcely hope to have succeeded in producing an unexceptionable facsimile. Its dimensions are as follows—height, 6 ft. 3 in.; width, 2 ft. 10 in.; thickness, 7 in. We await anxiously the promised solution of the enigma from Dr. Graves, to whom we were formerly indebted for a discourse upon another remarkable monument bearing oghams, namely, the slab found at Bressay in Shetland, and first made known through Dr. Charlton, at the meeting of the Institute at Newcastle in 1852.⁵ These, with other examples found in Scotland and in Wales, showing the use of the peculiar system of cryptic characters, chiefly known in the sister island, and designated Oghams, will doubtless be included by Dr. Graves in his long-expected "Treatise on the Ogham or Occult Forms of Writing of the ancient Irish; from a MS. in the library of Trinity College, Dublin," announced by the Irish Archæological and Celtic Society. Meanwhile information may be obtained from the abstracts of his communications to the Royal Irish Academy, vol. iv., pp. 173, 356, and from numerous papers in the

⁴ We are not aware that other instances have been recorded of any duplex inscriptions in this country, presenting the same words in different characters, with the exception only of the fragment found at Falstone, Northumberland, and now in the museum of the Society of Newcastle. It is figured *Archæol. Æliana*, O. S., vol. i. p. 133. It bears an inscription

in parallel columns, first in Roman minuscules, and also in Anglo-Saxon runes, being the double record that the monument was erected by Eomer to the memory of his uncle Hroethberht. See the memoir by the Rev. D. H. Haigh, *Archæol. Æliana*, N. S. vol. i. p. 155.

⁵ See Dr. Charlton's Memoir, *Archæologia Æliana*, vol. iv. 4to series, p. 150.

Transactions of the Kilkenny Archæological Society. As, however, some of our readers may not be familiar with this curious ancient mode of writing, the following short explanation, given by the learned authority above cited, may prove acceptable. The Ogham alphabet consists of lines, or groups of lines, variously arranged with reference to a single stem-line, or to an edge of the substance on which they are traced. In looking at an upright ogham monument groups of incised strokes of four different kinds will generally be noticed—namely, lines to the left and others to the right of the edge; longer strokes crossing it obliquely, and small notches upon the edge itself. The letters indicated by these characters are shown in the following alphabet, being that generally received by these who have given attention to these curious cryptic characters; it is nearly identical with the alphabet given by Sir James Ware, in his *Antiquities of Ireland*, vol. ii., p. 20, and copied by Astle, *History of Writing*, pl. 31, p. 179. Ogham



inscriptions, as Dr. Graves observes,⁶ generally begin from the bottom and are read upwards, from left to right; almost all that have been interpreted present merely a proper name with its patronymic, both in the genitive case, such inscribed monuments being apparently sepulchral; they may also occasionally have been boundary stones. Nearly 150 examples have been found; the greater number having occurred in the counties of Kerry and Cork. We may refer our readers to the Proceedings of the Royal Irish Academy, Wilde's Catalogue of the Museum of the R. I. Academy, pp. 134, 140, Transactions of the Kilkenny Arch. Soc., in which numerous notices will be found, and also in the *Ulster Journal of Archæology*. Two specimens from the county Kilkenny have been figured in this *Journal*, vol. xiii., p. 312. We are indebted to our brother antiquaries of the Cambrian Association, especially to Mr. Westwood and the Rev. H. L. Jones, for bringing to light several ogham inscriptions in Wales, published in the *Journal of that society*, such as those found at Margam, Crickhowel, Llanfechan, Cilgerran, &c., and especially that to which allusion has been made by Mr. Smirke, the slab at St. Dogmael's Abbey, Cardiganshire, the subject of a valuable memoir by Mr. Longueville Jones, *Archæologia Cambrensis*, third series, vol. vi., p. 128. Like the Fardel stone, this likewise had formerly served as a bridge over a brook, and it

⁶ Dr. Graves appears to place much reliance on an alphabet in the Book of Ballymote, written about 1370; in this,

as in the alphabet given above, the ogham, representing y in that published by Sir J. Ware, occurs with the power — st.

EXAMPLES OF OGHAM INSCRIPTIONS.



Sculptured head-stone found 1862, at the ruined Church of Cullensbro,
in Bressay, (Fig. 1.)

The Oghams commemorate the daughter of Natdodd.

EXAMPLES OF OGHAM INSCRIPTIONS.



Reverse of the sculptured head-stone found in Bressay, in 1852. (Fig. 2.)

The Oghams commemorate Benres, of the sons of the Druids.

claims particular notice not only as presenting the same inscription in two distinct characters, one being of the Roman-British, the other of the occult ogham type, but on account of the curious fact that the same personal name, SAGRANUS, appears both on this and on the monument found in Devonshire. The inscription, as represented from Mr. Longueville Jones's drawing, reads,—SAGRANI FILI CVNOTAMI; the oghams, read in accordance with Dr. Graves' principles of interpretation,—SAGRAMNI MAQI CVNATAMI, *maq* or *mac* being probably used for the Latin *filius*. Mr. Westwood attributes this inscription to the fourth or fifth century. Dr. Graves has very appropriately compared this with the famous Rosetta stone, which gave a clue to the elucidation of Egyptian hieroglyphics; the term "bilingual," sometimes applied to it, appears less suitable.

Having adverted to examples of Oghams in Ireland and in Wales, we cannot omit to mention those discovered in North Britain, and made known by our indefatigable friend Mr. Stuart, amongst the "Sculptured Stones of Scotland," published for the Spalding Club; they are four only in number,—the remarkable monument at Newton in Garioch, bearing oghams with an unexplained inscription, figured in *Sculp. Stones*, pl. 1, Pinkerton's *Enquiry*, *Arch. Scot.* vol. ii. p. 314; a slab near the Newton stone at Logie; a very curious slab at Golspie, *Sculp. Stones*, pl. xxxiv.; and the Bressay slab, *ib.* pl. xciv. xcv., p. 32. This last, already noticed, had previously been described in the *Archæologia Æliana*, vol. iv., p. 150, by Dr. Charlton, through whose kindness and the permission of the Society of Antiquaries of Newcastle, we are enabled to place the accompanying woodcuts before our readers. The representations of the oghams, as we believe, require to be carefully compared with the original, and corrected by the practised eye of some skilful palæographer, such as Dr. Graves, who, in a discourse delivered at a meeting of our Society, May, 1855, proposed the following interpretation,—CRRROS : CC : NATFFDDADDS : DATRE : ANN—The cross of Naddodd's daughter here (see woodcut, fig. 1); and—BENNRES MEQQ(D)DROOI ANN—Benres of the sons of the Druid here (fig. 2). Naddodd, it is said, was a famous sea-king living in the Faroe Islands, who discovered Iceland, A.D. 861. He had a grandson named Benir, who seems to be mentioned in the second inscription, and who had a daughter Hildiguna, to whom, as a witch, allusion is made in the Land-namabok, a fact which may illustrate her father's patronymic, *meccu-droi*, Mac-Druid. Dr. Graves, we believe, considered the language to be a mixture of Irish and Icelandic.⁷ Our friend Dr. Charlton is inclined to assign its date to the period of much intercourse between Ireland and the Isles of Scotland, and prior to the inroads of the Norsemen in the ninth century. The cruciform ornaments of interlaced work are here combined, as on many sculptured slabs in Scotland, with figures of animals, lions, the bear or wild boar, a horseman, and ecclesiastics bearing the *baculi* or pastoral staves of the type occurring in that country and also in Ireland. An interesting notice of this, the latest known example of ogham monuments, is given by the Rev. D. H. Haigh in a memoir on an inscription at Hackness, Yorkshire, and on other inscriptions in cryptic characters, *Journal of the Kilkenny Arch. Soc.*

⁷ We have anxiously awaited Dr. Graves' long promised dissertation on this stone, exhibited at the Meeting of the Institute at Newcastle; a cast was

presented at that time by Mr. Albert Way to the Royal Irish Academy, and impressions of the oghams in gutta percha were likewise supplied by Dr. Charlton.

vol. ii. new series, pp. 170, 186. The dimensions of the Bressay slab are 5 feet in length by 2 feet in breadth, at the top, and 18 inches at the bottom, thickness 2 inches.

Antiquities and Works of Art Exhibited.

THE subjects selected for this meeting, in continuation of the series of Special Illustrations of ancient Arts and Manners, were—Textile Fabrics and Embroideries, with Bindings of Books, especially such as are enriched with artistic ornaments which appear to have originated in Italy. Of these last a valuable collection was displayed; the greater portion having, however, through the kindness of the possessors, been retained until the ensuing meeting, for the purpose of rendering the series of “Bibliopæic” specimens more complete, the notices of these will be given hereafter in the Report of the meeting in May. On the present occasion the exhibition, which opened to the members and their numerous friends on April 3, was, on account of the great interest excited by its curious and attractive character, extended to April 13.

By permission of the Right Hon. the MASTER OF THE ROLLS, the following valuable objects were brought for exhibition, through the kindness and under the immediate custody of Mr. Joseph Burtt and Mr. Nelson, assistant Keepers of the Public Records.—The ancient covers of the Domesday Book, which has recently been rebound. They are figured, and also the iron-bound chest in which the Survey was formerly kept, in Sir Henry James’ Introduction to the fac-simile of the portion of Domesday relating to Cornwall, recently reproduced, by Her Majesty’s command, by the photo-zincographic process.—The original Book of Indentures between Henry VII. and the Abbot of Westminster and others, for the performance of services for the king’s soul; dated A.D. 1504.—The original Book of Penalties for non-performance of the covenants in the Indentures between Henry VII. and the Abbot of Westminster and others.—The original case in which the Indentures exhibited were preserved. To these remarkable documents, which are sumptuously bound in crimson velvet, are appended the seals of the parties, inclosed in silver skippets, on the covers of which are enameled and gilded roundels, displaying escutcheons of arms, or the names of the several parties. The seals appended to the Book of Penalties are those of the Archbishop of Canterbury and of the Chapter of Canterbury; of the Bishop of Winchester and of the Chapter of Winchester; of the Chapter of Westminster; of the Free Chapel of St. Stephen, Westminster; of the Chapter of St. Paul’s, London, and the common seal of the City of London. Of the Book of Penalties, the counterpart preserved amongst the muniments of the Dean and Chapter of St. Paul’s, was, with their permission, exhibited by the Ven. Archdeacon of London, through whose kindness it was brought to the meeting on this occasion.

By His Eminence CARDINAL WISEMAN.—The mitre of St. Thomas of Canterbury, long preserved in the treasury of Sens cathedral, with the chasuble, alb, girdle, stole and maniple, as having been worn by the exiled archbishop during the period of his residence at Sens, where he found refuge, A.D. 1166, there offered by Louis VII. King of France, when he was compelled to abandon his retreat at Pontigny, through the resentment of Henry II. In November, 1170, a reconciliation having been seemingly effected, he returned to Canterbury, not long before his martyrdom. The

vestments at Sens were figured in Du Sommerard's *Album*, tenth series, pl. 24; the mitre, apparels of the amice, and the beautiful ornament on the back of the chasuble, are figured in Mr. H. Shaw's *Dresses and Decorations*; the mitre with its *infulæ* is also figured in the *Handbook of the Arts of the Middle Ages*, translated from M. Labarte's work, p. 89. The mitre and an apparel of the amice were presented to the Cardinal. The former has been described as the *mitra auriphrygiata*, formed of embroidery and gold lace, without any gems or ornaments of precious metal. It is of white tissue with a rich gold pattern spreading over it. Like the early mitres it is very low, the apex forming a right angle; amongst the ornaments may be noticed the remarkable symbol, often found on vestments of the Greek church and termed *gammadion*, which occurs likewise on the effigy of Bishop Edingdon at Winchester and on other examples.

By the Rev. DANIEL H. HAIGH.—The embroidered apparel of the amice, formerly preserved at Sens Cathedral (as above related) and traditionally regarded as having been worn by St. Thomas of Canterbury. It has been figured by Du Sommerard, and also in Mr. Shaw's *Dresses and Decorations* with another highly enriched apparel, which had been preserved with the archbishop's vestments at Sens.⁸ The apparel exhibited was presented by His Eminence Cardinal Wiseman to Mr. Haigh.

By the Right Rev. Bishop BROWNE.—The Syon Cope, the most remarkable existing specimen of English embroidery, probably, which has been preserved. It belonged to the monastery of Syon, founded at Isleworth, Middlesex, by Henry V. in 1414. The nuns of Syon, after several migrations with the few relics which they saved at the Dissolution, took refuge at Lisbon, where they received a pension from Philip II. Their convent was twice destroyed by earthquakes, and in 1810 the small remnant of this English community returned to this country; in 1825 they were still living in Staffordshire. Dugd. Mon., vol. vi., p. 540. The beautiful vestment exhibited, a work of art attributed to the second half of the thirteenth century, was presented by the refugee nuns to their benefactor, the late Earl of Shrewsbury. The Very Rev. Canon Rock has most truly designated it as "quite a storied vestment. On the higher part of the back is the assumption or crowning of the Blessed Virgin Mary, beneath which is the Crucifixion; and lower down still, the Archangel St. Michael overcoming the dragon; then high up on the right, the death of the B. V. M., St. Thomas putting his finger to the wound in our Lord's side, St. James the Less holding a club, another Apostle with a book and spear, St. Paul, St. James the Greater, the burial of the B. V. M.; high up on the left, St. Mary Magdalen and our Lord—the *touch me not*—St. Philip holding three loaves and a book, St. Bartholomew, St. Andrew, and ten cherubim, winged and standing on wheels, besides two figures, seemingly religious men, holding scrolls. The hood, which was hung by three loops, is unfortunately lost; the orphreys are two broad bands of shields charged with the armorial bearings of some of our most illustrious English families; and running all about the edge at bottom is a narrow band of emblazoned shields; but this, as well as the orphreys, is not so old as the body of the cope, which by its style seems to have been worked towards the second half of the thirteenth century, but before the end of our third Henry's reign." Church of our Fathers, vol. ii., p. 278. This sumptuous vest-

⁸ See also Arch. Journal, vol. i. p. 285.

ment measures when extended 10 feet by 4 feet 8 inches. The figures appear to be worked with the needle in silks of various hues, now much faded; the heraldic portions seem to have been woven. These, about 60 in number, with some exceptions may be regarded as capricious or imitative charges, not strictly conformable to any heraldic precedent. They are introduced on lozenges, in compartments alternately red and green; a few of the escutcheons, however, are of circular form. Amongst the bearings may be noticed the royal coat of England; Castile and Leon quarterly; *az.* and *or* a chevron *erm.*, Newburgh; Le Despenser, Mortimer, Fitz Alan, Jeneville, also several which appear to be capricious variations of the bearing of Ferrers, amongst which, *vairé or* and *gu.* on a border *az.* 8 horse shoes *arg.*, occurs repeatedly. Also *az.* a lion rampant *or* on a bordure *gu.*, 8 waterbougts *arg.*; checky *or* and *gu.*, on a bend *az.* 4 horse shoes *arg.*; checky *az.* and *arg.* on a bend *gu.* 3 escallops *or*; *erm.* on a cross *gu.* 5 lioncels passant; *gu.* a lion rampant *or*; *az.* a bend between 6 martlets *or*; *az.* a bend between 6 escallops *or*; paly *az.* and *arg.* on a bend *gu.* 3 escallops *or*; *gu.* 3 lucies and an orle of cross crosslets *or*; and several others. The figures of "religious men," above mentioned, in suppliant attitude, are accompanied by scrolls inscribed—
DAVN : PETS : DE : A crimson velvet chasuble, with a cruciform orphrey on the front, probably of Flemish work; date, sixteenth century. Upon the orphrey is represented a crucifix attached to a cross in form of a tree raguly; at the feet are seen the B. V. Mary and St. John. There are two lozenge-shaped escutcheons appended to the arms of the orphrey, that on the dexter side violet, charged with a ram; sinister side *gu.* a fess humetty *arg.* and *az.*, in chief two estoiles.—A fine hood of a cope, representing the Adoration of the Magi; date, sixteenth century.—A cope for a boy-bishop (*episcopus innocentium*); it is of white silken tissue embroidered in floss silks, with birds, flowers, &c., possibly of oriental work.

By Mr. J. BOWYER NICHOLS, F.S.A.—A very curious chasuble of green velvet, embroidered in gold and silver thread, &c., formerly in possession of David Wells, Esq., of Burbach, Leicestershire, F.S.A., and presented by his nephew, Ambrose Salisbury, Esq., to the late John Nichols, Esq., F.S.A. It is described, *Gent. Mag.*, vol. lvi., pp. 298, 473, 584, in a correspondence reprinted in *Schnebbelies' Antiquaries Museum*, and illustrated by plates. It was supposed by Mr. Brooke, *Somerset Herald*, to have belonged to Margaret de Clare, wife of Edmund Plantagenet, Earl of Cornwall; four coats of arms being worked on a maniple, which with a stole belonged to the same set of vestments as the chasuble, but these never came into Mr Nichols' possession. The arms were those of the Earl of Cornwall, who died 1300; of England, in allusion to his royal descent; of Margaret's father, Richard de Clare, Earl of Gloucester, and those of her maternal grandfather, John de Lacy, Earl of Lincoln. The Countess of Cornwall was divorced from her husband in 1294, and, as it is not probable that any work perpetuating her connection with the Earl would be executed after that period, we may conclude that it was wrought before that date. There is no cross on the back, which shows its antiquity; on the front, in pale, are worked four compartments representing the Crucifixion, the Virgin and Child, St. Peter and St. Paul, and the Martyrdom of St. Stephen. The ground, which is now blue, was probably originally green.

By Mr. A. W. FRANKS, Dir. S. A.—A piece of very curious needle-work, representing Our Lord addressing the Apostles in the Garden of

Gethsemane, and the Betrayal. It may have been executed in England ; date, late in the thirteenth century ; the field of the subjects is wrought with gold, diapered with eagles displayed, and gryphons.

By Lord WILLOUGHBY DE BROKE, through Mr. Evelyn P. Shirley, M.P.—A stole, embroidered with heraldic decorations, of which we are enabled by Mr. Shirley's kindness to give the following description. The escutcheons are worked in coloured silks and gold, on compartments alternately green and pink. The stole measures about 10 feet in length, by 2 inches in breadth ; the middle is marked by a cross crosslet, indicating the part of the stole which passed over the neck, so that a moiety of the band was worn pendent on each side. On one side are the following coats:—1. *Az.* a chevron *or* between 3 bezants. 2. *Gu.* three cinquefoils pierced *or*. 3. Party per pale and fess indented *or* and *az.* ; Perot ? 4. *Gu.* a fess between 3 birds *or* ; Beauchamp ? 5. *Az.* 3 bars *or* in chief 3 bezants. 6. *Gu.* 3 waterbougets *or* ; Ros ? 7. *Az.* 2 chevrons *or* ; Chaworth ? 8. *Gu.* a fess between 3 mullets of eight points *az.* pierced *or*. 9. *Az.* a fess fusily *or*. 10. *Gu.* 3 covered cups *or* ; Argentine ? 11. Paly of seven *az.* and *or* on a bend *gu.* 3 thistles (?) *arg.* 12. *Gu.* 3 fermails *or*. 13. Gyronny of eight *or* and *az.* ; Bassingbourne. 14. *Gu.* 3 mullets *or* pierced *az.* 15. Vairé *or* and *az.* ; Beauchamp ? 16. *Gu.* 3 escallops *or* ; Daere ? 17. Barry wavy of six *or* and *az.* ; Blount ? 18. *Gu.* 3 fleurs de lys *or*. 19. *Az.* a lion rampant *or* ; Neyville ? On the other moiety are the following:—20. Quarterly *or* and *gu.* a bend *sa.* ; Fitz Roger, or Clavering ? 21. Paly of seven *az.* and *or* ; Gurney ? 22. *Gu.* a fess dancette between 7 billets *or*. 23. *Az.* a cross between 4 cross crosslets *or*. 24. *Gu.* a chevron between 3 fleurs de lys *or*. 25. *Az.* a cross between 4 spades ? *or*. 26. *Gu.* a chevron between 3 waterbougets *or*. 27. Barry of six *or* and *az.* a chief party dancetté *arg.* and *gu.* 28. *Gu.* a cross flory *or* ; Latimer ? 29. *Az.* a chevron between 3 mullets *or* pierced *gu.* ; Chetwynd ? 30. *Gu.* a fess between 3 fleurs de lys *or*. 31. *Az.* an eagle displayed *or*. 32. *Gu.* 3 fermails *or*. 33. *Az.* a chevron between 3 spades ? *or*. 34. *Gu.* a fess between 3 escallops *or* ; Chamberlain ? 35. *Az.* a fess fusily *or*. 36. *Gu.* a chevron between 3 cross crosslets *or*. 37. *Az.* 3 cinquefoils *or* ; Bardolf. 38. *Gu.* a bend between 6 martlets *or* ; Mounteny ? With this has been preserved at Compton Verney a band, 9 feet in length, 3 inches in breadth ; at each end is an escutcheon, *or* a cross *sa.*, and one in the centre—*or* a lion rampant *purple* ; the coat of Lacy Earl of Lincoln ; there is also an inscription in large capitals,—IN HORA MORTIS SVCCVRRE NOBIS DOMINE. Each letter is placed in a separate quatrefoil on a gold ground, and so arranged as to read horizontally, the band having been probably part of a funeral pall. On the reverse is another inscription which commemorates the lady by whose skilful hand the work was executed—DOM'NA JOHANNA DE BEVERLEY MONACA ME FECIT. It is probable that the escutcheons on these and other vestments decorated in like manner, are, with some exceptions, to be considered as capricious decorations assimilated to heraldic charges, but not properly heraldic bearings. The stole and maniple, however, and also the orphreys of vestments, were occasionally ornamented with heraldic coats, of which a remarkable example is an effigy of an ecclesiastic in Beverley Minster, supposed to portray one of the Percy family. It has been figured in Gough's Sep. Mon. vol. ii. pl. cxiv., and Gent. Mag. 1830, p. 209.

By the Rev. C. TICKELL.—A crimson velvet cope embroidered in gold ;

a specimen of English work in the earlier part of the fourteenth century, of remarkable beauty and skilful execution. The subjects are introduced in compartments, surrounded by twining branches of the oak, &c., with tabernacle work, and other rich ornaments spread over the surface of the vestment. Amongst the subjects are, the Adoration of the Magi, the Coronation of the B. V. Mary, St. Edmund, St. Edward the Confessor, and other saints; also seraphim holding flaming stars.

By H. E. the MARQUIS D'AZEGLIO.—Two specimens of old Italian work of singular interest. One, an example of most delicately finished pictorial tissue, represents St. Veronica, holding the Vernacle, or true image of Our Lord's face impressed on a linen cloth. This relic, preserved at St. Peter's at Rome, is mentioned, in 1143, by Matthew of Westminster, and also by other ancient writers. A copy was presented by Urban IV. to the Cistercian Nunnery at Montreuil. Around is a beautiful bordure or framework of flowers, goldfinches, and other birds. This skilful production of the loom in the fifteenth century had recently been obtained at Torquay; it may have been formerly amongst decorations of the conventual church of Torr Abbey. The other example of Italian Art exhibited was a piece of needlework, representing probably the meeting of Jephthah and his daughter at the gates of Mizpeh; in the background is seen her sacrifice. This most artistic production has been regarded as possibly from a design by Mantegna.

By the RECTOR OF STONYHURST COLLEGE.—A magnificent cope of cloth of gold, with crimson ornaments, red and white roses and portcullisses, badges of Henry VII., for whom, doubtless, this sumptuous vestment was woven in Italy. The border is formed with collars of SS. and portcullisses at intervals. We are indebted to Mr. Edmund Waterton for pointing out that this may have been one of the vestments mentioned in the will of Henry VII., printed by Astle, and in which the king bequeaths "copies of cloth of gold with our own badges of red and white roses, bought at our own proper cost at Florence in Italie." This cope belonged to the Society of Jesus at St. Omer; thence it was taken to the English College at Liege; it was brought to Stonyhurst from that place in 1794. It is supposed that these vestments were destined for the chapel founded at Westminster in 1502.—A chasuble of crimson velvet decorated with figures of saints, the very perfection of pictorial needlework; the softness and delicacy of the work, the expressive finish also of the heads, resembling the choicest illuminations, possess all the refinement and freedom of a Flemish pencil. There are three rows of figures in tabernacle work, the central row of later date perhaps than the rest, probably early in the fifteenth century; they are St. Philip, St. Paul, St. John the Baptist, and St. Bartholomew. The subjects at the sides, which may be assigned to the fifteenth century, are from legendary history and seem to pertain to Canterbury. In the upper compartment on the left is St. Dunstan seizing the demon by the nose; below this is the martyrdom of St. Blaise; he is naked, excepting his mitre, and tied to a pillar. The body of St. Blaise was one of the relics at Canterbury. Below is seen the martyrdom of St. Elphege. On the other side, a bishop appears administering the eucharist to two ecclesiastics who kneel at the side of the altar; an attendant stands behind and holds a mitre; under this is a subject of several figures, also a shrine resembling that of St. Thomas at Canterbury; on the left stands a king with his courtiers, on the right a bishop presents

a bone, a relic of the saint, to a kneeling youth whose diseased flesh is covered with spots; under this subject a bishop appears vested in a cope, holding a chrismatory; behind is an attendant bearing his crosier, and in front are a man and woman kneeling, with a dead infant placed on a cloth.—Two other chasubles, one of them of cloth of gold, date sixteenth century.

By Mr. A. BERESFORD HOPE.—A magnificent crimson velvet chasuble, with fine decorations in needlework, date about 1520, probably of Flemish art, the subjects are the Crucifixion, St. John, St. Andrew and other apostles.

By Sir EDWARD BLOUNT, Bart.—An interesting chasuble of English work, date about 1450, with stole, maniple, burse and veil, of the same suit. The material is crimson velvet; the vestment is embroidered with double-headed eagles, seraphim, and bells. According to a note attached, "this vestment was made use of in the parish church of Mamble" (Worcestershire).—A chasuble, stole, and maniple, of blue velvet; the vestment is embroidered with flowers, spangles, &c. On the forepart is an orphrey of red cloth of gold. Date, about 1450.

By Sir PYERS MOSTYN, Bart.—A chasuble of white satin, date about 1550; and a pair of dalmatics, of superb crimson velvet, of the same period. The magnificent vestments, last mentioned, were purchased about 1840, by the late Sir Edward Mostyn, Bart., from Mr. Redfern, of Warwick, who stated that they were brought from the Escorial, and sold by direction of Queen Christina, with some fine chalices enriched with enamel, and a large cross of rock crystal. The orphreys of the dalmatics are embroidered with figures; on one of them are St. Peter and St. Paul; St. Matthew, holding an axe; St. James the Less, or St. Simon, holding a club; St. Mary Magdalene, and a female saint holding tongs; on the other appear the Virgin; St. Barbara, with a tower; a saint in episcopal vestments, with a scourge (St. Boniface?); a saint with bow and arrows (St. Sebastian?); and two others, not identified.

By the Very Rev. CANON ROCK.—A chasuble of crimson damask, from which the centre-piece had unfortunately been abstracted. The figures remaining upon it are very singular specimens of sketching in needlework; each thread serves, and shows as an outline; the clear and bold manner in which the drawing of the naked limbs is expressed, is remarkable. The subject appears to have been the Last Judgment.—Eleven specimens of ancient tissues and needlework, mostly of the fifteenth and sixteenth centuries.—Two embroidered coverings for the chalice, one of them with a figure of St. George.

By Mr. ALEXANDER NESBITT.—An altar cloth of very fine linen, 7 ft. 4 in. in length by 2 ft. 4½ in. in breadth, ornamented with embroidery in silk of various colours and white thread. In the centre, within a circle of foliage and flowers, 7 inches in diameter, the Virgin Mary and St. Joseph are represented adoring the infant Christ, who is seated on the ground and supported by an angel kneeling behind him. This composition strongly recalls the small circular pictures of Lorenzo di Credi, and other painters of the Tuscan School of the close of the fifteenth century. Near each end are five standing figures surrounded by very elegant ornament of the character called by the Italians "*grottesco*," i. e., branches ending sometimes in fruit, flowers or leaves, sometimes in animals or their heads; originally imitated by the Italian artists of the fifteenth century from the decorations of Roman sepulchres or other "*grotte*." In this instance the

heads of animals appear to be intended for those of dolphins. The figures at one end are a saint holding a book and a covered cup, this figure is beardless with long hair; St. John the Evangelist; St. Paul; St. Luke, and St. Margaret; at the other a young female saint crowned and holding a palm; St. Mark; St. Peter; St. Matthew; St. Barbara. The cloth is surrounded by a border about an inch wide, chiefly composed of cornucopias and foliage ending in dolphins' heads. Crescents are introduced in a conspicuous manner in several places; and, as the cloth was brought from Sienna, it has been suggested that it was a donation from some member of the great Siennese family of Piccolomini, in whose arms crescents are the principal charge.

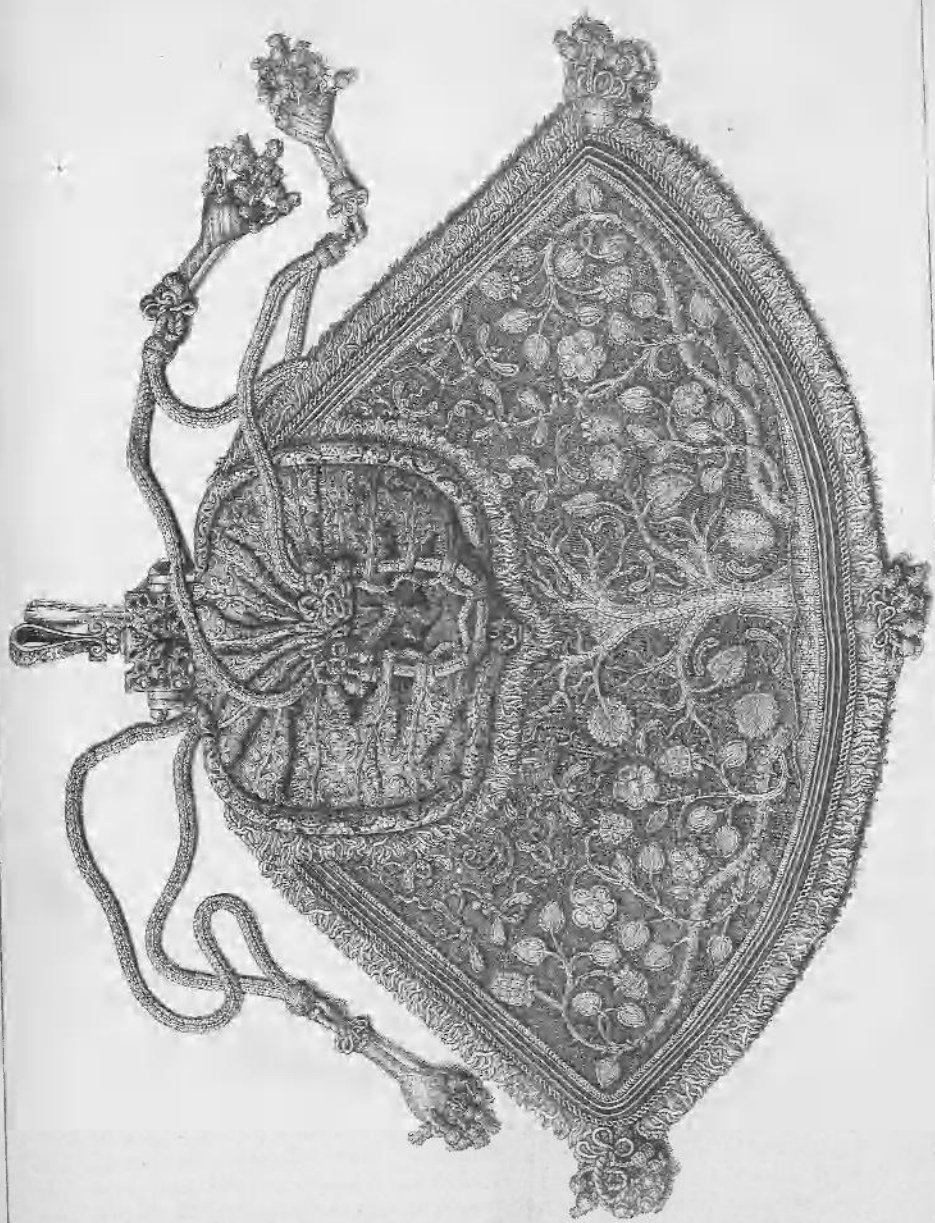
By Mr. MASKELL.—An embroidery, highly and very artistically wrought; Italian work of the sixteenth century. It represents the legend of St. Clara of Assisi, who repulsed the Saracens by presenting at the convent gates a monstrosity containing the sacred host. This subject occurs likewise amongst the paintings on the screen in Trimmingham Church, Norfolk.

By Mr. WEBB.—St. Francis receiving the stigmata; Italian work, companion to that exhibited by Mr. Maskell.—A fine specimen of embroidery on cloth of gold, representing a bishop enthroned; an angel kneels at each side, supporting the throne; the bishop's right hand is upraised in benediction, the left holds a crossier. On his knee, under the left arm, is a closed book, on which are several objects resembling large bosses affixed to the binding; they may represent the loaves placed on a book, the symbol of St. Nicholas. Spangles, imitative jewels, &c., are profusely intermixed with the needlework, probably Flemish, date about 1520.—Specimens of mediæval tissues, of various periods and countries, Italian, French, Flemish, &c.

By Mr. GEORGE MORLAND.—A *gibecière*, or pouch of crimson velvet, embroidered with, on one side, the face of a monstrous animal having twisted horns, and an escalloped jessant from the jaws; on the other, a satyr's head; the mount or mouth-piece of the pouch is of steel, delicately chased and damascened; a choice specimen of Italian work, about 1530. See notices of the mediæval pouch worn appended to the girdle, in De Laborde's Glossary v. *Allouyère*, *Ausmonière*, and *Gibecière*; also Mr. Syer Cuming's treatise on Purses, Journal Brit. Arch. Ass. 1858, p. 131.

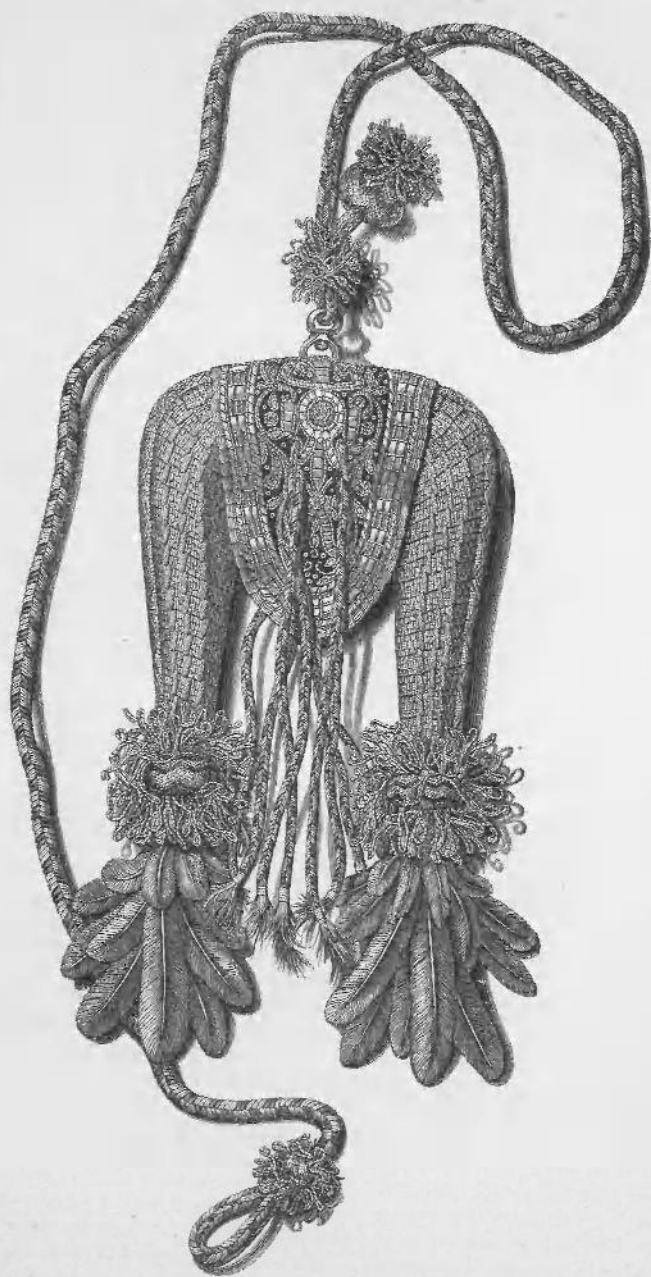
By the LADY NORTH.—A sumptuous embroidered hawking pouch, hawking glove, and lure; date about 1600. The first is attached to a mount, with a hook on a swivel, of silver gilt, exquisitely decorated with enameled flowers and blackberries; within are numerous little pockets for the jesses, lures and tyrelets, the hood, creance, the bewits, and the sonorous hawks' bells of Milan or Dordrecht, with other requisites formerly used in falconry. The lure was originally furnished with tufts of feathers, so as to represent a pair of wings. The design, both of the embroidered pouch and the cuff of the glove, and also of the enameled ornament, consists of a trail, or branching pattern, formed of the blackberry in flower and fruit, and the mistletoe, possibly symbolical of the autumnal season in which the sport of hawking was most in vogue. These beautiful examples of English taste and fashions, at the close of the sixteenth century, have been preserved at Wroxton Abbey, Oxfordshire, as family relics. It is not improbable that they had been used by Dudley North, who succeeded as third Baron North in 1600, and who was, as Camden relates, a person full of spirit and flame; yet after he had consumed the greater part of his estate

EXAMPLES OF EMBROIDERY.



Embroidery in the sixteenth century. Hawking Pouch, or Gibbeciere.

In the possession of Lady North.



Embroidered Hawking Lure. Date about 1600.

In the possession of the Lady North.

in the gallantries of the court of King James, or rather of his son Prince Henry, retired and lived more honorably in the country than he ever had done before. These rich appliances of falconry are in most perfect preservation; they are of such rarity and beauty that we need plead no excuse for placing again before our readers the accompanying engravings, beautifully executed by Mr. H. Shaw. A representation of the leather hawking glove may be seen in this Journal, vol. x. p. 86. A similar pouch and lure appear in the portraiture of James VI. (king of Scots) with his courtiers engaged in hawking, to be found in the "Jewell for Gentrie," 1614, and copied in Strutt's *Horda*, vol. iii. pl. xix.—The Chancellor's Purse for the Great Seal; the official insignia of Francis North, who, on the death of the Earl of Nottingham, in 1682, was appointed by Charles II. lord Keeper of the Great Seal, and created in the following year Baron Guildford. The life of this eminent lawyer was written by Roger North, his youngest brother. Mr. Foss has given in *Notes and Queries*, vol. x. p. 278, some account of the Chancellor's Purse at various periods; and various particulars relating to the same subject have been collected by Mr. Syer Cuming, *Journal Brit. Arch. Ass.* 1858, p. 343.

By the Rev. J. FULLER RUSSELL, F.S.A.—An embroidered hood of a cope, a remarkably well preserved example of French or Flemish work, early in the sixteenth century.—A pair of gloves of thin leather, embroidered. They were worn, according to tradition, by James I., and were in the museum of Ralph Thoresby, and subsequently at Strawberry Hill, as mentioned in Walpole's *Description*, p. 75, and in his *Letters*, vol. ii. p. 429 (May, 1769).—A purse worked with beads, formerly belonging to Charles I.; it had been in possession of Gen. Elphinstone with a number of letters in cypher relating to the king's attempt to escape from Carisbrooke. It is inscribed thus,—*TH GVIET OF A FRIEND.* 1623.

By Mr. OCTAVIUS MORGAN, M.P.—A curious specimen of worsted-work, executed in tent stitch, and representing the wife and mother of Darius at the feet of Alexander. Date, about 1730.—A kerchief of white lawn embroidered in silks with flowers, and edged with gold passament; probably English work of the seventeenth century.—A collar of Flemish point lace, as worn by gentlemen in the reign of James I.—Two purses, one of them of tissue of gold with representations of Venus, Endymion, &c., the other of green silk, woven in like manner as a stocking, and enriched with gold and silver.—A letter book, covered with white satin and embroidered with silk and spangles, about 1775, by the late Lady Morgan, of Tredegar.

By Mr. JOHN GOUGH NICHOLS, F.S.A.—A piece of Swiss embroidery upon crimson silk, probably part of the valance of a bed or of a dais; length, 6 ft. 8 in., depth, 10½ in. In the centre are two escutcheons:—1. Zilly; *Az.* two human-faced moons addorsed *or*; crest, on a coronated helmet a wing charged as the arms; accompanied by the initials I. Z. 2. Zollicofer; *Or*, a quarter or canton sinister *az*; crest, on a coronated helmet the bust of a man, clothed *or*, crined *az.*, with the initials A. Z. or R. Z. The arms of the Swiss families of these names are thus given by Spener, *pars gen.* pp. 181, 271; and their crests in *Wap.* vol. i. pp. 201, 202. Below are in larger characters the initials E. S. with the date 1599. The other subjects seem partly allegorical, or possibly from fables and *imprese*, or capricious devices. These are,—part of a bed, an angel driving a demon, a female with a candle (?) coming to two persons in bed, hunting the hare and deer, an angel visiting an old man and woman seated

in chairs, a gardener, a cow waiting for milking, a pedlar, two carcasses of deer suspended, and a forester bringing a third.—A piece of needlework of the time of Charles I., 20 in. wide and 14 in. high. The subject appears to be the meeting of a cavalier and his affianced bride, to whom he has brought two silver vessels, placed on the ground before them. She is attended by two ladies, and two horses with side-saddles stand near them; with the gallant are two gentlemen, wearing swords, like himself, and carrying walking-sticks; one is dressed in fur, represented by wool. A horse which stood before them (being worked separate from the surface) has been lost; in the foreground are two miniature grooms holding the horses; in the background apparently a church. The sun is seen in the centre of the upper margin, and the rest of the picture is surrounded with flowers, fruit, insects, birds and beasts, all very elaborately worked. In front are these arms:—*Arg.* a chevron between three conies *sa.*, *Coiningsbv*, impaling, *gu.* three pallets, *arg.*—Two pieces, the first measuring 15 in. wide by 9 in. high, representing a city, with towers and spires; the windows are inlaid with talc; a gate in front, and embankments worked in wool. On either side is introduced a fruit-tree and a large bird perched on it.—The other piece, of the same width by 6 in. high, represents a fountain, with fish in its basin, placed between rock-work studded with pieces of cut-glass. At the sides are a lion and a spotted panther, and above them flowers of woollen work.—The covers of a book, 12½ in. by 7½ in.; one of them is in highly-raised work, displaying Spring and Summer, represented by two ladies; their necklaces are formed of small pearls. The other is in flat work; Autumn and Winter—the former as a gardener, the latter an old man at a fire.—A piece of the same age, but less highly finished; 14½ in. wide and 9 in. high. The subject is Joseph and Potiphar's wife.—A gentleman and lady, being two figures cut out of a larger piece of work; height, in their present state, 4 in.—Also a white silk apron, embroidered in coloured silks and gold; and another worked in white and silver.

By Mr. S. RAM.—Oval portrait of Charles I., an admirable production of the needle, in delicately shaded silks, with the high finish and expression of a painting. Two other miniatures of the same type were exhibited, one by the Hon. Robert Curzon, jun., the other by Mr. Graves. Dimensions, 5¼ inches by 3¼.

By the Hon. ROBERT CURZON, jun.—A marriage casket, with folding doors, drawers, &c., the whole covered with elaborate needle-work in relief, of the time of Charles II., representing a king and queen, gallants with ladies, Abraham's Sacrifice of Isaac, the Judgment of Solomon, Susannah and the Elders, the five senses, animals, birds, &c.—Small oval portrait of Charles I., in a black dress, with the blue riband, of the same type of portraiture as those exhibited by Mr. Ram and Mr. Graves, and worked in like manner in floss silk.—Life-size portrait of Lady Anne Luttrell, daughter of Simon, Earl Carhampton, widow of Christopher Horton, of Catton Hall, county Derby. She married, in 1771, Henry Frederick, Duke of Cumberland, brother of George III. In consequence of this alliance the Royal Marriage Act was passed. She died in 1803. This effective specimen of needlework is supposed to have been executed by Miss Linwood.

By Mr. GRAVES.—Oval portrait of Charles I., three quarters to right, delicately finished needlework of the period; the king is represented in a black satin dress, with the blue riband. Dimensions 3½ ins. by 2¾ ins.

By Mr. CHARLES MANNING.—A piece of embroidery on satin, date, seventeenth century ; the five senses, worked in floss silk and chenille.

By Mr. HENRY CATT.—Portrait of Henry IV., king of France, in armour ; the face is curiously worked up in relief, probably over moulded wax or some composition, the hair is represented by floss silk ; French needlework of the period.—Portraits of Edward VI. and Queen Elizabeth ; also the New Testament and Book of Psalms, 1631, in a binding ornamented with needlework, stated to have been worked by the ladies of Nicholas Ferrar's family, at Little Gidding, Hunts ; date about 1650.—Specimens of needlework in relief, *temp.* Charles I., representing the courtship of a loving couple in elaborate costume ; a leopard, stag and other animals, also flowers, insects, &c.—Nell Gwynne's Mirror ; the frame is curiously decorated with work in high relief, formed with moulded wax, beads, silk embroidery, &c.

By Mr. DODD.—A small circular portrait of the President de Thou ; needlework in silk ; he is represented wearing a furred gown, a small ruff, and a hat. It is signed—G. Genevelli.

By Mr. J. E. W. ROLLS.—A piece of needle-work, date about 1625, representing the Judgment of Paris.—A toilet-glass of the same period, with folding shutters decorated with embroidery in relief.—A portrait of Camden the antiquary, cut with scissors in paper. He is represented in his tabard, as Clarencieux, king at arms ; heraldic with other ornaments are introduced in the surrounding spaces.

By Mr. HENDERSON, F.S.A.—Tunisian tissues and embroideries brought to England in 1752 by the grandmother of the present possessor ; she was born at Tunis, and was one of the daughters of Mr. Hudson, Consul there in the earlier part of the last century, and a sister of Sir Charles G. Hudson, of Wanlip Hall. Amongst the rich specimens of tissues was a kerchief, probably worked at Constantinople, and presented to Mr. Hudson by the ladies of the harem of the Bey of Tunis.—A letter case of crimson velvet, richly embroidered with gold and silver, dated 1752.—Also several specimens of embroideries and beautiful tissues, one of which is decorated with flowers formed of convex spangles, and beetles' wing-cases of brilliant green colour. This was the wrapper of a letter addressed by the Bey to Her Majesty Queen Charlotte.—A figure of a Tunisian lady, showing in the most minute detail the dresses, bangles, jewels, &c., and displaying specimens of several splendid works of the loom and the needle. The nails of the feet and hands are stained with hennâh, and all the fashions of the country are perfectly reproduced in miniature.—A purse of gold and silver tissue, with royal devices, supposed to have belonged to Queen Elizabeth ; a pair of ruffles of fine point lace, and some other specimens.

By Mr. J. G. FANSHAWE.—A lady's court dress, a rich specimen of fashions and of rich silk tissues, date about 1750.

By Mrs. DIGBY WYATT.—A christening wrapper of white silk, embroidered with gold ; used for the last four generations in the Nicholls family, in Glamorganshire. A fine specimen of English brocade.

By Mrs. MARTINEAU.—Embroideries of the time of Queen Anne or George I., probably English work ; aprons of white silk, worked with gold and coloured silks ; two superb stomachers, date about 1700 ; an old English darning on net ; a finely embroidered flounce, probably Norwich work, about the same date ; and an elaborate sampler.

Archaeological Institute of Great Britain and Ireland.

ABSTRACT OF CASH ACCOUNT FOR THE YEAR 1860.

RECEIPTS.		£	s.	d.
Balance at Bank, December 31, 1859		40	12	5
Annual Subscriptions, including Arrears		482	18	0
Entrance Fees		23	2	0
Life Compositions		52	10	0
Receipts by Sale of Works published by the Institute		83	12	8
Donation		1	1	0
Net Balance, Gloucester Meeting, including Donations in aid of } Local expenses		195	4	5
Amount advanced by the Secretary for Petty Cash to the end of the } Year 1860		12	9	1
		£891	9	7

EXPENDITURE.		£	s.	d.	£	s.	d.
House Expenses :							
Rent of Apartments		160	0	0			
Secretary's Salary		75	0	0			
Window Cleaning		11	4	6			
Stationery and Stamps		3	14	3			
					249	18	9
Publication Account :							
Printing Archaeological Journal		450	0	0			
Drawing and Engraving		25	0	0			
Messrs. Constable, for Edinburgh Museum } Catalogues, purchased		26	5	0			
Messrs. Thurnam, for Carlisle Museum Catalogues		2	10	0			
					503	15	0
Petty Cash Disbursements :							
Housekeeper's wages and disbursements		26	0	6			
Attendant's ditto ditto		23	5	0			
Expenses of Issue of Journal		15	10	10			
Coals		3	16	0			
Insurance of Effects		3	0	0			
Other Office Expenses:—including Postage of } Letters and Circulars, and carriage of Rail- } way Parcels, objects sent for exhibition, &c. }		20	16	9			
					91	9	1
					845	2	10
Balance at Coutts' Bank, December 31, 1860		40	6	9			
					£891	9	7

Audited, and found correct, May 2, 1861.

(Signed)

TALBOT BURY.

SAMUEL B. HOWLETT.

} Auditors.

Proceedings at Meetings of the Archaeological Institute.

May 3rd, 1861.

Lord TALBOT DE MALAHIDE, F.S. A., President, in the Chair.

THE noble President, in opening the proceedings, expressed the satisfaction which he felt in being enabled to resume his participation in the meetings of the Society, and his regret that his more urgent engagements in Ireland had of late prevented his attending the interesting meetings during previous months, and profiting by the exhibitions illustrative of ancient arts and manners. Since the last *reunion* of the Institute an occurrence full of auspicious promise had taken place, which the members of the Society, and indeed all who felt an interest in National Antiquities, would hail with satisfaction, namely, the appointment of their generous patron, the Duke of Northumberland, as a Trustee of the British Museum. The working archaeologists of this country, Lord Talbot remarked, had, on many occasions felt aggrieved by the neglect of National Antiquities, and the want of intelligent appreciation of the vestiges of a remote period in our own country, as throwing light on obscure historical periods, whilst those of other races and of foreign lands were diligently sought after. In the accession of so distinguished a patron of all the pursuits of National Archaeology as the Duke of Northumberland had eminently shown himself to be, their long-cherished hopes might at length, Lord Talbot felt assured, be realised. He then took occasion to propose, as an Honorary Member of the Institute, Signor Montiroli, formerly associated with the Commendatore Canina in his tasteful works of architectural design and decoration. On his return from Alnwick Castle, where Canina had been selected to carry out the project for the embellishment of that noble fabric, and the advancement of a more pure taste in architectural enrichment, which the Duke had generously sought to promote, that eminent architect had fallen a victim to his assiduous pursuits of art, whilst in enfeebled health, and he had closed his career lamentably, far from all dear to him. Lord Talbot felt that no higher recommendation could be offered in proposing Signor Montiroli, than the fact that he had been found worthy to be the chosen successor of so eminent a man in the history of modern art as Canina. The proposition was seconded by Mr. Octavius Morgan, M.P., and Signor Montiroli was unanimously elected an Honorary Member.

A memoir by Mr. FRANK CALVERT was then read by Mr. C. S. GREAVES, Q. C., on the site and ancient remains of Larisa in the Troad. (Printed in this volume, page 253.)

Sir JOHN BOILEAU, Bart., V.P., who brought for exhibition a series of colored drawings by Mr. Jeckell, of Norwich, representing mural paint-

ings lately found in Easton Church, near that city ; they have been assigned to the time of Richard II. A detailed account of these curious examples of Art in East Anglia will be given in the Transactions of the Norfolk Archæological Society. The principal subject is the martyrdom of St. Thomas of Canterbury, and the details of costume, armour, &c., are very curious ; the figure of Becket appeared, as Sir John stated, to have been covered over with some adhesive substance like cement, which it had proved almost impracticable to remove, whilst the other parts of the subject had only been concealed by whitewash, which had been easily removed under Mr. Jeckell's direction. The special care thus taken in destroying the figure of the Archbishop may possibly have been occasioned by the peremptory orders of Henry VIII. that all memorials of Becket should be abolished. Sir John made some observations on other representations of the martyrdom, especially a sculpture which he had noticed at Bayeux Cathedral, the ancient painting preserved in Canterbury Cathedral, the mural paintings in Preston Church, Sussex, at Winchester, &c. Three examples had also been noticed in churches in Norfolk, previously to the interesting discovery at Easton ; and Sir John was inclined to attribute a certain local prevalence of veneration towards St. Thomas to the circumstance that Hugh Bigod, Earl of Norfolk, and also William, Bishop of Norwich, had been his warm friends and his partisans in hostile opposition to Henry II.

A communication was then read from the Rev. Professor WILLIS, who expressed regret, that, being detained by pressing occupations at Cambridge, he found it impracticable to bring before the Institute in person his observations on the recent fall of the spire of Chichester Cathedral, and on the causes which had led to that catastrophe. He sent, however, for examination, with other diagrams in illustration of his remarks, an admirable drawing, exhibited by the obliging permission of Mr. Slater, who had thereby preserved, as Professor Willis believed, the only accurate memorial which exists of the constructive details of that structure, carefully delineated on a large scale. The Professor commenced with some remarks on similar catastrophes which occurred not unfrequently in the Middle Ages ; for example, the Norman tower of Winchester Cathedral fell in 1107 ; it was immediately rebuilt. That cathedral was built by Bishop Walkelin, the first Norman bishop ; and according to popular opinion the fall took place because the profane king, William Rufus, had been buried under it. The north-west tower of Gloucester Cathedral fell, as Giraldus Cambrensis relates, in the twelfth century, whilst Bishop Roger was performing mass. Worcester Cathedral was founded in 1084, and the new tower fell in 1175. The central Norman tower at Ely, built by Abbot Simeon, brother of Walkelin, Bishop of Winchester, fell in 1321. At Winchester, it deserved notice, that when the tower was rebuilt, the piers were made unusually massive and disproportionate, manifestly under the influence of the panic caused by the fall ; at Worcester, likewise, the piers are of enormous magnitude ; at Ely the plan was entirely altered, and the lost tower replaced by an octagonal lantern. Though the ancient builders produced very noble-looking structures, they were not sufficiently acquainted with the principles of construction, and whilst they built piers of massive proportions, the masons' work was essentially bad, being merely an outer casing of ashlar, and the inside filled up with chalk, flints, pebbles from the sea-beach, and rough rubble, the whole cemented together with

liquid lime or grout. Generally there were no bond-courses in this work, and when, as at Chichester, chalk-lime mortar had been used, the walls fractured and settled, and were liable to crumble and fall at any time, as indeed sometimes occurred very shortly after their erection. It is important to observe, as Professor Willis remarked, that spires did not exist in the middle of the twelfth century; the low Norman towers of that period were not intended to carry any heavy weight. When, in later times, lofty towers became general, and at a still later period tower-spires were super-added, the original designers were dead, and little or nothing was then known of the faulty construction of their works; hence the unsightly fissures to be seen in many Norman buildings, and hence also the ingenious contrivances adopted to prevent the fall of central towers. But these precautions did not always avail; and, besides the examples already cited, the Professor noticed the fall of the tower at Evesham in 1213; of the two towers of Dunstable Priory Church in 1221; of two small towers at Worcester in 1222; and of the tower of Lincoln Cathedral in 1240. The belfry of Norwich was blown down by a storm in 1361; Selby Church fell in 1690, and the west front of Hereford Cathedral in 1806. The central tower at Wells was in jeopardy in 1321, shortly after its completion; recourse was had to an unsightly expedient, namely, low arches with inverted arches over them, constructed within the great arches, to prevent the piers from collapsing. Canterbury and Salisbury present examples of the insufficiency of tower-piers to bear the enormous weight built upon them; bridging-arches have been built between the piers, which prevent their collapse, but greatly detract from the beauty of the interiors. In regard to the recent catastrophe at Chichester, Professor Willis had lost no time in making careful inspection of the ruins, and seeking the most accurate information which could be obtained. He hoped hereafter to put fully on record the history of the fall of the spire, and the causes to which he supposed it may be attributed. In every cruciform church the foundations of the tower-piers are necessarily loaded with greater pressure than those of the ordinary piers, each pier carrying one-fourth of the weight of the tower, and this load is enormously increased if additional storeys are added. The foundations of Norman buildings are rarely consolidated with proper care; hence, for the most part, the whole structure will be found to have sunk into the compressible ground, and the tower-piers some inches more than the rest. The effect of such greater sinking is to drag downwards the masonry of the walls which abut upon the piers, and, where the sinking is excessive, actual disruption of the masonry ensues. Professor Willis observed that he had never seen a Norman tower which does not exhibit a settlement of this nature in greater or less degree; at Chichester it was found that the tower-piers had gone down three or four inches. In common with other mediæval buildings, the walls were constructed of two outer shells of ashlar, including between them a core of rubble; the ashlar is formed of a shelly limestone from the Isle of Wight, with a slight mixture of Sussex sandstone; the rubble core is of chalk mixed with flints and rolled pebbles from the sea shore, with a large quantity of mortar. The ashlar, as usual, is not well bonded into the rubble; the core possesses little cohesion, and is in very decayed and friable condition. The building had moreover suffered from other deteriorating causes. The fires of 1114 and 1186, as the Professor had pointed out in his discourse at the Meeting of the Institute at Chichester, in 1853, had seriously impaired the walls,

and in consequence various alterations were made, portions were rebuilt, and it had been ascertained by Mr. Sharpe that the four Norman arches of the Cathedral tower had actually been reconstructed with their own stones previously to the carrying up of the tower in the thirteenth century. A wall patched, as this structure is shown to have been, can never possess the strength of one of which all the parts are carried up together, and consequently settle and shrink as one mass. After the fire the sinking of the piers continued, the effect being to detach them from the adjacent walls, thus depriving them of support; moreover, a lofty spire was set upon the tower, which under any conditions would be a most dangerous addition to a structure of great height, on account of the leverage caused by the action of the wind. The injurious effect might be illustrated by that of a flag-staff raised on a lofty building, and causing a strong vibration in the structure beneath. The Professor then explained the ingenious contrivance of Sir Christopher Wren, and his construction of a curious pendulum-stage within the spire, to counteract the effect of the wind. Unless a building was extremely firm, the vibration from a spire shook it as much as the vibration produced by a peal of bells. It was a curious fact, that if a short cylinder were put into a press and crushed, the crush would cause one or more diagonal fissures, dividing it into slant pieces, the upper portions sliding down the others. This was the case at Chichester; the excessive weight of the tower and spire acting thus, the piers were crushed and dislocated, the walls having been sinking from century to century, and the detached piers becoming more and more isolated and too weak to sustain the weight. They therefore began to crush; mere dislocation could be arrested, but, when crushing ensued, no human power could prevent the ruin. This, as the Professor believed, is the real history of the catastrophe; the spire and tower had been merely suspended over the heads of the worshippers for centuries, awaiting some such concussion as the hurricane of February 20th, *ult.*, to bring down the fabric. The precautions which had been taken to avert the calamity were those ordinarily employed, and, as such, considered to be the most effectual; the same were used at Hereford, where Mr. Cottingham had succeeded in supporting the tottering central tower; but this was low and not surmounted by a spire, always a dangerous element, and from this cause serious apprehensions of a catastrophe at Salisbury Cathedral had long been entertained. After some observations on the unfounded notion that the fall at Chichester had been occasioned by recent removal of certain screen-work, especially of that known as the Arundel Shrine, Professor Willis stated his conviction that no expedient except the erection of ranges of unsightly arches between the piers, in like manner as at Wells, could have averted the catastrophe, so great was the state of disintegration; his conclusion was, from all that he had seen, that no blame should be imputed to any individual who had taken part in the recent works and alterations in the Cathedral. He cordially concurred in the desire that the tower and spire might be restored in the precise form and character of those which had so unfortunately perished, the work being carried out with all the advantages of the advanced skill in construction to which modern science had attained. It was fortunate that the minute measurements and the drawings executed by Mr. Slater, and now exhibited, had preserved the accurately detailed memorial of the fabric, without which such a faithful restoration might have proved impracticable.

We may refer our readers to the full statement of the particulars connected with this interesting subject, and of the Professor's observations on the causes of the catastrophe, published subsequently to his communication, of which a brief abstract has been above given. They will be found in the volume containing the principal Architectural Memoirs read at the Meeting of the Institute at Chichester, in 1853, recently published there by Mr. Hayley Mason, and in which Professor Willis has united with his valuable Architectural History of the Cathedral, an Introductory Essay on the Fall of the Spire, accompanied by a plan and sections illustrating the causes of that calamity.¹

Mr. W. H. WEALE, of Bruges, who has in preparation an important work on the incised sepulchral memorials in Belgium, communicated, through Mr. J. G. WALLER, the following particulars relating to Raoul de Greis, and the remarkable incised slab of very large proportions placed upon his tomb in the Abbey of Villers, where he was interred in 1318:—

“ Grez is a village of some importance, about nine miles from Louvain. It derives its name from *gres*, a species of grit-stone, of which large quarries exist there. Already, in 1056, it had Counts of its own; later it became a Lordship, with jurisdiction over the villages of Bossuyt, Chapelle St. Laurent, Boulaert dessus and dessous Train, Nodebais, Duwechal, and Bierch. The old lords of this place bore the name, in Flemish, of Van Graven, or in Walloon, De Greis, or De Grez. Their arms were—‘*fasce de gueules et d’argent de six pièces.*’ The first of whom I have found record is Herman Count de Greis, who brought from Galicia some relics of the Apostles SS. James and Bartholomew, SS. Martin, Pancras, and Sebastian, which he in the year 1056 deposited in the Church of S. James at Liège. Wernier, Count de Greis, his son, probably, followed Godfrey de Bouillon to the Holy Land in 1096. He was one of the knights who fetched Baldwin from Edessa to Bethlehem, to be crowned. Henry, Count de Greis, is mentioned in a deed of the year 1099. The Blessed Gerard de Grez, monk of the Cistercian Abbey of Villers, also belonged to this family. Gerard, Sire de Grez, is mentioned in a deed of 1232; Jacques, Sire de Grez, in deeds of 1257 and 1262; he had four children:—Rodolph, mentioned in deeds of 1281 and 1293; Clemence, married to Sir Erasmus de Beaufort, lord of Celles, in Luxemburg; Raus (see below); Heldiarde, wife of the knight, Watier du Frasne.

“ Raus, Raoul, or Rasse de Grez, lord of Bierch, married a daughter of Regnier de Malève. The standard of the Duke of Brabant, kept at the Benedictine Abbey of Afflighem, was entrusted to his keeping at the Battle of Woeringen, William d’Assche, the hereditary standard-bearer, being ill. His deeds on that occasion are commemorated in the Chronicle of Jan van Heelu (*Rymkronyk betreffende den Slag van Woeringen*, published by Willems, in 1836; see v. 5678 and following verses, also v. 8458 and follow-

¹ This volume, which forms a valuable addition to the series of memorials of the Annual Meetings of the Institute, contains the History of the Cathedral, by Professor Willis; of Boxgrove Priory Church, by the Rev. J. L. Petitt; and of St. Mary’s Church New

Shoreham, with a Supplemental Sketch of the collective Architectural History of those structures, as indicated by their Mouldings, by Mr. Edmund Sharpe, Chichester: Mr. Hayley Mason; large 4to, with numerous plates and woodcuts; price, to Subscribers 30s.

ing verses). The good knight, having had his horse slain under him, let the banner fall, and it was seized by the enemy; he, however, threw himself into the thick of the mêlée, and, with the aid of some others, succeeded in recovering it. He married the daughter and heiress of Regnier de Malève.² He died on 20th of December, 1318, and was buried in the Cistercian Abbey of Villers; his grave was covered by a massive slab of gritstone, 9 in. thick, upon which is incised the curious portraiture of which a rubbing is exhibited. The inscription around its margin is as follows:—Chi gist Raus de Greis Chevalier Seigneur de Bierch, qui fut . . . de la ile a la outre mer en Acre et porta l'etendard a Waronk avec le duc Jean et trepassa en l'an de grace m.ccc.xviii. le vigile de Saint Thomas. Priez pour son ame et pour son bon seigneur le Duc Jean.—Raus had three sons, Rasoe, who embarked at Wissan with Sir John de Hainault, lord of Beaumont, and joined King Edward, in 1327; Gilbert, lord of Han and Bierch; and Imbert, lord of Bierch.”

Mr. R. HALL WARREN communicated an account of the sculptured *misereres* in the stalls at Bristol Cathedral, of which he kindly presented photographs, recently taken by the Rev. H. H. Cole and Mr. C. W. Warren, and shewing the designs of the entire series. Mr. Warren observed that the stalls were constructed by Robert Elyot, abbot of St. Augustine's from 1515 to 1526; his initials occur upon them. At the Dissolution, when the conventual church was converted into a Cathedral, and all intention of rebuilding the nave was abandoned, the stalls were removed eastward, and a screen erected at the distance of two bays from the tower, which gave a short nave or ante-choir. The initials H. R. with the Tudor arms, and E. P. with the Prince of Wales' plume, appear to fix the date of this screen as between 1537 and 1547, the birth of Prince Edward and his accession. During recent alterations the stalls have been removed another bay further to the East, and the screen has been wholly taken away, leaving an uninterrupted view from East to West. The *misereres*, 33 in number, display the usual singular mixture of subjects, sacred and profane, scarcely such as we might expect to find in sacred places; generally they are ludicrous or grotesque, sometimes even indecent. Mr. Warren adverted to various opinions which have been advanced in explanation of the apparent incongruity of such decorative sculptures in churches. The *misereres* at Bristol, he observed, are interesting as having been executed a very few years only before the Dissolution of Monasteries. Two only represent Scripture subjects,—the Temptation, and Samson slaying the lion; two represent men chased or captured by monsters and demons, which in one instance seem to drag their victims into the jaws of Hell-mouth. The fox preaching to the geese occurs, commonly explained as a satire against the orders of Friars; on another the feathered congregation are seen hanging the preacher on a gallows. The remainder represent athletic sports, dancing bears with an ape beating the tabor; also, tilting at a sack, conflicts with animals, the chase, rural or domestic occupations and squabbles, also foliage, flowers,

² The Lords of Malève were great benefactors of the Abbey of Villers. They bore “d'argent à trois faces de gueules au bâton arrondi en bande brochant sur le tout de sinople.” The last

of the family was Regnier de Maleve, mentioned in a deed of 1259. The lordship became united by marriage to that of Grez. He died about 1295.

&c. Some perhaps relate to local scandal. A mermaid, beset on either side by a rampant griffin, may have allusion to the heraldry of the Berkeleys, founders of Bristol Abbey; mermaids, it may be remembered, occur as supporters on the seal of Thomas, lord Berkeley, who died in 1361, and on that of James, lord Berkeley, who died in 1463. (Lysons' Glouc. Ant. p. 36, pl. cvj.) The curious subject carved on this *miserere* may, however, be a burlesque allusion to the scriptural story of Susannah and the Elders. In some subjects the ludicrous seems predominant; such as an ape riding off with a sack of grain, until caught by the farmer armed with a stout stick;—two men who find under a tree a nondescript animal, like a monster grasshopper, which one of them is about to rouse with a double-thonged whip. Sculptures of such heterogeneous description are familiar to all who may have examined the stalls in churches either in our own country or on the continent, and various explanations have been suggested to account for the indecorous mingling of things sacred and profane. In regard to the use of the *miserere*, as generally called in England, *patience* or *misericorde*, in France, *pretella*, in Italy, Mr. Warren cited the Oxford Glossary of Architecture, where it is described as a bracket on the under side of the seat of a stall, which was adjusted by hinges so as to be turned up, and which, without actually forming a seat, afforded relief to a person who, during long services performed in a standing posture, might through infirmity require such partial support. This explanation is suggested in Ducange v. *Misericordie*. If, however, they were only founded for the infirm, we should not expect to find *misereres* in every stall, and in cathedral and collegiate churches at home and abroad. It has been suggested, as in Milner's History of Winchester, vol. ii. p. 36, that these seats, when turned up, were so balanced as to render vigilance necessary; for if the occupant of the stall indulged in sleep, the *miserere* would fall with noise, and throw him forwards. Generally, however, Mr. Warren remarked, they fall back upon the wood-work of the stall, where they rest, and with the elbows of the stall a secure seat is afforded. When the stalls at Bristol were recently taken down, Mr. Warren examined the Eastern piers, to ascertain whether any indication of an altar screen could be traced, as suggested by Mr. Freeman in the Transactions of the Institute at the Bristol Meeting. No disturbance in the masonry was, however, visible.

The Very Rev. CANON ROCK observed, that the *misereres* were intended, as he believed, in accordance with the authorities cited by Ducange, for the occasional relief of the aged and infirm clergy during lengthened and fatiguing services in a standing posture; in regard to the objection that every stall was thus provided, it must be remembered that each stall was attached to a particular benefice, and thus the occupant of each might in course of years require such support as these bracket-seats were well adapted to afford. In some churches in early times the monks were permitted to use staves, or short crutches, whereon to rest during long services in the choir; in all monasteries it was the duty of a certain official to go round from time to time with a lamp, in order to awaken the slumberers. He (Dr. Rock) was of opinion that the strange subjects which may appear merely grotesque or even indecorous, their intention being now forgotten, were for the most part placed in churches in reprobation of vicious indulgences and popular irregularities; the student of mediæval decoration and symbolism in sacred places could not fail constantly to recognise the desire and endeavour to render the arts of design the medium of some moral and

religious teaching. In a detailed memoir on the stalls at Amiens Cathedral, by the Abbés Jourdain and Duval (*Mémoires de la Soc. des Antiquaires de Picardie*, tom. VII. p. 82), the subject of the origin and use of the *misericorde* has been treated at length, and the combination of scriptural subjects with representations of a familiar or grotesque description, such as have been noticed at Bristol, is illustrated by an extensive series of sculptures of nearly the same period. The stalls at Amiens were executed about 1508—21.¹

In the discussion which ensued, other examples were noticed, such as the stalls in the Cathedrals at Norwich, Worcester, Lincoln, &c. Mr. Edward Richardson offered some remarks on those at Chichester. The Rev. C. W. Bingham observed that necessity for vigilance on the part of those who used the *miserere* was known to him by early experience; at Winchester the unlucky *alumnus* who went to sleep was soon discovered; the seat fell with a loud noise.

Mr. OCTAVIUS MORGAN, M.P., expressed strongly the regret with which he had listened to Mr. Warren's account of the destruction of the screen and renaissance work at Bristol, in the progress of so-called "restorations." He deprecated the prevalent taste for Gothicising every feature connected with a cathedral or other architectural monument, and the reckless annihilation of all portions denounced as incongruous or "debased." These however, as he conceived, may throw important light on the history, not only of the fabric itself, but of the progressive development of Art in our country.

The Very Rev. CANON ROCK offered a few remarks on a beautiful ivory *Mariola*, formerly in the possession of the late Earl of Shrewsbury, and brought for exhibition to the Institute through the courteous permission of Mr. Hope Scott, to whom it had been presented by the Duke of Norfolk. This remarkable sculpture represents the B. V. Mary seated on a throne, and holding the infant Saviour standing on her knees. She is crowned, and holds a sceptre terminating in a large finial of flowers and foliage. There are traces of color and gilding over the figures, and upon the sceptre and the throne. Dr. Rock is disposed to fix the date of this fine sculpture as c. 1280, and to regard it as the production of an English artist. As a specimen executed in our own country, and also on account of the tradition associated with it, this figure is of unusual interest. It is believed that it formerly belonged to the Augustine Monastery of Syon, Middlesex, founded by Henry V. for nuns of the Bridgetine order. At the Dissolution they did not separate, but retired to Flanders; they were reinstated at Syon by Queen Mary in 1557; again, on the accession of Elizabeth, they were compelled to seek a retreat in foreign parts; and, after various wanderings, found refuge at Lisbon in 1594. Their church and convent was burned in 1651, and, having been rebuilt, was again demolished by the earthquake in 1755. In 1809, on the invasion of Portugal by the French, the nuns, ten in number, left Syon House in Lisbon, and sought safety in England; they

¹ Much curious information on the subject of *misereres* will be found in Mr. T. Wright's Memoir on the Carvings of Stalls in Cathedral Churches, &c., *Journal Brit. Arch. Ass.*, Vol. iv. p. 203, where several examples are figured. See also a paper on *Misereres*, especially

those in Norwich Cathedral, by the Rev. R. Hart, *Norfolk Archæology*, vol. ii. p. 234; Mr. Harrod's account of the Norwich stalls, in his *Castles and Convents in Norfolk*, pp. 278, 284, and notices of numerous specimens in Carter's *Sculpture and Painting*.

found several benevolent friends, especially the late Mr. Gage Rokewode, and were placed at Cobridge, Staffordshire. They fell into distress and debt, from which they were ultimately relieved by the late Earl of Shrewsbury, to whom, in gratitude for his liberality, they presented the ivory *Mariola*, which, as it is believed, had accompanied them throughout their travels, since their first departure from England. The survivors returned to Lisbon, where a few of the sisterhood had remained; the convent still exists there in comparative prosperity. This beautiful figure, of which a representation is here given, was not the only relic of their ancient possessions, preserved amidst so many disastrous changes, and which came into the possession of the late Earl of Shrewsbury. The nuns brought away from Lisbon the admirable cope, also of English workmanship, exhibited at the previous meeting of the Institute; also, some other vestments; the original *Martyrologium* of Syon; the deed of restoration by Queen Mary, dated 1557, and endorsed by Cardinal Pole; a curious silver bell; a MS. narrative of the wanderings of the sisterhood; and five seals, figured in Aungier's History of Syon Monastery, p. *106. The cope, with a chasuble of the same suit, and the ivory statuette, may have been, as Dr. Rock observed, a portion of the gifts to the monastery at the foundation; possibly presented by Thomas Grant, Doctor of Laws in the Court of Arches, who is specially recorded amongst the benefactors, in the Martyrology now in the British Museum.

The Rev. T. BURNINGHAM, Rector of Charlwood, Surrey, communicated a note of the recent discovery of a pewter chalice and paten, in the churchyard at that place, near the north or priest's door, on the north side of the chancel. It had doubtless been deposited with the corpse of one of the incumbents of the parish, in the fourteenth, or possibly the fifteenth century. The chalice is crushed and the precise form cannot now be ascertained; it measured about $4\frac{1}{2}$ inches in height; the bowl, which is wide and shallow, measured 4 inches in diameter; the paten $4\frac{3}{4}$ inches. The stem of the chalice is plain, without any knop. The usage of depositing a chalice and paten with the corpse of an ecclesiastic appears to have been generally observed, although they have rarely occurred accompanying the remains of the parish priest. They appear in sepulchral brasses of ecclesiastics, introduced either held between the hands, or placed beside the figure. Numerous instances are given by Mr. Haines in his Manual of Monumental Brasses, p. cxxiii. In accordance with ancient evidence (Martene, Ecc. Rit. lib. iii. c. xii.) the corpse of a person who had received sacred orders was interred in the vestments worn at ordination; on the breast of a priest was placed a chalice, which in default of such vessel of metal should be of earthenware;—(“super pectus vero sacerdotis debet poni calix, quod, si non habetur stanneus, saltem Samius, id est fictilis.”) A cruciform *sigillum* of wax was occasionally placed over the head; thus wax tapers, laid in form of a cross, are sometimes found. Several instances of the discovery of a chalice and paten accompanying ancient interments are noticed in this Journal, vol. iii. p. 136: they are mostly of pewter, with the exception of such as have been found in the tombs of bishops and other dignified ecclesiastics, as at Chichester Cathedral, York Minster; thus other places. A small silver chalice was found at Bushbury, Staffordshire, with the remains, as supposed, of Hugh de Byshbury, rector of that place temp. Edw. III. We are informed by the Rev. T. James, Vicar of Theddingworth, Leicestershire, that a pewter chalice was there found in the



Ivory Image of the B. V. Mary with the Infant Saviour.
Formerly belonging to Syon Monastery. Height 9½ inches. Date about 1280.

churchyard. In the old chapel at Greatham Hospital, Durham, demolished in 1788, a skeleton was found in a mural tomb, with a chalice and paten of pewter, figured *Gent. Mag.* vol. 58, ii. p. 1046. A wooden effigy in secular attire lay on the monument, supposed to be that of Andrew de Stanley, first Master of the Hospital. In a stone coffin found in the Chapter House at Chertsey Abbey, in the course of excavations during the present year, and containing the corpse, as supposed, of one of the abbots, wrapped in lead, a pewter chalice and paten were discovered placed over the left shoulder.

Mr. OCTAVIUS MORGAN, M.P., gave a short notice of ornamented bronze hand-bells, of which he brought several specimens for examination, in addition to those exhibited at a previous meeting. See p. 91, *ante*. They appear to be of Flemish manufacture, in the sixteenth century, and present features of general resemblance in the types of ornament, consisting of garlands of fruit or flowers, medallions, Cupids or genii. Occasionally some sacred subject is introduced, such as the Annunciation, or figures of Saints; also the bell-founder's name, date of fabrication, and the motto—LOF. GOD. VAN-AL—thus inscribed upon a specimen in the Museum of the Society of Antiquaries, which was exhibited by Mr. Morgan. It is figured, *Vetusta Mon.* vol. ii. pl. 17, and is a good example of this class of objects; the maker's name is thus recorded upon this bell—IOHANNES. A. FINE. A^o. 1547. ME. FECIT. On some specimens the name occurs as Johan van der Eynde, probably identical with the former, *Eynde* and *Finis* having the same signification. On others we find the name of Petrus Gheyneus, or De Gheyn. The specimens noticed range in date from 1541 to 1571.

Antiquities and Works of Art Exhibited.

At the previous meeting, in accordance with the announcement, a special exhibition had been formed, not only of textile and embroidered works, but also of book-bindings, especially of the tasteful "Bibliopegie" productions of Italy, France, and other countries, subsequently to the Renaissance. The contributions, however, in both these classes, greatly exceeded expectation, and through the interest excited by the series of bindings, the first special exhibition of the kind, probably, hitherto made in this country, it was decided to retain them until the present meeting, when the collection might be extended by the liberality of Mr. Slade, Dr. Wellesley, and several other kind friends. It has proved impracticable to describe fully, as they deserve, these valuable objects so intimately associated with the encouragement of literature and the growth of intellectual cultivation in former times. We regret, also, to be unable to accompany the following brief notices with any general observations on the art, and on usages connected with the binding of books, in all periods and countries. We would refer our readers, interested in this subject, to the works of Dibdin, especially the *Bibliographical Decameron*; to the treatises by Peignot and Paulin, Paris; the essay by P. L. Jacob,—"La Reliure depuis l'Antiquité jusqu'au Dix-septième Siècle," given in "*Le Moyen Age et la Renaissance*" and in the useful little collection entitled "*Curiosités de l'Histoire des Arts*;" to various works, also enumerated in the appendix to that essay. *Memoirs of Libraries*, by Mr. Edwards, vol. ii., chap. iv., may also be consulted; the Report by M. Didot on the Paris Exhibition in

1851, entitled—"L'Imprimerie, la Librairie et la Papeterie," in which he treats of *reliure*; and the introduction to the Catalogue of the choicer portions of the Libri Library, sold in 1859, by Messrs. Leigh Sotheby; a very instructive and erudite summary of the subject will there be found. Several interesting monographs have been given, with representations of remarkable bindings, in the "Bulletin du Bibliophile," by Techener; and his elaborate work on the subject, "Histoire de la Bibliophilie," now in course of publication, with *fac simile* representations of the same size as the originals, will no doubt supply all that can be desired.

By the courteous sanction of the Right Hon. the MASTER OF THE ROLLS, two most valuable contributions to the series were brought under the care and custody of Mr. Burt and Mr. Nelson, Assistant Keepers of the Public Records. They have been briefly noticed, ante, p. 182.—The Book of Indentures between the Most Christian King Henry VII., the Abbot and convent of Westminster, and others, A.D. 1504, for the performance of services for the King's soul, and for other purposes; also the Book of Penalties for non-performance of the covenants in the said Indentures. These remarkable documents, formerly preserved at the Chapter House, Westminster, are bound in crimson velvet, the covers of each of the books measuring 15 in. by 10½ in. in width; both leaves and covers are indented, and at the upper edge of the indented leaves are parts of letters, being those of the alphabet in succession, twice repeated through the book. The velvet, edged with gold thread, with gold tassels, and lined with crimson damask, forms an ample forel overlapping on all sides. The exterior is decorated with five bosses of silver on each of its sides; the central boss displaying the royal arms, chased and enameled; the four others are enameled, *parti per pale arg. and vert*, a porcellis *or*. The original labels and hasps have been preserved; on the latter, of silver gilt, are roses enameled, and demi-angels issuing from clouds. The seals are appended in silver boxes or skipets, each bearing a roundel enameled with an escutcheon of arms, indicating the party whose seal is preserved within. The counterpart of these Indentures of covenant is amongst the Harl. MSS. (No. 1498); its costly enrichment and contents are described by Wanley in the Appendix to the Will of Henry VIII., published by Astle in 1775. The Book of Penalties contains an Indenture septipartite made July 16, 19 Hen. VII. (1504), between the King and the Archbishop of Canterbury; the Bishop of Winchester; John Islippe, Abbot of Westminster, and the Prior and Convent of the same place; the Dean and Canons of St. Stephen's, Westminster; the Dean and Chapter of St. Paul's, London; and the Mayor and Commonalty of the City of London. To this Indenture the seals are appended by a cord of purple and crimson silk and gold, and are enclosed in silver skipets, each having on its cover a gilt roundel with the name of the party inscribed in finely punctured letters. The covers are decorated with silver bosses, five on each side, as before described. The first page is illuminated, red roses on gold, and porteullises on an azure field, being richly emblazoned on the margin with the royal arms and supporters; in the initial letter is a miniature of Henry VII. enthroned; before him kneel ten persons, the two prelates in front vested in scarlet copes; the archbishop (Warham) holds a cross-staff in one hand, in the other the Book of Penalties in its crimson forel; behind these appear, amongst others, the abbot and monks of Westminster; the Mayor of London, also, in a scarlet gown furred, holding a sceptre

terminating in a fleur-de-lys.¹ The whole forms a very interesting picture. The two documents exhibited have been preserved in wooden boxes covered with black leather, each curiously decorated with the royal arms, &c.; a large rose also and foliage is elaborately incised or traced on the leather with a sharp tool. Each of the cases measures $23\frac{3}{4}$ in. by 13 in.; it is closed by several fastenings, and one has on the exterior of the lid a large round projection (diam., $7\frac{3}{4}$ in.; height, 3 in.), apparently intended as a receptacle for the numerous silver skipets and seals within. In the counterpart of the Indentures, preserved, as before stated, in the British Museum,² may be seen another very interesting miniature of Henry VII., represented as giving the book to Abbot Islippe, attended by several of the monks; the margins are richly illuminated with heraldry and devices. The costly books so liberally entrusted by the Master of the Rolls, are undoubtedly the most sumptuous and remarkable examples of binding of their period.

By the DEAN and CHAPTER of ST. PAUL'S CATHEDRAL, through the kindness of the Ven. ARCHDEACON OF LONDON.—The Book of Penalties for the non-performance of the Indentures between Henry VII. and the Abbot of Westminster and others, in 1504, being one of the counterparts of the document last described, and preserved amongst the muniments of the Dean and Chapter of St. Paul's.

By Mr. TOOVEY.—The counterpart of an Indenture between Henry VII., John Islippe, Abbot of Westminster, and the Prior and Convent; John, Abbot of St. Saviour's, Southwark; and the Mayor and Commonalty of the City of London, for a solemn anniversary to be held in the church of St. Saviour's (whilst the world shall endure), for the prosperity of the king until his decease, also for his late queen, for Edmund his father, &c. In default of due performance the abbot and convent were to pay to the mayor and commonalty 5*l.* 8*s.* 4*d.* The indented leaves are bound in oak boards ($12\frac{1}{2}$ in. by $9\frac{1}{2}$ in.), the upper edges of which are likewise indented; the boards are covered with blue velvet, and ornamented with large roses in the centre, and portcullises of gilt metal, one in each angle, serving as bosses. The seals are lost; two silk cords remain to which they were attached; one cord white and green, the other red with another colour now indistinct. This document was in the Savile collection, sold by Messrs. Sotheby, Feb. 1861.

By Mr. P. B. DAVIES COOKE.—The Liber Landavensis, an ancient Register of the Church of Llandaff. This MS. was, as supposed, that in Selden's possession,³ and subsequently in the library formed by Robert Davies, of Llannerch and Gwynsaney, Denbighshire, in the seventeenth century, from whom it descended to the present possessor. By permission of Mr. Davies, a transcript was made for an ancestor of the late Sir Robert Vaughan, of Rûg, which has come into the possession of Mr. W. W. Wynne, M.P.; a copy also exists at Jesus Coll. Oxon.; from this last, collated with the Hengwrt transcript, the register has been printed, for the Welsh MSS. Society, by the Rev. W. J. Rees. Another transcript exists amongst the late Mr. Petrie's collections. The massive

¹ See the notice of such a mace used by the Lord Mayor, *Proc. Soc. Ant.* vol. i, N. S. p. 208.

² Described by Sir F. Madden in his *Notices of MSS.* exhibited to the public at the British Museum.

³ Dugdale printed large excerpts from a MS. in Selden's Library; *Mon. Ang.* orig. edit. tom. iii. pp. 188—216.

wooden boards in which this very interesting MS. is bound are now stripped of their decorations; a figure of Our Lord, seated upon an arch, probably representing the rainbow, alone remains. This figure is of brass, formerly gilt; it is in high relief, and of striking character. It is stated in the Hengwrt transcript that remains of silver existed when the MS. was copied. A detailed account of the registers of Landaff, and transcripts, &c., is given by Mr. Rees (Pref. to Liber Landav). A small volume—in stamped binding, with brass clasps, for the version of the Gospels, known as the Wicliffite text, to which are prefixed an English Calendar, indications regarding the seasons, &c., and a table of lessons, epistles, and gospels, after the Sarum use. The date of the MS. may be assigned to the early part of the fifteenth century. On a fly-leaf, at the beginning, is the following interesting note, the autograph of Henry Percy, Earl of Northumberland, brother of Thomas, beheaded by Elizabeth in 1572. “This booke was giuen me by the Lorde Burghley, highe treasurer of Englande, the fourtenth of Januarie, anno d’ni 1574.—*H. Northumberland.*”—To which is subjoined, “and after given by the same Hari Erelle Northumberland to S^r Edward Fyton, of Gawsorth, his cosyne.—*E. Fyton.*”

By Mr. H. FARNER, F.S.A.—*Breviloquium fratris Bonaventure, liber ecclesie S. Jacobi in Leodio*; the binding is set with gems, and decorated with filigree and an early enameled *plaque*, representing St. Andrew. MS. Sæc. xii.

By Mr. WEBB.—A Service Book of early date, bound in thick oak boards, upon which doubtless were originally attached various ornaments; of these a small ivory tablet, sculptured in relief, alone remains. It represents the Ascension. Amongst the curious contents of this venerable volume is a transcript of a document, in which Altheus, bishop and abbot, is named, and which is printed in the *Gallia Christiana*, vol. xii. p. 423, amongst the *Instrumenta Ecclesie Sedunensis, Sion* (in the *Valais* of Switzerland).

By the RECTOR of STONYHURST COLLEGE.—*Horæ in laudem B. Marie ad usum Romanum*; Lugd. exc. Robertus (Granson), 1558. This rare little volume is printed in type resembling writing, with rubricated initials, and it is bound in a forel of maroon velvet of two piles, with silver clasps and mounts. On one side are affixed a rose and a pomegranate, with the letters M. A. R. I. A. (the R. crowned) at intervals, in three parallel lines; on the other side, a small enameled escutcheon, France and England quarterly, ensigned with a crown, and the letters around, as before, R. E. G. I. N. A. All these ornaments are of silver, chased in relief. This interesting book has sometimes been regarded as having belonged to Mary Queen of Scots, but it doubtless was used by Queen Mary of England, daughter of Henry VIII.

By Mr. FELIX SLADE.—A choice series of specimens, Italian, French, German, English, and other bindings of varied character, selected as exemplifying, in the most instructive manner, the progress of taste and artistic skill in bibliopeggy in all countries and periods. Of the exquisite examples generously entrusted from Mr. Slade’s library, the following are amongst the most remarkable; several are from the *Libri Collection*:—*Psalterium*, in quatuor linguis, &c.; folio, Colon., 1518; olive morocco, exquisitely tooled in gold, in the Grolier style.—*History of Bologna*, a beautiful specimen from the library of the celebrated Mecenatè, physician to the Pope, with a medallion stamped in relief on both sides, representing Apollo driving his chariot over the waves towards a rock on which Pegasus is standing. Of these rare

arms of Guzman impaling Caraffa with quarterings. The escutcheon is ensigned with a coronet, and surrounded by a decoration composed of seventeen circles like finger-rings, within each of which is a letter, probably the initial of a word. They have not been explained. They occur likewise on a portrait of Don Gaspar Guzman, the favourite of Philip IV., by Velasquez. These superb volumes belonged either to Don Ramiro, Duke of Medina, Viceroy of Naples, after his second marriage (he espoused Anna Caraffa), or to his son Don Nicolas. A more detailed notice is given in the Proceedings Soc. Ant., vol. i. N. S., p. 34, where specimens in the library of the first Earl Stanhope, at Chevening, are described, and a representation of the heraldic decoration is given. A volume in similar binding, Libri Catalogue, No. 1482, but there assigned to the Duke of Ossuna, Viceroy of Sicily, is now in the British Museum.—Several interesting English bindings, amongst which may be mentioned, although comparatively late in date, Roscoe's Lorenzo de' Medici, Horace Walpole's copy with the author's autograph, and bound by Edwards; it is ornamented with an Etruscan bordure, and with Walpole's arms upon the covers.

By Mr. HALSWELL.—Two specimens from the Grolier Library—*De re Vestiaria Libellus ex Bayfio excerptus*—*De Vasculis*,—*De re Hortensi*, &c., 8vo, ap. S. Gryphium, Lugd. 1536. On the last leaf of the third *libellus* is the autograph *Io. Grolierij Lugdunen. et amicorum*. It was Grolier's habit, when a book (as in this instance) was not bound for himself in his peculiar elaborate style of binding, to write his name in it; such volumes with his autograph are even more rare than the others. The second volume is bound in light brown leather, ornamented with very elegant interlaced bands or scrolls fretty, in the peculiar style introduced into France by Jean Grolier; the bands painted green, white, and black. It is the very rare first edit. of "*Les Azolains de Monseigneur Bembo*, trad. par Jehan Martin." &c., Paris, Michel de Vascosan, 1545. On the last leaf is the autograph—*Claude Grolier*—some near relative, doubtless, of the celebrated collector. "*Le Nicocles d'Isocrate*," 8vo, Paris, chez G. Chaudiere, 1858; presentation copy probably to Henry III., King of France, to whose grandfather, on his mother's side, Henry II., King of Navarre, deceased in 1555, the work is dedicated. Olive morocco; elegantly tooled in quatrefoiled and circular compartments; in the centre is an oval medallion of the crucifixion on each side; and on the back, decorated with interlaced bands, appear the title of the book, fleurs-de-lys at intervals, and the royal arms of France within the collar of the Order of the Holy Ghost, composed of the initials of the king and of Louise de Lorraine, in Greek letters, but with the omission in this instance of the third monogram, the intention of which was known to the king alone, according to Favime, from whom the annexed woodcut of this curious deco-



ration is copied. On the back of this beautiful volume is also found the favourite motto of Henry III.—*SPES MEA DEVS*.

By Mr. ALBERT WAY.—A choice specimen of the peculiar bindings of the Mecenat Library. The volume contains Julii Solini Polyhistor Memo-

rabiliū Thesaurus, with Pomponii Melæ de Situ Orbis, lib. iii., Basil. ap. M. Isingrinium, 1543, fol. The binding is of dark green morocco, tooled in gold, with interlacing bands forming panels; some portions are painted bright red over silver, and parts of the ornaments are painted bright green. On the obverse is the title of the work, inscribed on a cartouche. The device which marks the books of this collection—Apollo driving his chariot towards Olympus, upon which is seen Pegasus—is introduced in an oval compartment (4 in. by 3 in.) on each side of the volume. This design, in low relief, like a cameo, partly gilded, silvered, and painted, is surrounded by a border inscribed—ΟΡΘΩΣ . ΚΑΙ . ΜΗΛΟΞΙΩΣ. The volumes thus decorated have been attributed, perhaps more correctly, to another celebrated collector, Demetrio Canevari, of whom and of his library see Spotorno, *Storia letteraria della Liguria*; Genova, 1824, 8vo. Specimens are described, *Catal. Libri Library*, sold in 1859, Nos. 1066, 1122, 1298. These rare books have also been sometimes associated with another eminent name of the period, Cangiani.

By the Very Rev. CANON ROCK, D.D.—Isidori Clarii Episcopi Fulginatis Orationes; 4to, Venet. 1567. The copy presented by Benedict Guidius, the editor, to the grand-nephew of Pius V., Cardinal Michael Bonello, to whom it is dedicated. A good example of the Venetian binding of the period, with the arms of the Cardinal, Gislieri and Bonelli quarterly, on the covers.

By Mr. STEPHEN RAM.—A curious specimen of the bindings of the twelfth century, ornamented with metal-work in relief, enamels and gems. The volume contains a MS. martyrology of the tenth century, and a treatise by St. Benedict; it belonged to the monastery of St. Jacques (at *Liege*?), and contains a portraiture of the abbot.—The Statutes of the Order of St. Michael, instituted by Louis XI. in 1469; printed on vellum, the binding richly decorated with the arms and devices of Henry II., the former being surrounded by a collar of the Order, and a curiously devised ornament composed of crescents and bows, in allusion to Diane de Poitiers.—*Livre des Statuts et Ordonnances de l'Ordre du Saint Esprit*; 4to, Paris, 1578. This copy belonged to Henry III., the founder, and is bound in old French olive morocco, the sides ornamented with the arms of France and Poland on one side, and those of France on the other; also the king's devices and monograms.—Maxœmyliani Vrienti Gardensis Epigr. Antv., 1603. On the limp vellum binding are impressed portraits, in gold, of the Archduke Albert of Austria and Isabella his consort, daughter of Philip II.; some of the epigrams in the volume are dedicated to them.—*Le Tableau de la Croix*, represente dans les Cérémonies de la Ste. Messe, Paris, 1651-53, Collin f. In this fine copy of a very rare volume there is a portrait of the Marquis de Chasteauneuf, Garde des Sceaux, engraved by G. de Geyn. The binding is French olive morocco, with portions inlaid in red and light brown; on the back are the initials L. M.—E. H., and within the covers monograms composed of the same letters, but hitherto unexplained.

By Mr. ALEXANDER NESBITT.—*Rituū Ecclesiasticarum SS. Rom. Eccl. Gregorii de Gregoriis excus.* Venet. 1516. A very fine example of Italian binding, with rich scroll ornament and foliage; supposed to have been in the library of Leo X.—Three choice volumes impressed with the arms of Clement X. (1670-76), two of them bound in vellum.—*Federici Borromæi Meditamenta Literaria*, 1633; red morocco binding, a good

specimen of elaborate Italian tooling in gold.—Flosculi sive Notabilia practica, &c., a fratre Nicolio Romano; Romæ, 1672; presentation copy to Monsign. Hyacinth Libelli, Master of the Apostolic Palace, with his arms on the title and covers; binding of olive morocco, richly gilded and silvered.

By Mr. J. T. PAYNE, through Mr. H. FOSS.—Proclus in Platonis Timæon. A superb folio volume from the library of Francis I., bound in blue morocco, and displaying the arms of France, with, on one side, the collar and order of St. Michael, and two devices, a bird pecking at something on the ground, also a hand holding a flower on which a bird perches; on the other side medallions of Holofernes and Judith are introduced, accompanying the royal escutcheon.—Sannazarii Opera; Aldus, 1535, 12mo.; beautiful copy in dark olive morocco; on one side is inscribed the title of the work, with—IO. GROLIERII ET AMICORVM.—on the other Grolier's motto—Portio mea Domine, &c.—Caii de Canibus Britann. Lond. G. Seres. 1570, 8vo; a choice specimen of Dusseuil's binding, in light olive morocco inlaid with maroon, and richly tooled.—Reflexions des Saints Pères sur la Sainte Euchariste, Paris, C. Robustel, 1708, 8vo; a remarkable example of inlaid French binding; in dark blue morocco inlaid with red.—Account of the Bedford Missal, by R. Gough; Lond. printed by J. Nichols for T. Payne, 1794, 4to; bound by the celebrated Roger Payne in Venetian antique colored morocco, one of his most perfect productions; it is accompanied by his bill describing the binding in all its details, the cost being £2 12s. 6d.: also a curious portrait in water colours, representing Roger Payne in tattered dress, at work in a garret.

By the Rev. J. FULLER RUSSELL, F.S.A.—The Lyfe of the Glorious Confessoure of oure Lorde Jhesu Criste Seynt Frauncis; R. Pynson; no date: in the original stamped binding, on one side is the Annunciation and Our Lord with the woman of Samaria; on the other side the Annunciation (a different stamp), and below it, the Precursor preaching in the Desert.—The Pye or Tonne of the Life of Perfection; London, R. Redman, 1532; stamped binding, in remarkable preservation, with the arms of Henry VIII. and Catherine of Arragon.—Pseaumes de David; à Genève, par Abel Rivery, 1576. The binding of this remarkable little volume is richly tooled, and it has the initials of Beza on the side. At the end is the autograph, *Qui Deum reveretur quid merito reformidet? Theodorus Beza Genevæ scripsi vi. Martii, anno ultimo Dei et Servatoris nostri Dmi. (?) patientiæ* (1597).—An unpublished work on Church Government, by Abp. Laud, beautifully written within gold lines, and with gold capitals. The binding very richly tooled, with the arms, &c., of Henry, Prince of Wales, elder brother of Charles I.—Bernardi Bauhusii Epigr. Antv. Plantin. 1616. Richly tooled; on one cover is the Crucifixion; on the other the B. V. Mary standing on a crescent.—Book of Common Prayer, &c., fol., 1669. Printed within red border-lines. Purple morocco, richly tooled, and with the royal arms emblazoned on the leaves on a gilt ground. This fine copy probably belonged to Charles II.; the Office "At the Healing" is inserted between the Communion Service and the Psalter.—Horæ B. Virginis, MS. in memb. sæc. xv. 4to. From the library of the Duke of Sussex. Bibl. Suss. vol. i. part 1, p. clxxxvij.

By Mr. T. M. WHITEHEAD.—Office de la Vierge Marie, à l'usage de Rome, &c. 12mo. Paris, P. Mettayer, 1596. A superb specimen of French binding of the sixteenth century, in olive morocco; the sides and

back covered with gold tooling, amongst which are introduced the devices of Marguerite de Valois, queen of Henry IV. This beautiful volume doubtless belonged to her. From the Libri Collection.

By the Hon. ROBERT CURZON Jun.—A choice example of embroidered binding, a small Bible, printed by Barker, 1608, in a rich cover worked with flowers in gold and silver and silks. A very curious specimen of bindings of this description is figured in Martin's Catalogue of works privately printed; see also *Gent. Mag.*, N. S., vol. 1, p. 63, where several examples are noticed.

By the LADY NORTH.—The Holy Bible, Book of Common Prayer, and singing Psalms; folio, London, Robert Barker, 1611. On the binding, which is richly embroidered with gold and silver, silks, &c., are wrought the arms of James Montague, Bishop of Bath and Wells, translated in 1617 to Winchester. This book belonged to his niece, Anne, d. of Sir Charles Montague of Boughton, and subsequently to Katherine, Lady Glenbervie, by whose daughter-in-law it was presented to William Henry John North, in 1839. The field is of silver semy of single roses; the border represents a trail of grapes upon gold; in the angles are cherubs' heads.

By Mr. C. SOTHEY.—A fine copy of the Holy Bible, printed by Buck, 1638, in dark green morocco with silver clasps and mounts; on the sides are small plates engraved with the arms of Charles I., to whom the volume is supposed to have belonged.—Greek Testament, printed at Paris by Robert Stephens, 1550; in red morocco binding with the initials of William III. ensigned with a crown.—Portion of a MS. Psalter, probably written by an English scribe about 1420; it is bound in red morocco elaborately tooled, date about 1700, with the arms of Scotland on the covers, surrounded by the garter and ensigned with a crown of strawberry leaves.—An exquisite specimen of Persian binding, paneled, with gilding and tooling in relief; the volume contains a MS. of two works of the celebrated poet Sadi, surnamed Shiráz, the Bostān or Garden, and the Gulistān or Rosary.

By Mr. HENDERSON, F.S.A.—A diminutive almanack for the year 1665, bound in dark green morocco. It belonged to Frances Lady Ducie, d. of Francis, first Lord Seymour of Trowbridge. In the Brit. Mus., Egerton MS. 71, there is a volume of Prayers and Meditations in her handwriting, and composed by her father in 1655.

Mr. J. BOWYER NICHOLS, F.S.A.—MS. Psalter, xiv. century, in a stamped binding of the sixteenth century, formerly in possession of the antiquary Pegge, to whom it was given by Mrs. Elizabeth Heathcote in 1779—*Horæ B. V. M.*, printed on vellum by Thielman Kerver, Paris, 1506; with beautiful woodcuts and borders; old stamped binding of the period.—Account of the Celebration of the Jubilee, 1809, "collected by a lady, wife of a Naval Officer;" printed at Birmingham, 4to; presentation copy to Queen Charlotte, bound in blue morocco impressed with the Queen's cipher; it was purchased by J. Booth at the sale of her library in 1819.

By the Rev. J. II. HARRISON, Vicar of Reigate, through Mr. Albert Way.—A copy of the Book of Common Prayer, Printed by Jugge and Cawood, London, 1566, 4to. The covers display ornaments emblazoned in color, amongst which are the arms and initials of William Howard, eldest son of Thomas, second Duke of Norfolk, by his second wife. The arms, on both sides of the volume, are those of Howard, quartering Brotherton, Warren, and Bigod; the escutcheon is surrounded by the garter, and underneath is the motto—*SOLA VIRTUS INVICTA*.—The distinguished statesman to whom

this book appears to have belonged, was employed by Henry VIII. and Edward VI. in confidential affairs; he was created Baron Howard of Effingham by Mary in 1553, and Lord High Admiral; K. G. in 1554; he possessed by descent from the Warrens a moiety of the manor of Reigate, and had a residence in the neighbourhood; he died in 1572, and was buried in Reigate Church. Aubrey, vol. iv. p. 192. The Prayer Book has been preserved in the town library in a chamber over the vestry, north of the chancel. Charles, his eldest son, "Generall of Queene Elizabeth's Navy Royall at Sea against the Spanyards Invinsable Navy," was created Earl of Nottingham, and was interred in Reigate Church, as were several of his noble race, by some of whom the book may have been used subsequently to the death of its original owner, as a copy of the Old Version of Psalms, printed in 1637, has been inserted at the end, and the more ancient binding preserved.

By Mr. BOONE.—A small volume of early printed devotional works and godly treatises, chiefly from the press of Berthelet, with dates from 1534 to 1541. It is bound in red velvet, and had clasps and mounts of metal, now lost. The first portion is a sermon of St. Chrysostom, translated by Thomas Lupsete; at the foot of the title-page is the signature of Katherine Parr—*Kateryn the Queene, K. P.* On the opposite fly-leaf are scriptural sentences apparently in her handwriting; on the reverse of the leaf are amatory verses, supposed to be written by Henry VIII., and possibly addressed to the Queen. This volume was obtained in Spain; it is described by Dr. Charlton, Notes and Qu., vol. ii. p. 212.—Several examples of Italian, German, French, and English bindings of the sixteenth and seventeenth centuries.—A folio volume containing a series of portraits of the family of Innocent XI., engraved by Audran, Clouet, and other artists of note. Bound in red morocco, stamped with a coat of arms, by which it appears to have belonged to the celebrated Prince Eugene of Savoy.

By Mr. COLNAGHI.—Specimens of French binding, of the reigns of Louis XV. and Louis XVI., with the royal arms.—"Catalogue des Livres qui composent la Bibliothèque de Madame Elizabeth de France, sœur du Roy," Versailles, 1783; MS. folio, bound in red morocco, with the arms of France on a lozenge on each side. The catalogue commences with Theology, De Sacy's Bible being the first item. Each of the three sisters of Louis XVI. had her private library, distinguished by the binding, red, citron, and green, respectively.—"Catalogue des Livres de la Bibliothèque de Monsieur au Château;" MS. folio, in red morocco, stamped with the arms of France with a bordure indented. In the Libri Collection, sold in 1859, were MS. catalogues of the "Livres du Cabinet du Roi," 1722, and of the library of the same king (Louis XV.) arranged under subjects, also a MS. "Catalogue des Livres de Madame Sophie," 1778, bound in citron morocco by De Rome, having her arms on each side. The books which belonged to *Mesdames de France*, daughters of Louis XV., are splendidly bound, and much sought after. Madame Adelaide's books were bound in red morocco; Madame Sophie's in citron morocco; Madame Victoire's in green or olive morocco.—A German Bible, printed at Luneburg in 1672, bound in parchment stained and painted in vivid colors, with medallions of scripture subjects; the whole elaborately tooled and gilded; the edges of the leaves richly gaufered.

By Mr. J. H. BOHN.—Specimens from the library of the President de

Thou, showing the various colors used for the bindings of his books, according to their choice description or rarity. On the earliest is found a single escutcheon of the arms of that eminent collector, a chevron between three gad-flies (*taons*), with a scroll inscribed IAC. AVGVSTI THVANI. Subsequently to 1587, the period of his first marriage, the stamp displays two escutcheons accosted, the second charged with three lioncels crowned, the bearing of his wife, Marie de Barbancon; a monogram appears beneath composed of the letters I. A. M. for Jacques Auguste, and Marie. Of this period two examples were exhibited, one being a copy of Aristophanes, printed by Plantin, bound in red morocco; the second, in pale green, Hippocrates Libellus de Insomniis, Lutet. 1586. In 1603 Thuanus espoused his second wife, Gasparde de la Chastre, and after that period the second escutcheon displays the bearing of that family, a cross moline vair, quartering those of Savoy, Batarney, and Lascaris. The monogram is also changed, being composed of the initials I. A. and G. (for Gasparde); of this stamp, two specimens were shown, one bound in green; Vita Lucii Titii, Lugd. 1597; the other in pale brown, P. Junius, Clementis ad Corinthios Epistola, Oxon. J. Lichfield, 1633.—A copy of L. Fenestella de Magistratibus Romanorum, 1551, and Pomponius Lætus de Magistratibus, &c., Lutet. R. Steph. 1549, 8vo. The binding, of dark coloured calf, is stamped on both sides with the following device, on the root or stump of a tree, from which issue flowers, a crowned falcon or eagle holding a sceptre in its right claw upraised. This was stated to be the stamp used for the library of Frederic the Great. It is, however, identical with the well-known device of Anne Boleyn, the white falcon standing on a golden root, out of which sprouted red and white roses; from the dates of the treatises above described, it is obvious that the book cannot have been in the possession of that queen, beheaded in 1536. Possibly Queen Elizabeth may have used her mother's device, and it deserves consideration that it occurs amongst the ornaments of Elizabeth's tomb at Westminster. We have subsequently been favored with a notice of another book bearing the date 1559, on the covers of which this identical stamp is found, accompanied by the initials R. H.

By Mr. KERSLAKE.—A selection of volumes from the Hengwrt library, dispersed by auction on the decease of the late Sir R. Vaughan, Bart. Amongst the books exhibited were the following specimens of the English stamped calf bindings of the sixteenth century.—Abbreviamentum Statutorum, Rich. Pynson, 1499, 8vo. On the reverse of the last leaf is a woodcut of Pynson's monogram on an escutcheon ensigned with helm and crest, the same device being impressed on one of the covers, and suggesting the supposition that productions of his press were bound as well as printed in his establishment. On the other side of the volume is the Tudor rose, surrounded by a trail of roses.—Martialis Epigrammata; ap. Seb. Gryphum, Lugd. 1534, 8vo. On the covers are the royal arms of England, supported by monsters, angels with fishes' tails, &c.; in the border is a monogram, comprised of T, or F, and G.—Homeri Ilias, per Laur. Vallensem Latine facta. Colon. (1522), 8vo. The binding has on the upper side a large Tudor rose, between scrolls inccribed—Hec rosa virtutis de celo missa sereno—Eterne florens regia scepra ferit;—two angels as supporters; also escutcheons with the arms of the city of London, St. George's cross, and the binder's or artist's mark with initials—G. G. On the lower side is a fine escutcheon of the royal arms with angels as

supporters.—Galen de Sanitate Tuenda, &c. Tub. V. Morhard, 1541, 8vo. —Diodorus Siculus, Paris, S. Colinaeus, 1531, 8vo; a curious specimen, with the Adoration of the Magi, grotesques, inscriptions, and the binder's mark with initials B. K.—Platinæ hystoria de Vitis Pontificum; venundantur parisiis in vico Sancti Jacobi intersignio divi Claudii; with the signature—"Gabrielis Harveij liber, emptus a Joanne Hutchinsonso Pembrochiano."—L'Arithmétique de Simon Stevin de Bruges: a Leyde, Chr. Plantin, 1585; probably the copy used by Henry Prince of Wales, eldest son of James I.; the covers being stamped with the triple plume.—A fine specimen of Italian decoration in the style of the Grolier and Maioli bindings, with interlaced bands of various colors. It is a portion of a great architectural work with woodcut illustrations; "Il terzo libro di Sebastiano Serlio Bolognese, nel qual si figurano le antiquita di Roma, 1532, Val. Dorichus Brixiensis impressit Romæ;" large folio.

By Mr. J. G. FANSHAW.—Grafton's Chronicle, edit. 1568. The decorations affixed to the covers, such as the bosses which are in form of the Tudor rose, appear earlier than the date of the book.

By Miss STOKES.—Several specimens of the elaborate stamped English bindings of the sixteenth century, with medallions, arabesques, &c., from the Library of the late Dr. Stokes, of Bristol.

By Mr. MUNSTER.—A numerous collection of curious bindings, including several elaborate specimens of early Italian tooling, stamped hog-skin German bindings, and other illustrations of the character of the art at various periods.

By Mr. James YATES.—Several rare and early printed books, in the original bindings; also some works illustrative of ancient bibliopegy, such as a representation of the sumptuous binding of the Codex S. Emmerani, in the Royal Library at Munich. The stamped binding of a MS. book of Prayers, amongst the books kindly contributed by Mr. Yates, supplies the name of an ancient binder, Nicholas Snies, by whom it was executed.

By Mr. F. S. ELLIS.—Seven volumes in fine bindings, Italian, German, &c., amongst these were:—"Heures de N. D.;" Doway, 1596, 8vo, richly gilt.—"Ehebüchlein," &c., Nurenb. 1597, 12mo, a rich example of the period; on one side is the Virgin holding the infant Saviour, on the reverse the Holy Trinity; one side is gilt, the other stamped in silver. A wedding gift.—A German Bible, bound in vellum, curiously painted with sacred devices.—"Herrlichkeit und Seligkeit der Kinder Gottes," Nurnb. 1694; vellum, elaborately stamped and painted.

By Mr. F. HARVEY.—Several volumes curious as specimens of binding, or impressed with arms of eminent persons. The Practice of Christianitie, by R. Rogers, 12mo, 1623, vellum, stamped with the plume and coronet; formerly in possession of Charles I. when Prince of Wales; also White's Defence of the Way to the True Church, 4to, 1614, with the arms of Robert Rich, created Earl of Warwick, 1618; volumes in rich bindings, with the arms of Charles III., King of Naples; of Cardinal Buoncompagni; of Cardinal Albini; of Louis XIV.; of Charles X., when Comte d'Artois; and of other distinguished persons.—An interesting MS. bound in red morocco with the arms of James III., the old Chevalier; "L. Lippi, Malmantile racquistato, poema, con gli argomenti del Sig. A. Malatesta," 4to. This was probably a presentation copy belonging to that Prince.

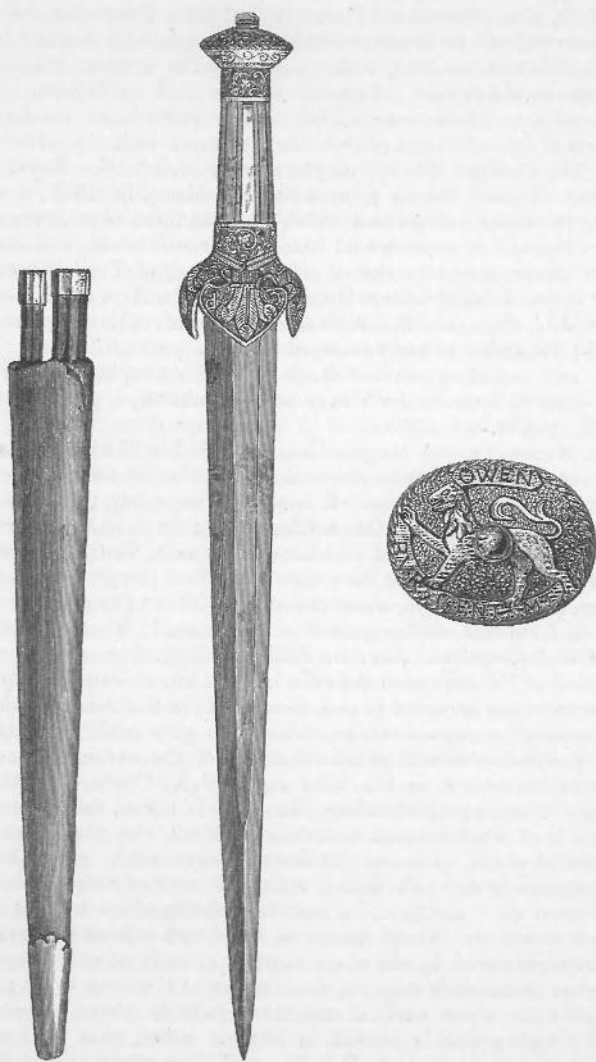
By Mr. C. STEWART.—Nineteen specimens, Italian, German, Dutch, English, French, &c. Amongst these interesting volumes was a small

edition of Sallust, Lugd. Bat. Plantin, 1607, with the initials of Prince Henry, eldest son of James I.; also a curious MS., a Panegyric dedicated to Charles, Prince of Wales, by Gilbert Primerose, minister of the Walloon Church in London (1626), and chaplain to James I.; 4to, in the original vellum binding, richly gilt, with the arms of Prince Charles in large size on either side.—Form of Prayer used by William III., when he received the Sacrament; 1704, 12mo, printed on vellum; inlaid morocco binding.—Several remarkable volumes, with the arms of Pope Clement XI., Cardinal Altieri, of the city of Toledo, the Royal arms of Spain, &c.—A small volume printed at Nuremberg, in 1666, a specimen of binding in chased and pierced metal, with gauffered edges, colored.

By Mr. DODD.—A specimen of binding in tortoiseshell, with clasps and mounts of silver, elegantly chased; being a Book of Prayers used by the Jews—"Orden de las Oraciones Cotidianas"; Amst. Ano. 5441 (A.D. 1680).

By Mr. J. J. HOWARD, F.S.A.—A collection of rubbings executed with blacklead; facsimiles of early stamped bindings preserved chiefly in public libraries, and including several English royal examples of interest. A notice of some of them, in the library at Westminster, is given, *Gent. Mag.* May, 1861, p. 479.

By Mr. KERSLAKE.—A Dagger long preserved in Merionethshire as one of the treasured ancient possessions of the families of Salesbury and Vaughan, of Rug, in that county. It has been frequently noticed by Welsh antiquaries as the dagger of Owen Glendower; it is so mentioned by the Rev. T. Thomas, in his life of that hero. Pennant, *Tour in Wales*, vol. ii., p. 60, says that Rug became the property of Owen Brogyntyn, natural son of Madog, prince of Powys, about the year 1200; "His dagger, curiously wrought is, I am told, still preserved in the house." Yorke, in the *Royal Tribes of Wales*, and the Rev. R. Williams, *Biog. Diet. of Wales*, adopts this story. Had Pennant seen the relic in question, we can scarcely suppose that he would have accepted it as a weapon of the thirteenth century. By the accompanying representation, which we give with Mr. Kerslake's obliging permission, it will be seen that it is of the seventeenth century; it may have been worn, as has been supposed, by Charles I. when Prince of Wales. The length, including the haft, is 18 in., the blade 13½ in.; the sheath is of wood covered with black velvet; the pomel, guard, and mounts are of silver, as is also the chape of the sheath. The sheath contains a small knife and fork, hafted with dark mottled wood, probably such as was known as "dudgeon," a material closely allied to that of which mazers were formed. These cannot be withdrawn without unsheathing the dagger, being covered by the silver guard, precisely as in a dagger of the early part of Elizabeth's reign, in the Armory at Goodrich Court; Skelton, vol. ii., pl. cxi. Upon each of the three foliated plates composing the guard, the triple plume is chased in very low relief, that in front being accompanied by the initials C. P. The oval silver pomel (shown here on a larger scale, see woodcut) is chased with a lion passant and inscribed labels, which may be read, —OWEN BYRGENT MT. We are indebted to Mr. W. W. Wynne, M.P., for the information that there were two cups at Rug, inscribed BYRGENTIN. He is of opinion that Owen, the son of Madog, having been the great chieftain in that locality, from whom the Salesburys and principal families were descended, the cups and dagger were inscribed in honor of him. Sir Thomas Salesbury was an active Royalist, who was with Charles I. at Oxford; and Col. William Salesbury, as Mr. Wynne observes,



Dagger formerly preserved at Râg, Merionethshire.

Supposed to have been worn by King Charles I. when Prince of Wales.

Length 18 inches.

was governor of Denbigh Castle when Charles retreated thither after his defeat at Chester, and the siege of Denbigh, 1646. He was known as "Hosannan Gleision"—Blue Stockings. Mr. Wynne supposes that the dagger may have been given to him by Charles as a mark of esteem for his loyalty. The arms assigned to Brogyntyn are *argent* a lion rampant *sable*; the Salesbury family bore *gules* a lion rampant between 3 crescents *argent*. At the dispersion of the collections of the late Sir Robert Vaughan, this interesting relic came into the possession of the present owner.

By Mr. W. NELSON.—A pair of gloves, given by Charles I., on the scaffold, to William Juxon, Bishop of London; he retired during the rebellion to his estate at Little Compton, Gloucestershire, where these interesting relics have remained in possession of his descendants.

By Mr. W. J. BERNHARD SMITH.—Oriental armour from the Arsenal at Constantinople, consisting of helmet, shoulder plates, back and breast. These curious specimens of plate and mail mixed, are probably Persian: date about 1400.

June 7, 1861.

Lord TALBOT DE MALAHIDE, F.S.A., President, in the Chair.

Lord TALBOT, in opening the proceedings, expressed the satisfaction which he felt in witnessing the success of the arrangements, by which classified collections, for special illustration of some interesting subject of inquiry connected with ancient Arts and Manners, had from time to time been formed at the meetings of the Institute. On the present occasion, the fourth of these exhibitions during this year, the subject proposed was Glyptic Art; and Lord Talbot offered some remarks on the great value of productions of that class in connection with many departments of archæological research. Their importance as evidence regarding the history of the Arts, and also of the manners, religion, and peculiar habits of thought in olden times had perhaps never been sufficiently appreciated, owing doubtless chiefly to the want of facilities of access to any extensive series of gems; even at the British Museum the precious glyptic collections there preserved were only available under very special restrictions, and scarcely serviceable for any purpose of public instruction. The Institute had been enabled to combine a collection unequalled perhaps in extent and value, which, through the liberality of the noble possessors of the most remarkable glyptic treasures in this country, were now for the first time placed before the archæologist. Lord Talbot recalled with much gratification that the first impulse, which had encouraged the Society to attempt the formation of such a display, had originated with the nobleman whose treasures of Art are unequalled, probably, by any private collection in Europe. During the last session the Duke of Marlborough had with gratifying kindness proposed, in the event of any series of glyptic art being formed, to entrust to the Institute the Arundel and the Besborough collections, preserved at Blenheim Palace. His Grace's generous example had been followed by the Duke of Devonshire, who had not only confided to the Society the celebrated collection of gems, which for some time had been deposited at the Kensington Museum, but had also permitted the precious *parure* to be exhibited, set with antique gems, and prepared for the Countess Granville on occasion of the coronation of the Emperor of Russia in 1857. The Duke of Hamilton, and other distin-

guished collectors had, moreover, enriched this unique exemplification of ancient Art.

The Rev. J. L. PETIT read a Memoir on Circular Churches, illustrated by a large series of his beautiful drawings, representing examples examined during a recent continental tour. (Printed in this volume, p. 101.)

The special subject of the occasion was then brought before the meeting by Mr. EDMUND WATERTON, F.S.A., who delivered the following Discourse:—

My object is to endeavour briefly to bring before the Institute the History of Gem Engraving, as illustrated by the priceless examples which are now displayed. As I presume that there may be some present on this occasion to whom the subject is not familiar, it may be desirable to offer a few preliminary remarks, without, however, entering into dry details and technical explanations.

The study of Glyptics is of the highest importance, and it is scarcely too much to affirm that there are few remains of art which combine so many claims for our interest and admiration. For we have the intrinsic value and beauty of the material, the exquisite artistic efforts thereon displayed, as well as the importance of the subject for the illustration of ancient History and Art. Gems, minute objects in themselves, prove the marvellous skill of the ancient engravers, and show, that with the cultivation of Arts, the human figure was ever considered the type of beauty and perfection, and that it was the aim of the engravers to reproduce the figure in proper anatomical proportions.

A recent writer thus expresses himself:—

“Of all the remaining monuments of ancient Art which have been a source of universal and unmixed delight, admiration, and instruction, to successive ages, there are none so various in their objects, so pleasing in their contemplation, and so useful in their study, as the engraved gems and seal rings of the ancients. They have preserved in palpable, durable, and almost living characters, the images and attributes of the ancient mythology, and the features, conditions, and adventures of the most illustrious personages. They exhibit the most curious details of ancient customs and religious ceremonies; often ingenious and moral allegories, displaying a rich and chaste imagination.” They throw a strong and clear light upon every part of Greek and Roman Archæology. The sacrifices and other religious ceremonies of Greece and Rome, their games, festivals, processions, dresses, warfare; in short, all their habits and customs, whether religious, civil, or military, derive from these sculptures an illustration more ready and more real than any which verbal criticism or conjectural commentary can afford. Critics, therefore, and commentators have had recourse to the figured and lettered gems to supply explanation, and to remove obscurity. From these sources History, Mythology, and Allegory have received verifications in matters of fact, and elucidation in matters of fable, whilst a livelier interest has been given to the biographies of imperial, royal, and noble personages of Greece and Rome, as also to the lives of their philosophers and poets, their heroes and their statesmen, by reason of the portraits which have been so faithfully and expressively recorded upon the imperishable gem. It is, indeed, in reference to this last quality of the gem that its value is so manifest, for, while the greatest works of the painters, sculptors, and even architects, have ceased to exist, or remain only in part, the stubborn material on which the engraver wrought, bade

defiance to the hand of time, and the centuries which have despoiled the Parthenon of its beauty, which have swept away into tradition the sublime efforts of Apelles, and spared not the marble of Phidias or Praxiteles, have had no power to work injury to the delicate and costly productions of Pyrgoteles, Apollonides, and Cneius.

At the time of the invasion of the barbarians, the statues of gold and silver were melted down, but the gems could be turned to no utilitarian purpose, and consequently escaped destruction. Hence, whilst Count Clarac, the accomplished French archæologist, was unable to trace the existence of more than about 3000 antique statues in Europe—excluding all under two feet in height—it has been reckoned that in the public museums, and in the collections of different private amateurs, there are about 50,000 antique gems.

History informs us that collections of gems were made in ancient days—if we may accept the term *δακτυλιοθήκη* as intended to imply a collection of gems set in rings. Mithridates, King of Pontus, had one; this was carried to Rome after his defeat by Pompey, and dedicated to the Temple of Jupiter Capitolinus. Scaurus, the stepson of Sylla, was the first Roman collector of gems; Julius Cæsar, according to Pliny, gave his collection, contained in six *annulorum thecæ*, to the Temple of Venus Victrix, and Marcellus dedicated his *Dactyliotheca* to the Temple of Apollo.

At the Renaissance, when excavations began to be made, multitudes of gems were disinterred. At this time their beauty and value were duly appreciated by men of letters and the patrons and lovers of Art, and collections began to be formed. Petrarch was among the first to arrange a *Dactyliotheca*, and after him Lorenzo dei Medici not only formed an important collection, but established a “*Schola Glyptographica*” at Florence, for the especial study of gems and gem engraving. Leonardo Augustino, in his treatise on antique gems, does not fail to draw attention to the influence which they had on the painters and sculptors of this period. “Gems,” he says, “are most highly prized in this our age; not only by reason of the consent and approval of learned men, but on account of the praises bestowed upon them by painters and sculptors, for Raffaele, Michael Angelo, Giulio Romano, and Polidoro, discovered in the minute labours of the little gem, some of the grandest and most important principles of their art.”

From Italy, the revived taste for gems extended to other countries of Europe; hence we find that wealthy amateurs who visited Rome in the centuries subsequent to the revival of Art did not neglect the opportunity of securing valuable examples of the glyptic art; it was this taste which led to the formation of the Praun Collection, and those of the Earl of Arundel, and Earl of Besborough, now united together in the Marlborough Cabinet. With these may be cited also the splendid collection of the Duke of Devonshire and some others of less importance.

The early history of gem engraving is hid in the shade of antiquity; and there is no record whence it derived its origin: certain it is that the art was practised by the Egyptians and Assyrians at a very early period. It is probable that gem engraving owed its origin to the seal, as I have stated on a former occasion that rings owed their origin to the facility and security which they afforded of carrying about the seal.

In the large assemblage of antique gems now displayed, there are remarkable examples of every period;—the Egyptian scarab with its hard stiff design;—the Assyrian and Babylonian cylinders;—the Phœnicio-Babylonian

seals ;—the early Greek and Etruscan Scarabæi ;—the later but still archaic Greek signet—the gems of the finest period of Greece and Rome ;—and again the rude specimens of the declining period of Rome ;—then Sassanian and Gnostic intagli, and a few examples of Byzantine art ; some also of the mediæval period, and many important ones of the renaissance.

Mr. King says,¹ that without any dispute, the Egyptian Scarabs are the earliest monuments of glyptic art in existence. These Beetle-stones were of religious import with the Egyptians, because the beetle was considered to be the symbol of the sun from the fact of its laying its eggs, and then rolling them up in a ball. Egyptian gems are extremely rude, and only attempt the representation of Hieroglyphics, till the time of the Ptolemies, which presents some splendid examples of Græco-Egyptian Art. Unfortunately one of the finest gems of this period, a brown Sard, formerly in the Herz Collection, has gone to enrich a foreign collection. (Figured in King's Gems, p. 115.)

Mr. King says, with truth, that it is impossible to distinguish gems of the archaic period of Greek Art from those of the Etruscan. There is however this peculiar feature, that there is no middle class of work between the rude design, almost entirely executed with the drill, and the engravings of the nicest finish. The former offer caricatures of men and animals ; the latter almost always give subjects from the Greek Mythology. And it appears probable that whilst the Etruscans supplied the Athenians with every kind of ornamental article in bronze, Greece furnished the best gem engravers, and the engravings on many Etruscan Scarabæi are evidently of Greek work. The Etruscan gems may be divided into four periods : 1, The Archaic ; 2, The Etruscan proper ; 3, The Hellenic, in which the influence of the Greek School was introduced by Demaratus into Italy ; and 4, The Decadence. Nothing shows more clearly the affinity of Etruria to Egypt than the Scarabæi. Those of Egypt are generally fair representations of the beetle ; whereas the Etruscan are exaggerated in height. These were extensively worn in necklaces and rings, and other ornaments. Etruscan Camei are of the very highest rarity, unless we consider the Scarabs as Camei. My friend, Sig. A. Castellani, has brought from Rome a necklace, a copy of an Etruscan original, and set with genuine Scarabæi. It is exhibited by his kind permission on the present occasion.

With the Greeks, signets were of such importance that Solon, with a view to prevent their being forged, passed a law that no engraver was to keep the impression of a gem which he had cut. It is uncertain when gems were first worn in Greece. Heineccius, quoting Pausanias in reference to the ring of Polycrates, is of opinion that intagli were not mounted prior to the sixty-second Olympiad (c. B.C. 532) ; but it seems to be doubtful whether the emerald with which it was set, was engraved or not, for Theodorus the Samian is simply recorded to have chased the ring. No gems of the Phidian period are positively known to exist, but Müller thinks that occasionally gems may be found with a composition and treatment of form which correspond with the Phidian Sculptures. The Grecian Sovereigns appear to have had their "engravers in ordinary," for Pyrgoteles² was appointed by Alexander, alone to execute his portraits in gems,

¹ King's Antique Gems, p. 113.

² A remarkable production of this artist may be cited in the Devonshire

Collection, a red sard—"The Diomedes, Master of the Palladium."

just as Apelles and Lysippus, in marble. With his age begins the series of camei, the earliest known being the Odescalchi sardonyx of Ptolemy and Berenice, evidently a contemporary work (King's *Antique Gems*, p. 193) (c. B.C. 247). In the Devonshire collection is a fragment by Apollonides, which was sold to the Duke by Stosch for 1000 guineas. (Lippert, ii. 1032; Winck. Cat. 546). Its value consists in the fact that his name is mentioned by Pliny.

The Assyrian and Persian cylinders from their peculiar form appear to have been worn by a string tied to the wrist. They occur of various size, and are sometimes found mounted as rings, but these are mostly of the Egyptian period. The subjects they generally represent are sacrifices, or combats between a man and a monstrous beast, probably typical of the contest of good and evil principles—the fundamental doctrine of the Persian religion. In the museum at Alnwick Castle a cylinder is preserved, as I am informed, which bears the name of Osirtesen I., 1740, B.C., and thus may shew their use with the Egyptians to have been earlier than with the Babylonians. These Cylinders may be divided, according to Mr. Layard, into four classes. 1. The Early Assyrian, which are generally of serpentine, and correspond in subject and in style with the most ancient bas-reliefs of Nimroud. 2. The Lower Assyrian, of the time of Shalmaneser and his successors, and occur of various stones. That of Sennacherib, now preserved in the British Museum, is of Amazon stone, the intaglio being of the most minute description. Of this class the usual subjects are the various gods and their worshippers. 3. The pure Babylonian, which are much more common than the two other classes. They bear sacred figures, and have legends in the Babylonian cuneiform character, containing the name of the owner and his patron god. 4. The latest of all, the Persian, with legends in the Achæmenian cuneiform. Of this class is the signet of Darius, in green calcedony, now in the British Museum. (King's *Antique Gems*, pp. 125, 129.) Cylinders went out of use on the Macedonian Conquest. In Sicily and in Magna Græciâ gem engraving, like the cognate art of die sinking—in fact the art in the colonies even surpassed the productions of the mother country—attained the highest perfection; and most of the finest gems in our collections show, by the identity of their style, that they proceed from the same hand that cut the coin dies for the mintage of the same cities. The Romans appear to have learnt the art of gem engraving from the Etruscans. The earliest signets were cut upon the metal itself; then gems were introduced, and seem to have been mounted both in gold, in silver, and in iron. I should observe, that in Rome the use of the gold ring was restricted to certain privileged classes, and was made the subject of very stringent laws. The early Roman intagli are deeper cut than those of Greek and Imperial workmanship. It was under Augustus that gem engraving attained its highest perfection, and more especially in the department of portraits. Under the patronage of Mæcenas flourished Dioscorides, Solon, Aulus, Gnaeus, of Greece, attracted to the metropolis of the world, most probably, as offering the most promising field for their genius. This is also eminently the age of camei, whether portraits, groups, or single figures; and to the time of Severus inclusive it may be said that the best works of the Roman school are cameo portraits of the emperors and their relations.³

The devices engraved on the smaller gems, which were set in rings, com-

³ King on *Gems*, p. xlii.

prehend every possible subject. Sometimes they were arbitrary ; sometimes, again, they were engraved with figures of divinities, or with some mythological or palæstric representation ; or, again, with some fact or deed connected with the personal or ancestral history of the wearer. Thus Mæcenas wore a frog engraved on his ring ; Julius Cæsar had a Venus Victrix, claiming to be descended from the goddess ; this device was adopted by his partisans. Mr. Rhodes informs me that there are in the Praun Collection above twenty gems with this subject. Sylla's ring bore the surrender of Jugurtha ; Pompey's had three trophies, in reference to his victories in Europe, Asia, and Africa. Augustus at first sealed with a sphinx, then with the portrait of Alexander the Great, and lastly with his own, the work of Dioscorides. (Ancient Gems, p. 318.)

Others wore the portraits of their ancestors or friends. Publius Lentulus used that of his grandfather. Cornelius Scipio Africanus, younger son of the great Africanus, wore the portrait of his father. He was the degenerate son of an illustrious sire ; and on one occasion the people gave expression of their disgust by depriving him of his ring, saying that he was unworthy to wear the portrait of so great a man. I may observe that the signet of Lucius Cornelius Scipio Barbatus is believed to be now in the possession of the Earl of Beverley.

Some privileged Romans were allowed to use the portrait of the Emperor ; but this favor was occasionally attended with inconvenience.

Any one who has resided at Rome knows how, after every shower of rain, or whenever a piece of ground has been dug over, fresh ring-gems are constantly brought to light : the fashion of wearing ornaments of this class was often carried by the Romans to an extravagant excess ; Martial tells us, that a certain Charinus wore no less than sixty rings, and, what is still more wonderful, he loved to sleep in them. Seneca observes that in his time rings were worn upon every joint.

In the fifth century Roman gem engraving entirely vanished ; its last traces fading away in the profusion of ill-cut and worse designed Abraxidian gems and Gnostic amulets.

It may not be irrelevant to the subject to mention, that vases were in use amongst the Romans, which may be regarded as huge camei, being entirely covered with subjects in relief, such as the famous agate *carchesium*, given by Charles the Simple to the Abbey of St. Denys ; it is now in the Bibliothèque Impériale. (King's Gems, p. 193.) Mr. Webb exhibits on the present occasion two vases of that date, but without subjects in relief. It should be remembered that at the Renaissance these vases were extensively made of crystal, and fine specimens are preserved in the Uffizi at Florence.

Whilst the art of gem engraving was declining at Rome, it had taken refuge under the protection of the young and vigorous monarchy of Persia, where, together with the revival of the Achæmenian dynasty and religion in the third century, its productions had come again into as general request as during the ages preceding the Macedonian Conquest, which have left us such stores of cylinders and Assyrian seals. During the four centuries of the revived Persian empire, abundant memorials of their sovereigns and their religion have been left to us on gems, rudely engraved, but still far less so than the contemporary monuments of effete western civilisation. Barbarous as is the style of most of these intagli, says Mr. King, and coarsely as the lines are sunk into the stones, there is a force and individuality of expression about many of them, which display the engraver's

appreciation of the true principles of his art. This class continued down to the Mahomedan Conquest in the seventh century, and then suddenly came to an end with the dynasty.⁴ Their place is taken by the only forms permitted by the religion of their conquerors—elegant Cufic inscriptions, arranged in cyphers, wrought in a curt and precise manner upon the choicest stones.

The Byzantines continued to practise the art of gem cutting, with indifferent success, for some ages, but at the end of the eleventh century it had completely declined even at Constantinople. Some few gems of the middle ages have been spared to us, but their execution is of the rudest form. The signets—which were as much required as ever—were either seals of metal, or else antique intagli set in rings, having their subjects interpreted in a religious sense, and legends added around the bezel to set forth this novel interpretation. Thus the monks of Durham used a Jupiter Tonans for the Caput Sancti Oswaldi. Pepin sealed with an Indian Bacchus, and Charlemagne with a Serapis. Numerous antique gems appear on mediæval shrines and other objects: and in the *Archæologia*, vol. xxx., p 449, there is given, from Harl. MS. 80, a very curious list of gems which from their subjects were held to possess peculiar talismanic properties.

The glyptic art reappeared in Italy in the fifteenth century, but, according to Vasari, it was not until the reigns of Popes Martin V., 1447, and Paul II., 1464, that its productions were of any merit. In the space, however, of a single lifetime, it attained to its second maturity, rivalling its ancient parent in beauty and skill: Lorenzo dei Medici and his son Pietro were both passionate admirers of ancient gems, and formed those collections which now constitute one of the chief attractions in the Uffizi at Florence. To his capital he invited the best artists of the day; here he established, as we have already seen, a school for gem engraving; and in this school was nurtured Giovanni, surnamed delle Carniole, who, says Labarte, must be considered as the first restorer of glyptics; he had soon a rival in the Milanese Domenico, who received the name of *De' Camei*.

The sixteenth century is the most flourishing epoch of the art. Among many engravers who rendered it illustrious Giovanni Bernardi del Castel-Bolognese, Valerio Vicentino, Nazaro of Verona, Cesati, Caraglio of Verona, and Anichini of Ferrara, may be named as the most celebrated. Matteo del Nassaro accompanied Cellini to France in the suite of Francis I., and carried into that country a taste for gem engraving. (King, p. 263.)

Valerio Belli, Il Vicentino, to whom portraits of Queen Elizabeth are often ascribed, died in 1546, and could not, therefore, have executed them. He was celebrated for his large intagli on crystal. The wars of the seventeenth century were by no means favourable to the cultivation of gem engraving; but the eighteenth brought with it a great improvement in both the branches of gem engraving, and more particularly in the works in intaglio. The great difference to be remarked between the style of the artists of this time, and the best works of the cinque-cento is this—the latter did not servilely copy the antique, but borrowed its subjects, and treated them in its own peculiar manner, and that with a spirit and liveliness that brought forth really original works, bearing the stamp of their era upon themselves; and hence valuable historically as monuments of a particular period of Art.

⁴ Of this class, I may refer to the Amethyst head of Sapor I. set in the comb of the Devonshire *parure*. See the descriptive catalogue by Mr. C. F. Han-

cock, p. 5; King's Gems, p. 143. It proves, however, to be the head of Bahram IV., A.D. 390.

But the engravers of the last century totally disclaimed all originality, contenting themselves for the most part with making repeated copies of certain famous gems, and placing their highest ambition in the ability to pass off their own work upon unsuspecting amateurs as some recent discovery of undoubted antiquity. Almost the only one to be exempted from this charge, Mr. King observes, is the chief of the list, John Picbler, to whom may be added in some instances Natter and Rega; although the two latter did engrave and pass off many gems as antiques, which still rank as such, in many a noble cabinet. This may truly be styled the age of forgeries of all kinds and degrees; the adding false names to genuine antiques, the retouching the ruder gems of ancient engravers, the making pastes to such perfection that when prepared as doublets they may deceive the most experienced eye. It is this period that has thrown so much uncertainty into the study of gems, and has rendered the decision as to the genuineness of a fine intaglio, if judged of by the work alone, irrespective of mineralogical considerations, one of the most difficult tasks for the archæologist, however much attention he may have given to this particular subject. Sirletti, Costanzi, Ant. Picbler, and a host of others, little inferior to them as copyists of the antique manner, all pursued this most lucrative trade, and have left behind them an infinite number of such fabrications to perplex future connoisseurs. It may be asserted with truth, that for every gem of any note, full a dozen copies are in circulation, and often so close is the imitation as to cast a doubt upon the original itself. The larger intagli, especially the Imperial portraits, have been the most exposed to these fraudulent reproductions. This abundance of counterfeits, and the discredit brought upon the critical knowledge of collectors by their admission into some of the choicest cabinets formed during this period, may be assigned as the chief causes of the sudden decline of the taste for gems during the present century.

Of the few English gem engravers who attained any celebrity may be named Brown, Wray, Marchant, and Burch. They worked in intaglio, and their gems, though fine and correctly drawn, are nevertheless much inferior to those of the contemporary Italian school, the best of whom, Pistrucci, survived till the last few years. With him and Girometti at Rome, the art may be said to have expired, as far as regards the execution of works displaying equal genius and commanding similar prices with the chefs d'œuvre of painting and sculpture. (King's *Antique Gems*, pp. xlvii. xlviii.)

But a young and highly-gifted artist has arisen, who is turning his attention to gem engraving in cameo. Hitherto success has attended his efforts, and I may be permitted to bear a tribute to the merits of my friend Signor Luigi Saulini, by expressing a hope that his name may hereafter be associated with the perfection of gem engraving in the nineteenth century.

It is impossible to descant upon any individual gem in the exhibition now exhibited. I will only observe that it is as remarkable for the stones as for the subjects represented. The Romans possessed the art of engraving every stone except the diamond. This they set uncut, as a ring in my own collection will prove. But in the sixteenth century Giacomo Trezzi succeeded in engraving the arms of Charles V. on a diamond, and through the kindness of Messrs. Hunt and Roskell, we have been enabled to produce two engraved diamonds in this exhibition.

You will, I hope, kindly bear with me, whilst I take a retrospective glance at one particular class.

They are the gems which present miniature copies of celebrated statues, which have long been lost or destroyed; as for example, the *Apoxyomenos* of *Callierates*, which was pronounced to be the model of statuary in bronze, is allowed by archæologists to have been the original of the intaglio of an Athlete using the strigil in the Marlborough Collection. The *Apollo*, holding the fore-feet of a stag (in the Praun Collection), is supposed by Mr. King to be a copy of the bronze group by the early sculptor *Canachus*, which was accounted the chief ornament in the *Didymæon* at Athens. In the same collection there is an intaglio in red jasper, on which is a copy of the *Tyche*, or female genius of Antioch, by *Eutyches*; there are also several copies of statues, or parts of statues, still in existence. And the most interesting class of gems are those inscribed with artists' names, of which there are numerous examples in the collection now brought together, for instance, in the Marlborough Collection, the *Cupid and Psyche* of *Tryphon*, the *Minerva* of *Eutyches*, the *Hercules* of *Admon*, the *Faun* of *Nicomachus*, and the *Diomedé* and *Ulysses* of *Felix* the freedman of *Calpurnius Severus*.

In the Devonshire Collection there is the *Diomedé* of *Dioscorides*, the fragment of a *Cow* by *Apollonides*, the *Victory*, and *Meleager* and *Atalanta*, by *Sostratus*, the *Hercules* of *Anteros*, and others. In the Collection of Mr. Rhodes, the *Mæcenás* of *Apollonius*, the *Melpomene* of *Mycon*, the *Faun* of *Koinos*, the *Ceres* of *Aulus*, &c.

In conclusion, it is my agreeable duty to acknowledge with hearty thanks the kind assistance I have experienced from my friend Mr. Rhodes in preparing the notices of glyptic art. Mr. King's valuable book has also been constantly a source of valuable information, of which I have gratefully availed myself, in endeavouring to bring before you an outline of the subject which that accomplished antiquary has placed before us in so attractive an aspect.

Lord TALBOT, in proposing a vote of special acknowledgment to the Duke of Marlborough and other distinguished exhibitors, expressed his high sense of the favor and generous confidence shown towards the Institute by the possessors of the treasures entrusted now to the Society. The collection, more especially, preserved at Blenheim Palace, and which the Duke of Marlborough might justly regard as one of the most precious possessions of his stately inheritance, must be viewed with singular interest, as a monument of the taste and discernment of one of the most eminent early patrons of Art in our country, the great Earl of Arundel. The cordial thanks of the Society were also due to Mr. Waterton, for a discourse, in which he had very ably initiated his audience into the mysteries of Glyptic Art.

Antiquities and Works of Art Exhibited.

We regret that it is impracticable to offer any suitable record of the unique assemblage of intagli, camei, and precious productions of art of all periods, so liberally contributed in aid of the special purpose proposed by the Institute. The exhibition, which had been opened to the members and their friends on June 5th, was prolonged until the 12th, and upwards of 5000 visitors availed themselves of the opportunity of examining the choice works of ancient and mediæval Art, of which only a small portion had ever before been submitted to public inspection. On the evening of June 8th, H.R.H. the late lamented PRINCE CONSORT, the Patron of the Institute, with Prince Louis of Hesse, and attended by Lieut.-Col. the Hon. D. de

Ros, honored the Society with a visit. The Prince, with gracious consideration, was pleased to signify his desire that the collections of gems in possession of the QUEEN at Windsor Castle should be entrusted to the Institute for exhibition. Through this unexpected favor on the part of Her Majesty, at the instance of the Prince, a most valuable accession of gems was added to the series, consisting of about 300 specimens, including amongst numerous antiques, the very large cameo supposed to be a portrait of the younger Constantine; also costly mediæval jewels and royal relics of great interest; a signet ring set with a portrait of Louis XII., on ruby; the exquisite signet ring of Charles I., possibly by Simon; the ring of Charles II. when Prince of Wales; cameo portraits of Henry VIII., Edward VI.; Philip II., probably by Jacopo da Trezzo; Queen Elizabeth; Mary, Queen of Scots; Lady Jane Grey; and other glyptic rarities of inestimable worth. Of this Royal Collection comprising, with objects of interest of the more ancient possessions of the crown, the collection acquired by George III., a description has been prepared by the talented author of the recent work on Antique Gems, the Rev. C. W. King, and it will be given hereafter.

We have also been indebted to the kindness of Mr. King for descriptive notices of the Marlborough cabinet, the most striking feature doubtless of the exhibition which had been originated through the generous encouragement of the noble possessor of that priceless collection. The account of the Arundel and Besborough gems will be given subsequently in this Journal.

Scarcely inferior in value and importance was the large collection contributed by the DUKE OF DEVONSHIRE. His Grace most kindly sent not only the miscellaneous assemblage of gems, upwards of 400 in number, which had recently been deposited in the Kensington Museum, but also the sumptuous *parure* prepared by the late Duke's direction in 1855, to be worn by the Countess of Granville at the coronation of the Emperor of Russia, Alexander II., when the Earl Granville was present as ambassador extraordinary. Of this collection and of the *parure* an account will be found in Mr. King's *Antique Gems*, pp. 246, 482. The latter, consisting of seven ornaments, a comb, bandeau, stomacher, necklace, diadem, coronet, and a bracelet, in which eighty-eight gems, most beautiful in material and valuable in subject, were combined in enameled settings enriched with brilliants, has also been described by Mr. Hancock, to whom the execution of the work was entrusted.⁴ Amongst the fine gems selected for this unique personal decoration may specially be noticed the famous amethyst, with the portrait intaglio, which had been attributed to Shapur I., of the race of the Sassanides, A.D. 241—272. The inscription, however, in Pehlevi characters, has now been accurately read by Mr. Thomas, and, through his obliging information, we are enabled to state that the gem portrays Bahram IV., son of Shapur II., and here designated King of Kerman. This signet must therefore have been in use during Bahram's local kingship of Kerman, before he succeeded to the throne of Persia, in A.D. 390. Mr. King notices it as the finest relic in existence of later Persian Art. Of greater antiquity and a higher class of Art are the celebrated Diomedes, Master of the Palladium, a large red sard, with the

⁴ Illustrated and Descriptive Catalogue of the celebrated Devonshire Gems, &c., arranged and mounted as a *Parure* of

Jewels, by C. F. Hancock. 4to., Westminster, 1857.

signature of Dioscourides ; this gem was purchased for 1000*l.* ; a superb emerald, Medusa's head in high relief, probably Roman work ; a most precious intaglio on ruby, Venus and Cupid ; a cameo, on onyx, considered by Mr. King to be one of the most beautiful antique camei in existence ; the subject is Victory in her car ; also a cameo, supposed to portray Tiberius and Drusus, and a remarkable portrait of Tiberius, having around the border an Arabic inscription with the name of a Mameluke prince of Cairo, about A.D. 1496. There are also, in the necklace, a most interesting full-face portrait of Edward VI., on sardonyx, with the same portrait on the reverse in intaglio ; and the celebrated cameo of Elizabeth, set in an enameled locket, containing two faded miniatures, by Hilliard, of the Queen and the Earl of Leicester. The cameo may probably be the work of Coldoré, who is known to have executed portraits of Elizabeth, but it is ascribed to Valerio Belli, who died in 1546, twelve years before her accession, and who never was in England. There is also a cameo of the same Queen, by Coldoré. In the case of gems, lately exhibited at Kensington, are many of singular excellence. Here is the fragment of an intaglio, with the signature APOLLONIDES ; it represents a cow laying down ; this was sold by Stosch to the Duke of Devonshire, who formed the collection, for 1000 guineas. The fame of Apollonides is mentioned by Pliny. Several other precious glyptic relics are noticed by Mr. King, and some of these are familiar to us through the charming etchings by Worlidge, or the rarer plates by Gosmond. Here, also, may be noticed a very large and massive gold medallion of Henry VIII., traditionally supposed to have been given by the king to Sir William Cavendish, treasurer of his chamber, and much in royal favor ; we are not aware, however, that this tradition rests on any authority. It is figured in Perry's English Medals, pl. 11 : the weight is 7 oz. 15 dwts. There is a charming oval crystal, diam. about 4 inches, signed by Giovanni del Castel Bolognese ; a lion hunt : this intaglio is designated by Mr. King a masterpiece of the period. The medallion of Hercules and Antæus, by Cellini, a gold chasing *applique* on an oval field of lapis-lazuli, is one of the most precious relics of Art in the collection ; of the process of execution Cellini gives details in his *Orifeceria*. Of certain objects interesting in connection with our own country, may be noticed a characteristic cameo portrait of Inigo Jones, and a bust of Oliver Cromwell, evidently contemporary, and in the style, as Mr. King observes, of the famous Simon, but it is not stated that he ever worked in gems. A remarkable mediæval cameo, of talismanic nature (*virtuosus*), may deserve mention ; it bears, amongst certain curious devices, the mysterious charm against epilepsy—ANANISAPTA DEI EMANVEL, and a large Tau. Of the greater portion of this remarkable collection a catalogue was compiled by Laurent Natter, in 1761, in which 385 gems are described. The MS., formerly in Lord Besborough's library at Roehampton, is now in the possession of Mr. Slade, by whose kindness it was sent for examination, and also a valuable volume of etchings by Gosmond, of the most remarkable gems. It does not appear that this catalogue, which is written in French (as is also Natter's catalogue of the Besborough Collection, privately printed, 1761) was ever printed.

The origin of the Devonshire Cabinet is doubtless to be assigned to William, second Duke of Devonshire, who succeeded in 1707 ; he formed a considerable collection of coins, and purchased that which had been acquired at Smyrna by Mr. Sherard, consul at that place. The fact that his medals were "reposit" in his Grace's cabinet appears in Chishull's

correspondence in 1723 ; Nichols' Lit. Anecd., vol. i. p. 282. The Duke employed a French artist, named Gosmond, to engrave a selection of the gems, and the work commenced, according to Dibdin, *Ædes Alth.* vol. i. p. 166, about 1724. The engraver absconded, and carried off the plates with him, so that impressions are rare. Dibdin even asserts that four sets only exist:—Lord Spencer's, containing 99 plates, of which he gives a list; the Duke of Devonshire's, which his Grace kindly brought on this occasion; Mr. Cracherode's, now in the British Museum, 101 plates; and Lord Besborough's, 80 plates: this last mentioned copy is now in Mr. Slade's possession, having been purchased, as above mentioned, at the sale of the Roehampton Library. There are, however, other copies; one is in Mr. Holford's Library.

Mr. King, it must be observed, attributes the formation of the Devonshire Collection to the third Duke, by whom it may doubtless have been augmented, and also by the fourth Duke, who succeeded in 1755, and of whose "*fameuse collection*" Natter's catalogue was *dressée* in 1761.

By the Rev. GREGORY RHODES.—The Praun and Mertens-Schaafhausen Collection, the most important probably ever formed by a private person. Madame Mertens-Schaafhausen, of Bonn, was already in possession of about 100 antique gems, when she purchased, in 1839, the entire Praun collection, consisting of above 1000 engraved stones, and formed during the second half of the sixteenth century, by Paulus von Praun, a patrician of Nuremberg, who died at Bologna in 1616, having passed the greater part of his life in Italy. His cabinet of gems, left as an heir-loom, had been preserved intact until the time of its acquisition by Madame Mertens. She separated from it the cinque-cento works, and continued to enrich the series with fresh acquisitions made in Germany, France, and Italy. It consisted, at her death, of 1876 stones and pastes. In 1859 this rich cabinet was purchased by Mr. Rhodes, and added to his already important series, amongst which are numbered some of the finest intagli from the Herz Collection, the Mæcnas, on jacinth, the Discobolus, &c., and, from another source, the Triumph of Silenus, perhaps the most perfect antique composition known. The following being inscribed with the artists' names may be especially noted: the bust of Mæcnas, on jacinth, signed with the name of Apollonius; a satyr and sleeping nymph, by Aspasia; head of Ceres, and a head of Lucius Cæsar, by Aulus; a panther, by Pharnaces; a Muse, by Mycon; and a faun, by Koinos. The Mertens Collection, little known here until the recent publication of Mr. King's learned work, had been long appreciated by foreign archæologists. Count Caylus, and Raspe, in the last century, and, in the present century, Professors Overbeck, Ulrichs, Gerhard, Panofka, and others, have described the admirable relics of Art in this, the earliest probably of European cabinets. See also Mr. King's *Antique Gems*, p. liii, where 74 scarabæi, Greek and Roman gems from the Mertens Collection are figured, and 18 Greek and Roman intagli from the Rhodes Collection.

By the DUKE OF HAMILTON, K.G.—Collection of antique camei and intagli, with some of fine cinque-cento art.—An oval Oriental onyx, of three layers, a specimen of great excellence and unusual dimensions.—A pectoral cross of crystal, found in the tomb of Joanna, daughter of Henry II., King of England; she married William II., King of Sicily in 1176. The monument was broken open during a fire in the cathedral of Monreale.—A rich pendant jewel displaying the initials of James I., and enriched with

precious stones and enamel. It encloses an exquisite contemporary miniature of that king.—Two beautiful Stuart relics, a miniature of the Old Chevalier, and an enameled watch, on the case of which is another portrait of that Prince, with one of Clementina, his wife; and within the case are enamels of Prince Charles Edward and his sister.

By Mr. EDMUND WATERTON, F.S.A.—A large series of gems, set in finger-rings, a select portion of the most valuable collection composing his *Dactylotheca*. The settings are almost wholly original, including specimens of all periods, Etruscan, Egyptian, Greek, Roman, &c., with numerous choice relics of mediæval jewelry, forming a display scarcely less remarkable as an exemplification of glyptic art at all periods, than on account of the historical interest associated with many objects in Mr. Waterton's tasteful collection.—A rich jewel of the Roman Order of Christ, instituted in the year 1318.

By Mr. A. BERESFORD HOPE.—A collection of fine cameos, chiefly cinque-cento, formerly in possession of the late Lady Beresford.—Several gems of great beauty, from the collection of the late Henry Philip Hope, Esq.—A superb Oriental ruby, the head of Jupiter Serapis, in cameo, set with brilliants; a ring, set with a radiated head of Apollo, full face, on iolite, or diacroite; another ring, set with a head of Ariadne, on chrysoprase; a cinque-cento cameo, on jacinth, representing Cupid; at the back is inscribed—GREG. XIII.—; this ring is said to have been in the possession of Pius VII.—Amongst other precious gems may be mentioned a grand cameo on Mexican opal, the Sun in splendour.

By Mrs. THATCHER.—Ariadne, an intaglio, on sapphire; this gem was purchased at the sale of the Duke of Sussex's Collection.

By Mrs. STACKHOUSE ACTON.—A small cabinet of choice camei and intagli, Greek, Roman, and cinque-cento; some of them mounted and arranged to be worn as personal ornaments. They were collected by Mr. C. Price, and descended to his nephew, the late Mr. Richard Price, who was M. P. for the Radnorshire boroughs, and by whom they were presented to the present possessor.

By Messrs. HUNT and ROSKELL.—A number of gems of great interest and beauty, amongst which were an exquisite cameo, in sardonyx, of St. Veronica, with the head of Our Lord in relief, the *sudarium* being in a light-coloured stratum; an intaglio, on onyx, representing the sacred bull, with a legend in the old Sanskrit character—Priti Deva—Lord of the Earth. The most remarkable glyptic rarities, however, were two engraved diamonds, formerly in possession of the Duke of Sussex. The question whether the true diamond had ever been engraved has been disputed; a fine example, however, attracted much attention amongst the gems from Windsor Castle, exhibited by the gracious permission of Her Majesty. This is the signet of Charles II., when Prince of Wales, with the plume and initials cut deeply upon a table diamond of fine lustre. Mr. King mentions also diamonds engraved by the Milanese artists, Giacomo da Trezzo, and Birago, and by Costanzi, of Rome. Ancient Gems, pp. 266, 269. The fact is indeed recorded, as regards the two skilful *maestri* first named; Paolo Morigia, of Milan, in his valuable treatise, *La Nobiltà di Milano*, a rare volume, of which a copy was kindly entrusted to us by His Excellency the Marquis d'Azeglio, states that Trezzo discovered the art, and engraved the arms of Charles V. on a diamond. Birago, his pupil, engraved on a diamond the portrait of Charles, Prince of Spain.

By Mr. OCTAVIUS MORGAN, M.P., F.S.A.—Collection of gems—Roman, Persian, Sassanian and Cufic. Also some cinque-cento examples, and a very interesting collection of antique pastes, amongst which are many of great beauty and exquisite in color.

By Mr. BALE.—Thirty-six very choice gems, including Etruscan scarabæi, on one of which is represented Cadmus at the well; Homer; Virgil; Priam; Mars crowned by Victory; a tragic mask with the signature of Diodorus in Greek characters, intaglio, a splendid gem on dark brown sard; Silenus playing on the lyre before an altar, sard, figured in the Uzielli Catalogue, No. 743; Young Nero, or possibly Augustus, on lapis lazuli, formerly in Dr. Nott's Collection, from which also some of the other interesting intagli contributed by Mr. Bale were acquired.

By Mr. HENDERSON, F.S.A.—A collection of rings set with antique and mediæval gems; two camei on shell; a coral ring, with other objects formed of precious stones, and two agate cups.—A small majolica plate, inscribed on the reverse with the date 1538, and painted with the same subject which appears on the remarkable cinque-cento intaglio presented to Queen Elizabeth by Archbishop Parker, (described *infra*) namely, Vulcan at his forge, with Venus and Cupid standing near him.

By Mr. CONINGHAM.—A cameo of a female bust, on sardonyx of three strata; it was found in excavations on the plain of Arbela, the scene of the fatal conflict between Darius and Alexander the Great.

By Mr. T. M. WHITEHEAD.—Cinque-cento cameo on sapphire, in an enameled mounting of the period, and supposed to be a portrait of Henry III., King of France, or, more probably, of the Earl of Leicester. Of oval form, said to be the largest engraved sapphire known.

By Mrs. T. L. BARWICK BAKER.—A pendant ornament presented to Queen Elizabeth by Matthew Parker, Archbishop of Canterbury. It is a large oval intaglio on agate, representing Vulcan seated at his anvil, and forging armour; Venus and Cupid stand near him. This curious gem has been preserved in a round ivory box, an exquisite specimen of turning, and in this doubtless the gift was presented; it is accompanied by a writing on parchment, setting forth the nature and physical virtues of the agate; upon this parchment also, curiously contrived so as to fold up within the box, there is a miniature of the Queen, and a figure of St. George, with the following inscription,—

+ REGNI αἰος ELIZABETHA GERIT. MATTHEVS ACHATEN
CANTVAR. EI DONAT FIDVS DVM VIVET ACHATES.

This relic is described in the Catalogue of the Museum at the Gloucester Meeting of the Institute, p. 28. The subject appears to have been much in favor in the cinque-cento period, and is sometimes described as Vulcan forging armour for Achilles at the request of Venus. It occurs on the majolica plate, above described, exhibited by Mr. Henderson, and on a beautiful glass paste intaglio in Mr. Morgan's Collection.

By Professor MASKELYNE.—An intaglio portrait of Sir Isaac Newton, set in a ring which was presented to the late Dr. Maske'lyne, Astronomer Royal, by Dr. Shepherd, of Cambridge, a contemporary of Newton.

By Mr. BLORE, F.S.A.—A cameo, of late mediæval work, found amongst the ruins of Mattersea Abbey, Notts. It may be of the kind on opaque line calcedony, called cachalong, but possibly on shell.—Also a cameo,

of modern Roman work, a *quadriga*, after Gibson's celebrated frieze; this specimen on shell was selected by that sculptor.

By Mr. H. MUNSTER.—A Roman cameo on shell, representing Apollo. Presented by Pius VII. to the Princess Borghese.

By Mrs. WALCOTT.—Cameo of the head of Cleopatra, on onyx; formerly in possession of Jerome Bonaparte.

By Mr. STUART, Aldenham Abbey.—Large cameo, the parting of Hector and Andromache; onyx; it is considered to be the masterpiece of Girometti, and was executed early in the present century.

By Mrs. HARVEY LEWIS.—Intaglio head of Juno; a beautiful work by Rega of Naples, who flourished at the end of the last century.

By the Rev. JAMES BECK.—An Assyrian gem, a personal signet, with a private record on the other side in cuneiform character.

By Mons. EDOUARD FOULD.—An exquisite example of Oriental work, a cup of white jade, most graceful in form, the handle is sculptured in form of a goat's head. The name of Shahjehan, the Great Mogul, 1627—1658, is engraved on this beautiful object.

By Mr. GARRARD.—A delicately engraved disc of jade, intended, as supposed, for the back of a mirror-case. Chinese work.

By Mr. WEBB.—A remarkable vase of sardonyx, a specimen of singular beauty, and an *ampulla* of the same costly material, which was formerly in the Cathedral of Sens, whence it was taken in the Revolution. The mounting, of silver gilt, is of twelfth century workmanship.

By the Right Hon. Sir DAVID DUNDAS, Bart.—A superb copy of Worlidge's Gems, printed on satin, 2 vols., 4to. In Edward's Catalogue, 1796, such a copy occurs, priced 50*l*. This series of plates has always been much esteemed, especially on the continent: it is entitled,—A select collection of drawings from curious antique gems, most of them in the possession of the nobility and gentry of this kingdom; etched after the manner of Rembrandt by T. Worlidge, painter, 1768. It consists of 180 etchings. A second edition was published after 1780.

By Mr. FELIX SLADE.—A valuable collection of artist's proofs and impressions, in various states and colors, of the plates by Bartolozzi, after Cipriani's drawings from the sumptuous illustrations of the Marlborough Gems, the "*Gemmarum antiquarum Delectus*," produced in 1781-90, by direction of the fourth Duke of Marlborough. Of this edition only 100 copies were printed, 2 vols., folio; a second edition appeared in 1845. Separate impressions, proofs before letters, and the like, have at all times been much sought for by collectors; the collection in Mr. Slade's library was formed, about 1824, by Mr. W. Esdaile, and it has been augmented considerably by its present tasteful possessor. A few of the original drawings accompany the engravings; amongst these may be mentioned Cipriani's fine drawing of the Hercules Bibax.—MS. Catalogue, by Laurent Natter, of the Devonshire Gems, 1761, and a Series of the rare etchings by Gosmond, representing the finest specimens in that cabinet; these volumes were purchased at the sale of Lord Besborough's library at Roehampton.

By Mr. HENRY GRAVES.—Portraits of Thomas Howard, Earl of Arundel, and Alethea, his Countess, etched by Hollar in 1639 and 1646, after Vandyke; also two views of Arundel House, in the Strand, etched by Hollar in 1646, after drawings by Adam Bierling. The portrait of the great patron of Art, by whom the Arundel Collection was originated, and the representation of the picturesque mansion in which his sculptures and

other precious possessions were for some time preserved, formed appropriate accessories to the exhibition.

By Mrs. GORDON CANNING, of Hartpur Court, Gloucester.—An exquisite pendant reliquary, most elaborately enameled and jeweled; consisting of a cylindrical portion of the arm-bone, probably of some saint, about two inches in length, mounted in a frame-work or *fregio* of gold, set with precious stones, and enriched with translucent enamels of the richest colours. Upon this cylinder is affixed a crucifix with figures of the B. Virgin and St. John, wholly enameled; and to the ends of the cylinder are attached gold chains, uniting in an arched ornament at top, set with brilliants and rubies, and having a ring for suspension. This admirable example of the processes employed in the *lavori di minuteria*, and of details of Art described by Cellini, has been more fully noticed in the Catalogue of the Museum, Gloucester Meeting of the Institute, p. 16. It has also been figured in 1801, *Gent. Mag.*, vol. lxxi., part I, p. 25, and it is there stated that it belonged to Catharine of Braganza, Queen of Charles II., from whom it came into the family of the Comptons, "and is now in the possession of a lady, the immediate descendant of that family." Sir William Compton, of Hartpur, married Catharine, d. of Thomas Bond, Esq., comptroller of the household to the Queen-mother, and in favour with Charles II. It is possible that this alliance may in some manner have led to the gift of so precious an object by the Queen to Lady Compton, or to some person of the family.

By Mr. ASHURST MAJENDIE.—The following series of ancient portraits on panel, from an old mansion in Essex—Louis de Male, Count of Flanders; Philip le Hardi, and his wife, Marguerite, daughter of Louis de Male; Jean Sans-peur, Duke of Burgundy; Marguerite, his wife; the Emperor Maximilian; Joanna of Aragon, wife of Philip le Bel; Philip II., King of Spain, and Albert, Archduke of Austria. The costume is interesting; several of these personages are represented with the Order of the Fleece.

Archæological Publications and Intelligence.

We are desirous to invite attention to the recent publication by Mr. W. Hayley Mason, at Chichester, of the long-expected volume containing the Architectural History of Chichester Cathedral, by Professor Willis: Boxgrove Priory, by the Rev. J. L. Petit; and Shoreham Collegiate Church, by Mr. Edmund Sharpe, with the collective Architectural history of those buildings, as indicated by their mouldings, by Mr. Sharpe. To the discourse on the Cathedral, delivered at the meeting of the Institute in Chichester in 1853, Professor Willis has added an introductory essay on the recent fall of the tower and spire. The volume, in 4to, with numerous diagrams and illustrations, may be obtained from Mr. Hayley Mason, or through any bookseller; price, to subscribers, 30s.

Professor Westwood announces (by subscription) a very important work illustrative of the Miniatures and Ornaments of Anglo-Saxon MSS., with a series of fifty-one plates, from fac-similes by himself. The intimate knowledge of early art, which the talented author has so remarkably shown in frequent communications to the Institute, and in his "*Palæographia Sacra*," must render this, the first chapter of a History of the Arts in this country, from the Roman occupation to the Conquest, an invaluable contribution to archæological literature. Subscribers' names to be forwarded to Professor Westwood, University Museum, Oxford.

Proceedings at Meetings of the Archaeological Institute.

July 5, 1861.

Lord TALBOT DE MALAHIDE, F.S.A., President, in the Chair.

Mr. C. SPRENGEL GREAVES, Q.C., read the following communication from Mr. Calvert, Consul-General at the Dardanelles, regarding the interesting question of the precise site of Troy :—

When Mr. Calvert was in England last year I had frequent discussions with him respecting the site of old Troy, and we both agreed that, if the fountains described by Homer as being one warm and the other cold could be discovered, this fact would fix the site. Mr. Calvert mentioned a large marsh in which he thought it possible that those springs might be discovered, and he promised to examine the spot when he returned to the Dardanelles. I have the pleasure to announce that the springs have been discovered by him. Having communicated to his brother, Mr. Frank Calvert, the favorable manner in which his memoir was received at our May meeting, and expressed a hope that the Consul would oblige us with a paper on the customs in the Troad, I have received the following answer :—

“My brother has shown me your last letter. We feel gratified to find that such interest is attached by the Members of the Institute to all that regards the Troad. I am sorry to say that my time has been so taken up since my return that I have not yet been able to fulfil my promise of writing a paper on those customs which have been handed down from remote antiquity in this part of the country ; but I trust that, ere long, I shall be able to satisfy you. In the meanwhile, you will be gratified to learn that we have made progress in discovering, if we have not actually discovered, the real site of old Troy. I believe that I had mentioned when I was in England that my brother began to have strong doubts respecting the site near Bounarbashi, which is generally admitted, and we had alway upheld, to be the true site. Since my return we have gone thoroughly into the question, and have become convinced that the theory of Professor Ulrich (translated from the German by Colquhoun) which places the site of Troy at Aktchiheni (my farm buildings) is nearly correct ; but we were not satisfied, as Ulrich was, that the two springs of the Scamander had completely disappeared, for we knew of the existence of two springs in the centre of a deep marsh in the immediate neighbourhood, and it was our intention to have explored them this summer. However, one day I heard by chance from my farm labourers that one of the springs was warm, and this determined me to visit them.

The Rev. Hugh Munro being here for the purpose of visiting the Troad, I asked him to accompany me, and, by dint of wading up to our knees in the mud, we got to the springs, and though we found one of them very cold, the other was unmistakeably comfortably warm; the difference between the temperature of the two being about 10° Reaum. They are abundant, sufficient almost to turn a water-mill, and do not diminish in hot weather. I have found an ancient site on a hill immediately above and close to the springs, which would answer well the description of Troy, as being built on a spur of Ida advancing in the plain. On the other hand, the hill on which my farm is situated, and another hill further to the westward, form together with the present supposed site, which would be in the centre, the letter E."

Mr. GREAVES proceeded to offer the following observations on this interesting subject:—

"Let us examine Homer's description. After narrating the commencement of the pursuit of Hector by Achilles under the walls of Troy, he says:—Then they came to two strong beautifully flowing fountains, where two springs of Scamander full of whirlpools gush forth; the one indeed runs with warm water, and around a smoke arises from it, as from a burning fire; but the other flows forth in summer like hail, or cold snow, or ice from water. There, near to the springs, are wide basins for washing clothes, beautiful and made of stone, where the wives of the Trojans and their beautiful daughters were wont to wash their splendid garments in the time of peace, before the sons of the Greeks came (Iliad, xxii. 147). I have rendered the word used by Homer—*κροννὸς*—"strong fountain," because that is its real import. It is said to be derived from *κρούω*, "to beat," and to denote a stream flowing with a noise (quasi *κρουσμῶ νάειν*, cum pulsa et sonitu fluere Damoa Lex). The word I have rendered "warm,"—*λιπρός*—is applied to water used for washing blood off the thigh of Eurypylos when wounded (Il. ii. 844). It is also applied to the human blood (Iliad, ii. 477). Now blood heat is $29\frac{1}{3}^{\circ}$ Reaumur, 98° Fahrenheit; and it may well be said to be "unmistakeably comfortably warm." As each degree of Reaumur is equal to $2\frac{1}{4}$ of Fahrenheit, the difference between the two springs according to Fahrenheit is $22\frac{1}{4}^{\circ}$, and if the warm spring be now blood heat, or 98° Fahr., the cold spring will be $75\frac{1}{2}^{\circ}$, or nearly so. The site described by Mr. Calvert appears to agree in every respect with Homer's site of Troy. It was built in the plain (Iliad, xx. 216,—*Ἐν πεδίῳ πεπóλιδτο*). A city built on a spur of Mount Ida running into the plain would obviously be surrounded on three sides by the plain, and might well be said to be built in the plain. It is clear also from many passages that it stood on high ground and overlooked the plain, and such would be the case with a city standing on such a spur as is described; and further, the walls, at one point at least, were close upon a marsh. In Odyss. xiv. 470, &c., Ulysses narrates an ambush in which he took part, and says that when they came to the city and the high wall, they lay down among reeds and in a marsh. This is at least a remarkable coincidence; and it is clear that, though the present marsh may be much greater than that existing whilst the city stood, there may have been a marsh in the same place then, and that marsh may have been fed by the two springs in question. Nothing is more likely than that the source of the stream from those springs may have been obstructed when the city was destroyed, and thus the marsh increased;

this may suggest also the reason why the springs have never been discovered before."

Signor CASTELLANI, of Rome, whose memoir on the Art of the Goldsmith in ancient times, read before the Institute of France, had been very favorably received by his learned audience, then delivered the following discourse on the same subject, illustrated by a rich series of examples, in part antique, with others produced in the *ateliers* of his father and his own, reproducing admirably the choicest production of Etruscan, Greek, and Roman artificers. This beautiful and instructive collection was brought for exhibition on the present occasion :—

"I have asked the favor of being permitted to lay before you, in a few words, the result of my researches on the subject of the Art of Jewelry as practised by the ancients, not only with reference to the forms which ornaments, serving as such brilliant additions to the female toilette, assumed at the periods referred to, but with reference also to the no less interesting processes of execution employed by the artists of those times. These processes are unhappily lost with many other secrets of a civilisation which was the mother of our own, a noble inheritance, of which barbarous ages have robbed us of the greater part.

"It must with humility be confessed, that we see at present rising, as if by enchantment, from the forgotten cemeteries of Etruria and of Greece, objects in gold, of a workmanship so perfect that not only all the refinements of our civilisation cannot imitate it, but cannot even explain theoretically the process of its execution. It appears that the Greeks and Etruscans had, so to speak, acquired a complete knowledge of all those practical arts in their highest degree of perfection, by the aid of which the most ancient people of the East wrought the precious metals. Once initiated into the modes of treating the raw material, and of subjecting it to all the caprices of their imagination, the artists of Etruria and of Greece had but to apply these processes to elegance and to the vast resources of the art, such as their own genius conceived. Thanks to the vivifying breath which animated and guided the intellect of that age in search of the beautiful, all the branches of this art felt their relationship to each other, and jewelry did not fall behind in the universal movement which tended to perfection. At a later period it could not sustain the high rank it had attained, and in the palmy days of Imperial Rome it began to decline rapidly. I have not seen a single work in gold dating from a well-determined Roman epoch, even including the most artistic periods, which can in any degree whatever be compared for elegance of form or skill of workmanship with the archaic productions of Greek or Etruscan art. Without doubt the Romans had traditionally preserved certain primitive forms belonging to their models, but to these models the imitations are in point of execution extremely inferior.

"I will not speak of the complete degradation into which the art had sunk on the fall of the Roman Empire when the material formed the only value of the ornament. Jewelry among the first Christians had but the rude simplicity which at that time belonged to all the productions of this lost art. The transfer of the seat of empire to Byzantium marked a new phase in the history of jewelry. It became quickly grafted on the Arab art, and by means of this new element acquired quite a different style from that which it had derived from the artists of antiquity. Enamels, precious stones, pearls,

and coarse chasings, all mounted together with an exuberance of barbaric luxury, constitute the characteristic traits of that Byzantine school, which, whilst it preserved in the general disposition of its ornamentation the square forms of Greek art, serve so well for the transition between ancient and modern art at the period of the Renaissance. I will not speak of what jewelry had become in the hands of the Goths and of the Lombards. We have an example in the celebrated crowns of Toledo now placed in the Museum at the Hôtel de Cluny. In these crowns, gold is treated as a village blacksmith would hardly at present treat tin or copper. In making this remark, however, I would by no means depreciate the incomparable scientific value of these rare objects.¹

"After the close of the tenth century the art profited by the general aspiration of the public mind, just delivered from fears created by gloomy prophecies towards a better future. We need no other proof of this than what is furnished by Theophilus and his school, and by the relics of that time which have come down to us. By insensible advances the art gradually developed itself up to the fifteenth century, when it suddenly expanded under the direction of the new Italian school, at the head of which stood Maso Finiguerra, Caradosso, Cellini, and many other eminent artists, who accomplished wonders in it. But this renaissance was not, as regards jewelry, a return to classic forms; on the contrary, an entirely new school sprang up. New experiments, new elements and new methods were introduced: chasings, engravings, enameling and nielli were employed in endless variety; neither in design nor in workmanship was there any reminiscence of antiquity.

"The gold ornaments of Vulci, Cervetri, Chiusi, Toscanella and of Kertch remained still buried in the mysterious tombs which held their ancient possessors. Had Cellini any knowledge of their existence and was he willing to take them as models?² From the time of Cellini the art, instead of progressing, lost much of its lustre, till it became entirely degraded in the hands of the Germans and Spaniards. I will not enter into the history of this decay of jewelry, losing every day its artistic character to become more and more in modern times a mere object of trade and of paltry speculation. Grieved at witnessing in Rome the prevalence of this deplorable influence,

¹ I have observed, in the museums and private collections of antiquities in England, specimens of a school of goldsmiths' work with which I was hitherto unacquainted, I mean that particular school called Anglo-Saxon. At first sight, the characteristic elements of this phase of art calls forcibly to my mind the works of Eastern countries, especially of the Arabs, not only with regard to the design and manner of setting the stones, but in a remarkable degree also in the process of fabrication. The use of the chisel and the graver is scarcely perceptible, but, on the other hand, the small particles are carefully affixed to the surface and soldered on, forming a very beautiful filigree work; this, together with a species of mosaic *cloisonné*, with garnets and coloured glass, similar to the

jewels of the Lower Empire and the Lombards, gives to these Anglo-Saxon ornaments a very beautiful and characteristic appearance. Independent of this they afford evidence of the great degree of civilisation already attained by the Anglo-Saxons, and show how much they contributed to the revival of art.

² Cellini, in his Memoirs, says, that Pope Clement VII. showed him a gold Etruscan necklace of exquisite workmanship which had just been discovered in the ground. On examining it, "Alas!" cried he, "it is better not to imitate these Etruscans, for we should be nothing but their humble servants. Let us rather strike out in a new path, which will at least have the merit of originality."

my father, brothers, and myself believed that it might be a matter of some importance, in the midst of the universal improvement of taste, to give a purer and higher direction to the art to which we have devoted ourselves. We have been established as jewelers at Rome ever since the year 1814. All the efforts of my father were, up to that period, directed to the imitation of the works of French and English jewelers. From 1823 to 1827, however, he turned for greater assistance in his art to the technological sciences, and in 1826, in a Memoir read by him before the Academy of the Lincei on the chemical processes in the coloring of gold, he indicated the part played by electricity in phenomena of this nature,—a discovery which belongs rightly to him, and which was confirmed at that time by many scientific publications. At about the same time, some fortunate excavations brought to light the treasures hidden beneath the soil of ancient Etruria. Every one was struck with admiration at the beautiful ornaments discovered in the cemeteries of this mysterious country, and my father was the first to form the design of imitating some of them. Encouraged by the praise and counsel of friends of the arts, among whom I may mention, as holding the first rank, the Duke Michelangelo Caetani, so well known as possessing the purest taste and the feelings of a true artist, he revived at Rome the art of the jeweler by taking as models the most perfect examples that antiquity could furnish.

“The discovery of the celebrated tomb known as that of Regolini Galassi, at Cervetri, was an event of the highest importance in regard to our enterprise. On the Papal Government expressing a wish to become possessed of the objects in gold found in this tomb, my father and I were called upon to examine them with the utmost care. We had thus an opportunity of studying the particular character of Etruscan jewelry, and, holding thereby in our hands the thread which was to guide us through our researches, we set earnestly to work. The subsequent discoveries of Campanari at Toscanella, and of the Marquis Campana at Cære, and the excavations lately made at Vulci with so much intelligence by our friend Alessandro François, by Prince Torlonia and by M. Noel des Vergers, have revealed new treasures to us and have furnished models of the most exquisite elegance.

“Our first object was to detect the processes by which the ancients worked. We remarked that all their jewelry, except that intended for funeral ceremonies, instead of owing the raised parts to chiseling or engraving, was formed by separate pieces brought together and placed one upon the other. This it is, in my opinion, that gives it so peculiar and marked a character, derived rather from the expression, as it were, of the spontaneous idea and inspiration of the artist, than from the cold and regular execution of the workman. Its very imperfections and omissions, purposely made, give to the workmanship that artistic character altogether wanting in the greater number of modern works, which, owing to a monotonous uniformity produced by punching and casting, have an appearance of triviality depriving them of all individual character—that charm which so constantly strikes us in the productions of the ancients. The first problem then that offered itself to our attention was to find the means of soldering together, with the utmost neatness and delicacy, so many pieces of extraordinary thinness. Among others, those almost invisible grains, like little pearls, which play so important a part in the ornamentation of antique jewelry, presented difficulties nearly insurmountable. We made innumerable essays, employing all possible agents and the most powerful dissolvents to compose proper solder.

We consulted the writings of Pliny, Theophilus and Benvenuto Cellini ; we neglected no other sources of instruction with which tradition could furnish us. We studied the work of Indian jewelers and those of the Maltese and Genoese, but it was only in a remote corner of the Marches at St. Angelo in Vado, a little district hidden in the recesses of the Apennines far from every centre of civilisation, that we found still in use some of the processes employed by the Etruscans. There yet exists, in fact, in this region of Italy, a special school of traditional jewelry, somewhat similar—not certainly in taste or elegance of design, but at least in method and workmanship—to the ancient art. The beautiful peasant girls of these districts, when at their wedding feasts, wear necklaces and long earrings called *navicelle*, much resembling in workmanship the antique. We procured then from St. Angelo in Vado a few workmen to whom we taught the art of imitating Etruscan jewelry. Inheriting the patience of their forefathers, and caring nothing for those mechanical contrivances by which geometrical exactness is attained in modern jewelry, these men succeeded better than all whom we had previously employed in the imitation of that freedom of style, which is the particular characteristic of the art among the ancients. In substituting arseniates for borax, as solvents, and reducing the solder to an impalpable file-dust, we obtained results of a sufficiently satisfactory nature. We profited also by the chemical studies of my father in the coloring of gold. We dispensed, as much as possible, with the use of the punch and of the jet. Having come to the conclusion that certain works of the ancients, very delicately executed, must have been done by women, we confided to intelligent work-women that which required the most delicacy. The result was excellent, especially in the placing and soldering of that little granulation which is carried over the face of most Etruscan jewelry. Nevertheless, we are convinced that the ancients had some special chemical process for fixing these strings of small grains, of which we are ignorant ; for, in spite of all our efforts, we have been unable to reproduce some exquisitely fine workmanship, and despair of being able to do so, unless aided by some new scientific discoveries. We do not, however, intend to discontinue our labors, and it is therefore with confidence that I address myself to you. If your studies of antiquity in all its branches have brought to your notice any passages in the classic authors which may put us on the track of discovering the secret of which we are in search, be so good, in the interest of art, to point them out to us, and be assured that we shall feel grateful for your assistance. This appeal terminates the account I wished to lay before you of the revival of the art of jewelry attempted at Rome by my father, myself and brothers, under the intelligent direction of the Duke Caetani. We considered it conducive to the attainment of our object to call archæology to our aid, and we have thought also that a comparison of the styles of different epochs was necessary to exhibit the perfection of antique art. We have, therefore, by imitating the characteristic types of each school, followed the several phases of jewelry from its glorious Grecian epoch to the fifteenth century. I shall do myself the honor of submitting some of these to your inspection, that you may be able to judge of the results of our studies of the art under its ancient forms, which have been, and will still continue to be, our models.”

After a cordial vote of thanks to the Signor Castellani for this able dissertation on an Art which his accomplished taste and practical skill had done so much to revive, as shewn by the beautiful works which he had

kindly submitted to their inspection, the following observations by the Astronomer Royal were then read, relating to Cæsar's remarkable march across the "*Cebenna mons.*" This interesting passage in the history of Cæsar's campaigns will, doubtless, Dr. Airy remarked, be elucidated in the work now in preparation under the auspices of the Emperor of the French. Two years ago, when in the Vivarais, Dr. Airy made himself acquainted with the physical geography of the district, and, with Cæsar in hand, compared the account with the localities; the result had been a clear conception of the route taken in the memorable winter passage of the Cevennes, which he thus explained:—

"Within a few years, a new road has been made from Aubenas up the valley of Montpezat and by the Col du Pal, passing near the extinct volcano of Le Pal to Ussclades and the upper valleys of the Loire, and to Le Puy. It appears probable that Cæsar's remarkable march described in his Commentaries, Book vii., was made by the line of this road. The circumstances of the march were the following:—In the depth of winter, when Cæsar's southern army was cantoned in the Province and Narbonnese Gaul, the Arverni or Auvergnats thinking themselves sufficiently defended on that side by the Cevennes (then covered with six feet of snow) began to agitate schemes hostile to the Romans. Cæsar collected a large part of his forces in the country of the Helvii (recognised by the critics of the last centuries as the Bas Vivarez), cleared the snow from the road over the Cevennes, and entered into the country of the Arverni. There can scarcely be a doubt that the first point which Cæsar would endeavour to gain would be the rich and populous basin of Le Puy. Now, putting out of question a march to the west of the great chain of mountains called La Margeride, (which is inconsistent with Cæsar's account), the only ways by which he could have access to the district of Le Puy would be the following; he might, by a circuitous mountain road to the south-west, gain the remarkable gap at Villefort, but he would then have to pass over mountains of great height, by a road probably the highest in France, and would finally descend on Langogne on the Allier; or he might take difficult roads by Jaugeac or by Thueyts, which would lead to Langogne or Pradelles on the Allier.

"But, if he took the road of the Col du Pal, he would fall at once on the streams of the Loire. This road is recognised by the inhabitants as the most direct. An intelligent driver informed me that he had conveyed the Prefet and other persons of note by this road, from Aubenas to Le Puy. As no relays of horses could be had, the journey occupied two days; and, as there are no sufficient inns, they partly availed themselves of the hospitalities of the Maire and Curé of Montpezat. The Col du Pal is perhaps a little higher than what Professor J. D. Forbes calls the "Water-Drainage of the Crater of Pal," whose height above the Mediterranean he found to be 3893 English feet. The height, 4537 feet, appears to belong to a higher part of the ridge of the Col."

Mr. ALBERT WAY communicated some particulars relating to the Gothic crowns found at Guarrazar, and to further discoveries there, which had been made known to him through the courtesy of one of the foreign corresponding members of the Institute, M. du Sommerard, *Administrateur* of the Hôtel de Cluny at Paris, and also through Mr. Decimus Burton, who had kindly obtained from Madrid a detailed account of the treasure-trove at Guarrazar. Mr. Way's report of the precious deposit disinterred early in

1859 was communicated in that year (Arch. Journal, vol. xvi. p. 253). Several interesting relics have been subsequently added to the collection at the Hôtel de Cluny, and they are noticed in the recent extended edition of the Catalogue of the Museum by M. du Sommerard: some portions, which were deficient in the crowns there preserved, have been recovered. M. du Sommerard stated to Mr. Way that, shortly before the discovery of the crowns now at the Hôtel de Cluny, not less than fourteen others had been found at the same spot at Guarrazar. They had been taken to the mint at Madrid, as he had ascertained, and had been melted. These, as he believed, were of the same type as three already described, of open work, composed of narrow hoops, with upright bars at intervals and jewels at the points of intersection. The precise circumstances under which so precious a treasure had been detected have been involved in mystery, and it is difficult to reconcile the conflicting statements. According to an account published with woodcut illustrations by Don Juan de Dios de la Rada y Delgado, in successive numbers of the *Museo Universal* for June last, which Mr. Decimus Burton had kindly obtained from Madrid, the discovery thus occurred. About two leagues from Toledo, and a quarter of a league from the town of Guadamur, there is a small plain near the high road, known by the name of Guarrazar, in which a copious spring continually pours forth its waters; it might be supposed that those by whom the important deposit was concealed in troublous times had made choice of the place, being thus permanently and unmistakably marked, so that the precise spot might readily be ascertained at any subsequent time. On examining the ground, it is evident that the surface has undergone considerable changes from time to time by the action of waters flowing down from the neighbouring hills, so that at length the receptacles where the treasure lay had been nearly exposed to view. On August 25, 1858, two months after the visit of the Queen of Spain to Toledo, to inaugurate the Railroad then completed, a violent tempest occurred; the torrents of rain brought down a great rush of waters upon the plain of Guarrazar. It chanced that on that day, when the storm had scarcely subsided, the wife of a peasant of the neighbouring village came to the fountain, and perceiving something of unusual appearance in the wet sand, she struck the object, and her cupidity was aroused by a sound as if there were some cavity beneath, which recalled an ancient tradition of concealed treasures, a tale well-known to all inhabitants of the environs of Toledo. Her anticipations were realised; in the cavity to which she quickly penetrated lay, with other objects, jewels, fragments of gold, and a kind of vase, which she supposed to be of iron; it proved to be of silver. The woman eagerly gathered up the hoard, and hastened to find her husband, more completely to search out the spot. On the evening of that tempestuous day they had possessed themselves of fragments, of which afterwards the crowns, now enriching the museum at Paris, were reconstructed, and also of several crosses suited for suspension to crowns, golden girdles, with other crosses which might have served for processional ceremonies. All these, according to the report of persons who saw them, were found by these peasants; great part were sold piecemeal to the goldsmiths of Toledo and melted down; the crowns, with a few other precious objects, were carried to Paris and secured, as before related, by the Imperial Government. The gems found in such abundance served to adorn many an ornament now worn by the fair Toledan damsels. By chance, however, it was not solely by these peasants that discoveries were

made. Another villager, whose curiosity had possibly been aroused by seeing the lights used by these treasure-seekers, went to make search in his turn; he brought to light another deposit, equal to the first, two days after the previous discovery. On August 27 that costly prize came into his possession, which he has recently come forward to present to the Queen and country. Fearful of observation, he hastily placed the treasure in earthen jars and from time to time carried into Toledo some fragment of gold, torn from those inestimable relics of the Visigoth dominion. Fortunately, his uncle, a schoolmaster in the village of Guadamur, being aware of the circumstance, advised him to present the treasure to the Queen; he hesitated for a time, afraid that, if the discovery became known, he might get into trouble for having concealed it. At this time the Minister of Public Instruction, accompanied by two learned Academicians and an Orientalist of note, came to Guadamur and visited the plain of Guarrazar for the purpose of making excavations in search of further antiquities. These produced only a few precious stones and some detached fragments of the crowns. Such was the position of the affair at the commencement of 1861. On the morning of May 18, the Court having moved to the summer-palace of Aranjuez, a peasant in the Toledan costume presented himself, accompanied by a person of superior position; these were the schoolmaster and his fortunate nephew, who came to lay a part of the royal relics at the feet of their sovereign, namely, a votive crown inscribed as the offering of Abbot Theodosius, and a pendant cross with this inscription—+ IN NOMINE DNI: N NOMINE SCI OFFERET LUCETIUS. I. The concluding letter has been supposed to have been P or E, for *presbiter* or *episcopus*. The remainder of the prize they kept back. The Queen, who had seen with regret the insignia of the ancient dominant race in Spain conveyed away to a foreign land, was highly pleased to become possessed of some portion of the treasure; and, having sagaciously imagined that the finders might have withheld other precious relics, she despatched the active Secretary *de la Intendencia*, Don Antonio Flores, to Guadamur on a commission of inquiry; the result was the recovery of the reserved treasures, which through his skilful negotiation were speedily brought and given up to the Queen on May 24. The peasant was soon rewarded by the royal bounty; within a few days Señor Flores returned to Guadamur charged with the execution of the Queen's munificent intentions; the fortunate peasant received not only the full intrinsic value of the objects presented, but also an ample pension sufficient to ensure a provision for himself and his family. The Señor, whilst discharging this mission, profited by the occasion to ascertain the precise particulars of the discovery. He learned with regret that amongst many objects melted down by the goldsmiths of Toledo were vessels supposed to be for sacred uses, one of them in form of a dove, encrusted with precious stones, and possibly destined for suspension over an altar, such as the *ciboria* of like form, of which several fine enameled examples exist in France. The Queen forthwith called upon persons learned in ancient art to examine and arrange the remarkable relics which had thus come into her possession; amongst the first who studied them were the Academicians, Don Pedro Madrazo, and Don Jose Amador de los Rios; the latter has recently published in the Memoirs of the Royal Academy of St. Fernando an elaborate Essay on

the Visigoth Crowns and ornaments found at Guarrazar.¹ The objects may be thus briefly described, 1. A sumptuous crown with elaborate chains dependant from a crystal knop; also a rich foliated cross, of which portion only has been preserved, and jeweled letters, intended for suspension around the lower rim of the crown, like a fringe. These letters, which were detached, have been arranged by the learned Academicians, and compose an inscription, supposed to have been,— + SVINTILANVS REX OFFERET. In the general fashion and arrangement of the accessories, this sumptuous crown resembles that of Reccesvinthus, with its pendant fringe of letters, at the Hôtel de Cluny. Suintila was chosen king of the Visigoths in 621; he died at Toledo in 635; he was distinguished in warfare, and was the first of the Gothic kings who extended his dominion over the whole of Spain. 2. The crown, already noticed, with this inscription engraved around the hoop— + OFFERET MVNVSCVLVM SCO STEFANO THEODOSIUS ABBA. 3. The cross, before mentioned, engraved with the name of Lucetius. 4. Portion of another crown. 5. An intaglio on a translucent green gem, the subject being the Annunciation. This stone, rude in execution, is of interest as a Christian gem; the material, which has not been ascertained with certainty, may be emerald. This has been questioned by Spanish archæologists, owing to the notion generally entertained, that the true emerald was unknown in Europe until the discovery of Peru, whence the market is supplied. Mr. King, in his work on Ancient Gems, p. 27, has entered into this subject; he states that the Romans derived the emerald from Egypt and Cyprus; he describes several true emeralds of undoubted antiquity. 7. Portion of another crown; lastly, gems, pastes, and pendant ornaments, detached, and which have not been connected with any of the precious relics previously described. A full account of these very interesting vestiges of the Visigoth dominion in Spain will be found in the Memoirs of the Madrid Academy, above cited; we believe that a detailed relation of the discovery has also been communicated to the Society of Antiquaries, which will doubtless be given in their Transactions. Mr. Way exhibited a photograph on a large scale, obtained from Madrid through the kindness of Mr. Decimus Burton, displaying the crown of Suintila, with all its appendages; and he produced the beautifully illustrated work by M. de Lasteyrie, in which the portion of the *Tresor de Guarrazar*, now at Paris, has been described with the critical discernment to be expected from so accomplished a writer on Mediæval Art.²

Mr. E. W. GODWIN communicated Notes on some of the churches in the

¹ El Arte Latino-Bizantino en Espana y las Coronas Visigodas de Guarrazar; Ensayo Historico-Critico por D. José Amador de los Rios; Madrid, 1861, 4to.; with six plates, representing the golden ornaments; mosaics displaying designs analogous to those on the crowns, &c.; also sculptured fragments of the Temple of Guarrazar; Architectural details of the basilica of Asturias and the gold crosses there preserved.

² Description du Tresor de Guarrazar, &c., par Ferd. de Lasteyrie; Paris, 1860, 4to., with four carefully executed chromolithographs. The Visigoth crowns and

relics, purchased by the Imperial government for 125,000 francs, have been noticed in the *Bulletin de la Soc. Imp. des Antiqu. de France*, 2 Feb. 1859; by M. du Sommerard in the *Monde Illustré*, 19 Feb. 1859; by M. de Lavoix, in the *Illustration*, of the same month, and in the *Gazette des Beaux Arts*, 1 March. With the exception of the account given in this Journal, vol. xvi. p. 253, and the brief mention in Mr. King's Ancient Gems, p. 308, we are not aware that these remarkable discoveries have been noticed in this country.

Deaneries of Kerrier and Kenwith, Cornwall (printed in this volume, pp. 231, 323).

A valuable present was received from Monsieur Edouard Fould, being a copy of the "Description des Antiquités et objets d'Art composant le Cabinet de M. Louis Fould," (privately printed). This beautiful memorial of the collections formed by the late M. Fould is the production of M. A. Chabouillet, Conservateur of the Medals and Antiquities in the Imperial Library, and a foreign Corresponding Member of the Institute. Lord Talbot moved special thanks to the donor of this costly volume, replete with subjects of interest in illustration of classical and mediæval antiquities.

Antiquities and Works of Art Exhibited.

By Major HASTINGS, R.A.—A small collection of Buddhist sculptures in stone, a bronze statuette of Bacchus, fragments of terra-cotta of fine classical character in their design, with a collection of miscellaneous coins, being objects recently obtained at Peshawur in Affghanistan. In the sculptures, and especially in the bronze statuette, a marked influence, as supposed, of Greek art is to be traced; a few other similar evidences exist in this country, especially a sculptured figure of Bacchus, obtained in India by Major Hogg, and other relics, in which Greek influence may be discerned, have been found in the Huzareh, a mountainous region of Affghanistan. Notices of discoveries at Peshawur may be found in the Journal of the Asiatic Society of Bengal. The tradition of Greek art, which may be traced in these interesting relics, has sometimes been attributed to the influence of the invasion of the northern districts of India by Alexander the Great, B.C. 327.³ According to the opinion, however, of those who have devoted attention to Oriental Antiquities, this influence of Greek Art may have originated from Bactriana, about the middle of the third century B.C. Amongst the coins collected by Major Hastings in the Punjaub and other localities, one of considerable interest has been pointed out by the skilful numismatist Mr. Thomas, namely a coin of Mahmūd of Ghuzni, struck in one of the cities of conquered India which he designated by his own name "Mahmūd pore." The site of this town Mr. Thomas believes to have been near the modern Lahore, as there is a record of a place of nearly similar name which formed the old capital of the province. Although now not of extreme rarity, this coin is remarkable as being the first instance of the combination of Kufic, the official alphabet of the Arabic tongue, with the local Sanskrit on the reverse. It moreover presents a quaint Sanskritized equivalent of the Arabic formula "There is no God," &c. This class of money is fully described, Journ. Roy. Asiat. Soc. vol. xviii. p. 187; Trans. p. 158. The specimen sent by Major Hastings is also of value as correcting a doubtful reading of the name of the city, which previously seemed to be Mahmūdsir, but is now clearly shown to have been Mahmūd pore.

By Signor CASTELLANI, of Rome.—A valuable collection of examples of jewelry, illustrative of the characteristics of the goldsmith's art as practised by the ancients in Etruria, Greece, and Italy. It included a number of exquisite antique relics, with some camel, Etruscan scarabæi,

³ The Campaign of Alexander in Affghanistan forms the subject of a memoir

by Mr. H. Lawes Long in the *Classica Museum*, No. xix., April, 1848.

&c., and presented a beautiful exemplification of the results of the recent revival of ancient processes of art in jewelry, as detailed by Signor Castellani in his discourse already given. See page 363, *ante*.

By the Rev. S. W. KING.—A fictile urn of light grey colored ware, found at Hedenham, Norfolk, near the remains of a kiln for firing pottery, supposed to be of the Roman period. The urn, which is somewhat imperfect and had possibly been thrown aside on that account, is undoubtedly of Roman fabrication. It will be figured and the discovery described in the Norfolk Archæological Transactions.

By Mr. SHIRLEY, M.P.—Fragments of pottery and horns of the red deer, found in 1858, in gravel in opening a stone-pit at Armscot Field, near Halford Bridge, Warwickshire, to obtain material for the new buildings at Lower Eatington House. The pottery, which lay very near the horns, was of coarse, imperfectly burnt ware, without ornament, probably not worked on a lathe, and post-Roman, but with more of the characteristics of Anglo-Saxon manufacture.

By Mrs. WALKER, of Hamilton, Canada, through Mr. Winter Jones.—Fragments of pottery found on a farm near the Great River, Canada, under the roots of a pine-tree, the girth of which measured nine feet. The tree was supposed to be about 200 years old, and the pottery lay in such a position that it must have been deposited previously to the growth of the tree. The ware is variously colored, some portions are of a pitchy, gritty paste, and remarkable as having markings resembling those on Anglo-Saxon and other early pottery in Europe.—Also a sea shell, a *terebratula*, and a bone pin or needle found with these fictile relics.

By Mrs. T. L. BARWICK BAKER.—An ancient ivory comb, preserved at Hardwick Court, Gloucestershire; its origin is not known. It is curiously sculptured with sacred subjects, being probably a *pecten pontificale*. It has been supposed that this remarkable specimen may be of English workmanship; date, early in the twelfth century. The subjects are, The Nativity, the Angel appearing to the Shepherds, the Adoration of the Magi, the Flight into Egypt, the Slaughter of the Innocents, the Last Supper, the Betrayal, Crucifixion, and Entombment of Our Lord. This comb is formed with a row of teeth on each of its edges; it is unusually massive in its fashion, and the sculptures are in considerable relief; the dimensions are $4\frac{1}{2}$ in. by $3\frac{1}{2}$ in. The details of symbolism and costume are very curious; the armed figures are represented with pointed helmets having nasals, long hauberks worn, as at that early period, without surcoats, and long kite-shaped shields. Amongst appliances anciently required at solemn mass, more especially when sung by a bishop, a comb, as we are informed by the Very Rev. Canon Rock, was always provided, and he has described several remarkable specimens, the earliest being the *pecten S. Lupi* preserved at Sens Cathedral, a relic attributed to the sixth century. Church of Our Fathers, vol. i. p. 122. See also Mr. Raine's account of the supposed Tomb of St. Cuthbert at Durham, p. 197, where an ivory comb found with the remains is described.

By the Rev. A. CAZENOVE.—A sculptured alabaster tablet of very beautiful design; it was obtained recently at the Havannah, and had been brought, as stated, from Lima, where it may have formed part of some church-decorations. It represents a female saint veiled and kneeling in a kind of open cell, with books, appliances for writing, &c.; Our Lord, apparently in youthful age, comes towards her holding a cross; he is

accompanied by the Blessed Virgin Mary, who holds forth a chaplet of roses. The learned author of that useful manual—the “Emblems of Saints,” the Very Rev. Dr. Husenbeth, informs us that this sculpture has doubtless reference to some incident in the life of St. Rose of Lima; it is related that she dwelt in a lonely cell in a garden planted only with bitter herbs; that she wore a chaplet in which needles were inserted as a means of mortification or penance; and that Our Lord appearing to her in a vision, spoke figuratively of her soul as his spouse. See Butler’s Lives of the Saints, under Aug. 30.

By Mr. EDWARD RICHARDSON.—Fac-similes, or “rubbings,” of engraved sepulchral slabs in a chapel on the north side of Tettenhall Church, Staffordshire, which commemorate Richard Wrottesley, (in armour,) and Dorothy, his wife, daughter of Edmund Sutton, son of John, Lord Dudley. She died in 1517. The slabs are of alabaster, the incised lines are filled in with some hard resinous composition; the figures are under canopies, and beneath are diminutive representations of sixteen children; escutcheons are introduced of the arms of Wrottesley impaling those of Dudley. Richard Wrottesley, son of Sir Walter Wrottesley of Perton, treasurer of Calais, was so much in favor at the court, that he had permission from Henry VII. in 1491 to wear his bonnet in the king’s presence. He directed the sum of 26s. 8d. to be expended on this his sepulchral portraiture and memorial, which Mr. Richardson has recently undertaken to renovate. The slab is described in Shaw’s Staffordshire, vol. ii. p. 196, where the quaint rhyming epitaph may be seen; the licence above mentioned, to have his head covered in all places and at all seasons, is there also given, p. 264.

By the Rev. II. T. ELLACOMBE, F.S.A.—Several documents, selected from the collection in his possession, relating to property in the city of Bristol, and presenting some interesting specimens of seals. We are indebted to the kindness of Mr. W. S. Walford for the following abstracts of these deeds:—

1. Lease, dated on the feast of St. John the Baptist, 1286, by Thomas de Lyons to Thomas de Westone and Roysia his wife, of two shops (*seldas*) in Wynchestreet, Bristol, for the term of thirty years, at the rent of a rose at the feast of St. John the Baptist yearly. Witnessed by “Ricardo de Manegodesfelde tunc Majore Bristoll’, Willelmo de la Marine una cum predicto Thomas de Westone tunc ballivo Bristoll’,” and others therein named. The seal of Thomas de Lyons is appended; it is circular, of dark wax, diam. $\frac{3}{4}$ inch; device a conflict between a lion and a wyvern; legend * S’ THOME: DE: LIHOVNS.

2. Grant, undated, by Thomas de Lyons to Thomas de Westone, of a cellar “cum tota parte mea introitus et exitus per medium porte,” situate behind his messuage in Wynchestreet; to hold to the said Thomas Westone his heirs and assigns, rendering yearly the rent of one silver penny at Christmas. Witnessed by Richard de Manegodesfelde Mayor of Bristol, William de la Marine then bailiff with the aforesaid Thomas de Westone, and others therein named. The above described seal of Thomas de Lyons is appended.

3. Grant, undated, by Thomas de Lyons to Thomas de Westone, of a house “cum Cocko et terra que est de retro eandem domum, que quidem domus vocatur pistrina,” situate in Bristol “super veterem murum” behind the messuage which was the property of Nicholas de Lyons, father

of the said Thomas de Lyons, in Wynchestreet, together with right of entry through a certain door of which was to have a key; to hold to Thomas de Westone and his heirs, rendering yearly a half-penny. Witnessed by Everard le Franceys Mayor of Bristol, William de Marina and John Clerk bailiffs of that town, Richard de Manegodesfeld, and others therein named. The seal of Thomas de Lyons is appended.

4. Grant, undated, by Thomas de Westone to his son John, of a messuage in Bristol, in Wynchestreet "fere ex opposito pillori," on the north side of the street, and adjoining the land which was Thomas de Lyons'; to hold to the said John his heirs and assigns, rendering annually to the said Thomas and his heirs a rose at the Nativity of John the Baptist, and to the said Thomas de Lyons and his heirs a silver penny at Christmas, and to the king "de Langabulo" fourpence half-penny, and to Sir Adam de Suttone, knight, and his heirs a half-penny of silver. Witnessed by Everard le Franceys Mayor of Bristol, William de Marina and John Clerk bailiffs, Thomas de St. Alban, and others therein named. A small seal of dark wax is appended, circular, diameter about five-eighths of an inch; device within a circle a cross between four fleurs-de-lys; legend imperfect. * S' THOME. Everard le Franceys was mayor in 1331, 1336, and 1339.

5. Lease, (counterpart), dated at Bristol on the feast of St. Leonard the Abbot, 18 Edw. II. (1324), by John de Westone, son and heir of Thomas de Westone, formerly burgess of Bristol, to Richard de Bourtone and Agnes his wife, (*burgens' Bristoll'*), of a cellar in the town of Bristol, in Wynchestreet; to hold to them for their lives and the life of the longer liver, at an annual rent of two shillings in silver. Witnessed by "Radulfo Tortle tunc majore Bristoll', Johanne de Romeneye et Waltero Prentiz tunc ballivis ejusdem ville," and others therein named. Two seals were appended; the first of dark wax, imperfect, circular, diam. about five-eighths of an inch; device an escutcheon charged with the letter R. ensigned with a fleur-de-lys; legend—* S' RICARDI: DE: ERE. The second seal is lost.

6. Indenture in English, dated 16th Feb. 7 Hen. VIII. (1516), between Henry Weston of Oldlande, co. Glouc. gentleman, and John Wilyams of Bristol, brewer, comprising covenants for the assurance, by the said Henry to the said John, his heirs and assigns, of the reversion of a messuage in Wynchestreet, after the decease of the said John. In the right hand lower corner of the parchment is the name—L. Collys—followed by a mark and *notarius publicus* abbreviated; beneath which is subscribed—*per me Henricum Westone*. A seal of red wax is appended, oval, three-quarters of an inch in length; device an escutcheon with a mullet between three fleur-de-lys (the arms of Weston).

7. Exemplification of Recovery under the seal of the Court of Common Pleas, dated 20th May 9 Hen. VIII. (1517), in which John Williams was demandant and Henry Westone tenant, of a messuage in Bristol. An impression of the seal *pro brevibus coram justiciariis*, in dark wax and in fine condition, is appended.

8. Release, dated 12th May 10 Hen. VIII. (1518), by Henry Weston of Oldlande to John Wilyams and his heirs, of a messuage in Wynchestreet, Bristol, which the said John had recovered in the Court of Common Pleas at Westminster in Easter Term 9 Hen. VIII. against the said Henry. The signatures of L. Collys and Henry Weston are under the fold at the

right hand corner as in the indenture of 16th Feb. 7 Hen. VIII. above described, and an impression of the same seal is appended.

9. Indenture dated at Bristol on the eve of All Saints, 2 Hen. V., whereby Cristina Frome, late wife of William Frome, and Thomas Frome, her son and heir, granted and confirmed to John Cokkes, senior, son of James Cokkes, burgess of the town of Bristol, a tenement in Wynchestreet; it appears by the boundaries that it was situate near the old wall of the town; to hold to John Cokkes in tail, with remainder to his several sons successively in tail, remainder to a daughter and kinswoman successively in tail, with remainder to the Mayor and Commonalty of the town of Bristol in fee simple. In testimony whereof the seals of the grantors were appended. "Et quia sigilla nostra quampluribus sunt incognita, sigillum officii Majoratus ville Bristol' cuilibet parti hujus carte nostre tripartite specialiter et personaliter apponi procuravimus." Witnessed by "Johanne Droys tunc Majore ville Bristol', Johanne Nutone tunc Vicecomite ejusdem ville, Johanne Draper et Johanne Miltone tunc Ballivis ejusdem ville, Johanne Stephenes seniore," and several others who are named. The usage of appending a seal, by way of corroboration, has been noticed previously, (see p. 360, *ante*).

10. Dec. 20, 1 Edw. VI. (1547). Release by Henry Brayne of London, Esq., to William Appowell of Bristol, merchant, of all the right of the said Henry to a messuage in the Corn Street, in the parish of All Saints, Bristol, which he had of the feoffment of the releasor, whose seal (probably) is appended. It is of red wax, in form of an escutcheon; the arms being on a chevron between two stags' heads cabossed in chief and a fox in base three mullets pierced.

11. Aug. 26, 2 Eliz. (1560). Release by Michael Sowdeley of Bristol, apothecary, to Henry Slye of Bristol, soapmaker, and Jane his wife, of all the said Michael's right in a messuage in Bristol upon the Bridge. Appended is an hexagonal seal on red wax; device, on an escutcheon, a merchant's mark of the type representing a heart with a figure of 4 issuing from it; inclosed in the heart are the letters R—S.

It may deserve notice that according to the historian of Bristol, Barrett, besides the Mayor two Prepositors were elected yearly, who after 1267 were called Seneschals, after 1313 the Seneschals were left out and Bailiffs chosen, and after 1371 there were Sheriffs in addition to the Mayor and two Bailiffs. In these documents Bailiffs occur at an earlier date. Some discrepancies are also to be noticed, in comparing the names of the Mayors and witnesses with the lists given by Barrett and Seyer.

By Mr. J. STEPHENS.—A pair of silver-gilt beakers, forming, when adjusted together, a piece of plate in form of a tun, seven inches in height. Purchased at Christiania. At one end are engraved the letters and date—VGGPHZSP—A° 1612,—on the other—VGGSGZHIZSP—A° 1612. These letters may be the initials of words forming a sentence, or of personal names. The plate-marks are N. and NI. the latter on an escutcheon.

By Lord TALBOT de MALAHIDE.—Two miniature portraits painted in enamel, one of them being of the Duke of Tyrconnel, by Pettor; the other of Charles, Duke of Shrewsbury, K.G., (1694—1718), he is represented in armour, with a blue riband; on the reverse of the plate, covered with colorless paste, is inscribed,—*Les freres Huaut fec.*

By Mr. II. CATT.—A bronze bust of Charles I., about two-thirds of life-size, in a broad-brimmed hat and falling laced collar, a pearl ear-ring in the left ear. It has been stated that the pearl thus worn by the king is in pos-

session of the Duke of Portland ; such a pendant ornament may be noticed in the equestrian portrait of Charles I. at Warwick Castle.

By Sir BENJAMIN BRODIE, Bart.—A small portrait of Fox, executed in 1768 ; it is sketched with great spirit on linen apparently without priming, and slightly coloured in oils. On the reverse the following particulars are written, partly in the handwriting of General Fox, by whom this remarkable portrait was presented to Sir B. Brodie :—"Charles James Fox making his first speech in the House of Commons. This sketch of Mr. Fox was done by the late Mr. Surtees of Mainsforth in the county Durham (father of the present Robert Surtees of Mainsforth), after he had heard him for the first time in the House of Commons. Mr. Surtees on going home made the sketch from memory. N.B. He studied painting at Rome with Sir Joshua Reynolds.—This sketch was in my dear father's dressing-room for many years, and came to me at his decease in 1840 with everything that was in that room at Holland House. I give it to his and my old friend Sir B. Brodie, 9 December, 1847. (Signed) Charles R. Fox." This interesting memorial of the great statesman is thus described by the late Lord Holland, (*Memorials of Fox*, by the Earl Russell, vol. 1, p. 51.)—"I have in my possession a singular proof of the figure and expression Mr. Fox made on his first appearance as an orator. A young artist, and I believe a reporter of debates, a Mr. Surtees of Mainsforth in the county of Durham, happened to be in the gallery when he first spoke. At that period no stranger was allowed to take notes or take any paper or note-book into the gallery for that purpose. But this gentleman, struck with the appearance of the youthful orator, tore off part of his shirt and sketched on it with a pencil or burnt stick a likeness of him which he afterwards tried to finish at his lodgings, and which, owing to the kindness of Mr. Fletcher, is still preserved in my possession at Holland House, retaining many traits of resemblance to the dark, intelligent, and animated features of Mr. Fox.—V. H." Although there is reason to believe that Mr. Surtees never acted as a reporter, as supposed by Lord Holland, he certainly possessed much talent in the arts of design and engraving ; this is shown by some spirited pictures and sketches at Mainsforth, and by the vignettes which illustrate the History of the county of Durham by his son.

PROCEEDINGS AT THE ANNUAL MEETING, 1861,

HELD AT PETERBOROUGH, July 23 to July 30.

THE opening Meeting was held in the Corn Exchange. In the absence of Lord Talbot de Malahide, who was unexpectedly detained on his journey from Norfolk through some unforeseen changes in railway arrangements, the chair was taken by OCTAVIUS MORGAN, Esq., M.P., Vice-President, who, after expressing regret at the unexpected disappointment, the cause of his occupying temporarily the place of their noble President, congratulated the Society on the selection of so interesting a locality for their Annual Meeting. He hoped that the visit of the Institute might prove the means of exciting in the minds of residents in that district an interest in the archæological objects by which they were surrounded. It might generally be observed that persons in the enjoyment of every comfort did not appreciate their condition so well as those who had not

such privileges; objects well worthy of attention are too frequently not valued so highly by those who live near them as by visitors from a distance. It was a cause of much satisfaction to him that the Institute had received an invitation to a county so replete with objects attractive to the antiquary and the historian, as that in which they were now assembled; and he hoped that an intelligent interest in the pursuits of the society would be aroused in the minds of many who might have hitherto been indifferent to them.

The Rev. Canon ARGLES regreted that it had fallen to him to be the first to welcome the Institute to the city of Peterborough and to the county of Northampton. From age and infirmities the Lord Bishop was unable to attend, and Canon Argles lamented that the venerable Prelate could not be present to give that welcome which he cordially desired to convey to the gentlemen who honored their ancient city with a visit. The same regret he had to express on behalf of their excellent Dean, who, although present, was unable, from domestic affliction, to address the meeting. On his own part he felt that the Chapter and clergy of Peterborough would be unworthy of their noble cathedral, if they did not express in an emphatic manner the warmth of feeling with which they regarded the visit of the Archæological Institute to their city. One of the advantages which accrued from the meetings of such societies in various localities was doubtless this, that not only a great amount of information was communicated and diffused, but that a spirit of research into the antiquities of the neighbourhood was excited, and many objects of archæological interest were discovered in places of which previously no one had knowledge. It would be found, in all probability, that during the present visit many things might be brought to light, of the existence of which they were previously unaware, and already, while preparing memoirs to be read at this meeting, some discoveries had been made of remarkable objects which might otherwise have remained in obscurity. On behalf of the Dean and Chapter, he begged to give the warmest welcome to the members of the Institute, and to express their hearty desire to promote the success of the meeting, and the gratification of their learned visitors.

The Ven. ARCHDEACON of NORTHAMPTON, in seconding this expression of cordial feeling to the Institute, offered a few appropriate remarks on the numerous historical associations and objects of interest which Northamptonshire presents to the antiquary; he alluded also to the gratification which he felt in the conviction that such vestiges of olden time might, through the visit of the Institute, be henceforth more generally appreciated.

The Rev. Lord ALWYNE COMPTON then addressed the meeting; he observed that he felt gratified in offering, on behalf of the nobility and gentry of the county of Northampton, the warm assurance of their welcome. He might for a moment have desired that the duty had devolved on the present occasion on one more competent, but he could not regret that the privilege of thus addressing the members of the Institute, at the very commencement of their proceedings, had fallen into his hands. He felt that he had, so to speak, an ancestral right to address the Institute on their visit to Northamptonshire, knowing well how gratifying such a visit would have been to his father, had his valuable life been spared, and with what cordial encouragement he would have received the Society, in whose welfare he had for so long a period taken the most lively interest. On behalf of his brother also, who, from the state of his health, was unable

to be present, Lord Alwyne was desirous to express a hearty welcome. The Marquis felt a cordial interest in their present purpose; he had desired Lord Alwyne to bring for the gratification of the Society any objects of value and antiquarian interest preserved at Castle Ashby, the more treasured there, as they would be more prized by many now assembled around him, having for the most part been the results of his late father's investigations and the memorials of his highly cultivated taste.

JOHN MOYER HEATHCOTE, Esq., of Connington Castle, expressed the pleasure he felt in seconding Lord Alwyne's assurances of welcome to the society on their visit to Peterborough.

G. II. WHALLEY, Esq., M.P., observed that, suffering from indisposition, he was unable to express his satisfaction and interest in the proceedings of the society, so fully as he had been desirous to do. He had expected that his colleague, Mr. Hankey, would have been present, and that it might have devolved upon him to offer welcome in a more suitable manner. He (Mr. Whalley) might, however, be permitted to advert to one consideration, which, as he thought, tended to show the value of such meetings, and of such societies instituted for the investigation of national antiquities and history. Education had now taken the position of one of the most important, as well as one of the most popular, subjects of public discussion. It therefore became a duty, which all must recognise, to devote to education that earnest attention which some, perhaps, had previously limited to other objects. Such a society as the Institute, whose operations extended to all parts of the realm, through annual meetings, devised on the same plan as those which had exercised an important influence on the advancement of science, was eminently calculated, he felt assured, to promote public instruction, by searching out, as it was the purpose and province of the Institute to do, the very foundations and sources of History and of National Institutions.

The Chairman then requested the Rev. THOMAS JAMES (Hon. Canon of Peterborough, and Vicar of Theddingworth) to deliver the Introductory Discourse on the Archæology of Northamptonshire, which he had kindly promised for their gratification.

Mr. JAMES observed that, although he should have shrunk from undertaking on such an occasion an inaugural discourse on archæology, which some of his hearers might have been prepared to expect, he could not refuse to read an Essay on the Archæology of Northamptonshire, having received the assurance that he might make whatever use he pleased of a paper which appeared not long ago on that subject in the Quarterly Review. Having obtained permission to turn that memoir to account in his present endeavour, he had less difficulty with the author himself, who considerably placed it at his service, and promised neither to indict him for plagiarism, nor to taunt him with appearing in feathers not his own.

After alluding to the general shape and position of the county of Northampton, with its central boss of Naseby, Mr. James remarked that earlier times had left little trace on this height, except the obscure remains of an unexplored camp in the neighbourhood of Sibbertoft, to which, being in his own parish, he would gladly be prepared to guide more enterprising steps than his own. There are few commanding prominences which do not bear evidence of some early entrenchment, as at Rockingham, Borough Hill, and other heights where Roman and British camps are still clearly marked. Borough Hill, near Daventry, is the most remarkable instance, and

for its extent can hardly be surpassed. British and Roman remains had been here gathered side by side. Watling Street and Ermine Street both cross the county, the first forming the substratum of the old road from Stony Stratford to Weedon, the other entering the county by Castor and branching off at Upton. The evidences of very sudden abandonment by the Romans of their entrenchments are everywhere abundant; their occupation, like that of the English in India, seems never to have been more than a military one, with little influence on the manners or social condition of the natives. After 300 years the Romans left Britain, having made as little impression upon the people, as England would have made upon India after a century's dominion. In Brixworth Church, Northamptonshire contains the most remarkable link existing in Britain of the connection of the Roman with the Saxon period. This church presents a subject, doubtless, of some controversy, but there exist distinct traces of more than one pre-Norman period in its architecture, and there can be no hesitation in acknowledging a Basilican type in the plan. On any hypothesis it is the oldest existing church in England, the ancient ground-plan still in great measure being retained, and the arches as firm as when first built. In the Saxon period Earl's Barton presents one of the best known specimens of that "long and short work," which he (Mr. James) must persist in calling Saxon. At Barnack may be seen in the tower arch the noblest example of that style in the kingdom. This arch, after having been blocked up for centuries, has lately been opened, and the whole tower exhibits the singular transitional work of builders, passing for the first time from the use of wood to that of stone, and cutting their unwonted materials like carpenters rather than masons. The pointed niche in the west wall, which has perplexed the learned, proves to have been a central throne, or *sedile*, with wooden seats diverging on either side; for what purpose that, the oldest council chamber in England, was used, he would leave for future discussion. Mr. James then alluded to the legend of Guthlac, at Croyland, and his sister Pega, who, either for safety or in self-denial, ensconced themselves in the undrained sorry swamps of the fens; and who, either in rivalry or in simple faith, raised in most uncongenial spots such monuments of architectural beauty. How far Ingulphus's Chronicle was genuine, whether he himself was a myth, whether the Saxon Charters ever existed, whether they were concocted by the writer of the work attributed to Ingulphus, or by some earlier chronicler, were points on which he should like to see battle done on the spot. If the interest of the Meeting flagged, he would recommend their worthy secretary to set up champions on either side, and might he (Mr. James) be there to hear. One of the most curious relics of the fen monasteries is a monument once standing in the graveyard of the cathedral, but now preserved within its walls. It is a block of stone exactly according with Ingulphus's description of the sepulchral memorial erected by Abbot Godric, of Croyland, over Abbot Hedda and eighty-three of the monks, in 870, when they were slaughtered by the Danes and the monastery destroyed. The stone was very like Anglo-Saxon monuments at Hexham and Dewsbury, but the sculptured arcade and figures point to a later date. There can be no doubt, however, that it is the identical sculptured memorial upon which the pseudo-Ingulphus hung his tradition.

Norman history brings the archæologist to the county town of Northampton, with Simon de St. Liz, around whom all the early provincial interests group. He was the local hero of the period, the builder of the

castle, the re-founder of the town, the benefactor of the great priory of St. Andrew's. He came over in the train of the Conqueror, and was the first Earl of Northampton. William destined for him the hand of his niece Judith, the wealthy widow of Waltheof, Earl of Northumberland, but, luckily for Simon, he was lame, and Judith refused a limping bridegroom. It was a happy escape, for, after having been refused by the mother, whom Ingulphus calls "impiissima Jesabel," he married the daughter, as great an heiress and a better woman, who was afterwards disposed of by Henry I. to David, King of Scotland; the interest she continued to take in Northampton was shown in grants made, in her Royal spouse's name, to the priory which her first husband had cherished. To Simon de St. Liz might probably be assigned the Church of the Holy Sepulchre at Northampton, one of the four remaining circular churches in England. He died on his second pilgrimage to the Holy Land, but before his death he had time to leave that memorial of his first visit. The style of its architecture would closely coincide with that period. The church is now in course of restoration, and, when the additions, which were being made with successful adaptation by Mr. Scott at the east end, were completed, so as to allow the round part to be cleared of its incumbrances, it was determined to make the restoration or rather the preservation of that portion a memorial to one, the loss of whose intelligent mind and kindly happy manner the Institute had never ceased to feel at every meeting, but which was now even more keenly felt when they met on the ground, where it would have been his pleasure and his proper privilege to have presided over and directed them. He trusted that the members of the Institute would feel with the members of the local Architectural Society, that no more fitting memorial could be raised to the late Marquis of Northampton than the restoration in his county town of that church, in which he took so deep an interest, and which is so intimately associated with the history of the first earl of his own title.

The festivals of Henry I. and the councils of Stephen were insignificant compared with the scene in the castle, when Thomas a Becket, in 1164, appeared before the meeting to which he was summoned on his refusal to ratify the Constitutions of Clarendon. On the 18th of October, appareled in the sumptuous pontificals, he appeared before the Council, crozier in hand, and, having appealed solemnly to the Court of Rome, haughtily withdrew. The spring now called Becket's Well still marks the spot where, on that night, accompanied by a single monk, he stopped to quench his thirst when flying disguised to the coast on his way to Flanders. Three hundred years afterwards the townspeople of Northampton founded a hospital in honor of St. Thomas of Canterbury, the remains of the chapel of which, although the charity survives in another form, is now a carpenter's shop. Northampton was always a favorite place for the gatherings of the crusaders. King John frequently favored the county with his ubiquitous presence, especially affecting hunting in the forest of Rockingham, and lodging at Rockingham and Northampton Castles. Shakespeare, with his marvellous instinct for historic keeping, opens his "King John" at Northampton. On the 18th of July, 1460, occurred the Battle of Northampton, between the Lancastrians and the Yorkists, which gave the first decided advantage to the House of York. The army of Henry crossed the Nene on the previous day, and thus cut off their retreat. They were driven back on the town with great slaughter of knights and nobles, who were in-

tered in the cemeteries of St. John's Hospital and the Grey Friars, close at hand. Delapre Abbey, now a modern house, was on their right, and above the battle field must have towered Queen Eleanor's Cross, still existing. A continuation of this success to the House of York placed Edward IV. upon the throne, and so gave Northamptonshire the honor of giving a Queen to England. Elizabeth Woodville was not the first English Queen that the local archæologist should record; Northamptonshire contains two of Queen Eleanor's crosses, monuments attractive alike in their interesting associations and their artistic merits, and the very outposts of the most perfect style of national architecture. The Northampton Cross is well known as one of the most beautiful of the series, and the contract for its erection still exists. Much less known is the simpler but more perfect cross of Geddington. The romantic story of Edward IV. meeting with Elizabeth Woodville while hunting in Whittlebury Forest in January, 1464, is still preserved on the spot; an oak is still shown as that under which the beautiful widow of Sir John Grey fascinated the too susceptible monarch, a fascination afterwards solemnly denounced by act of Parliament as the sorcery and witchcraft of Elizabeth and her mother. Mr. James then alluded to the portrait on the cathedral walls of old Scarlett, who buried two Queens in the Cathedral, Catharine of Aragon being buried as the widow of Prince Arthur, and not as the wife of Henry VIII. The Castle of Fotheringay, built by the great Northampton hero, Simon de St. Liz, was, on the 8th of February, 1587, the scene of that event which would ever leave a stain upon Queen Elizabeth's name. Sir William Fitzwilliam of Milton had been entrusted with the custody of Mary, Queen of Scots, but he was too kind and yielding, and was removed to make way for Sir Amias Paulet. There is still preserved at Milton a portrait of James, painted in 1582, with an inscription that the picture was given to Sir William Fitzwilliam by Mary, Queen of Scots, on the morning of her execution, for the humane treatment she had met with during her imprisonment at Fotheringay, whereof he was governor. Mary's body was afterwards removed from Peterborough to Westminster Abbey, and tradition has affirmed that James, on his accession, pulled down the Castle of Fotheringay, and would not allow one stone to remain upon another of the scene of his mother's execution. Evidence, however, fully suffices to show that Fotheringay remained undisturbed until the end of James's reign, and was then dismantled, like many other great houses, for the sake of its materials. Of the other Castle of Simon de St. Liz, that of Northampton, the site, overhanging the Nene, is striking, and is enhanced by artificial embankments. Traces of Norman work are to be found in the outer circuit of walls, all that now remain; there are doorway arches of two centuries later, but those who would see those fragments of feudal Northampton must make haste to visit the spot, for the site has lately been sold, and contemplated villas already cast their vile shadows before them, on ground which, if any spirit existed on the spot, would have been secured for a place of public recreation. Of Barnwell Castle, once the possession of the Abbot of Romsey, but bought at the Dissolution by Sir Edward Montague, Chief Justice of the King's Bench, nothing remains but the four bastion towers and the curtain walls forming a square enclosure. Its site is low and uninteresting. Other Castles may be mentioned, as Brackley, Sulgrave, Higham Ferrers, and Thrapston; some, designated castles, may have been earthworks or fortified houses. That which alone now exists, and by its site and building justifies

the name, is Rockingham Castle. It was a Royal castle from the Conquest until the time of Henry VII., and a favorite hunting seat of English kings. Portions of Norman work have been frequently discovered when repairs were in progress ; the entrance towers and gateway date from *t.* Edward I. The same date may be assigned to the doorway of the hall, and within the last few months two windows of the same early period had been discovered behind the wooden paneling of the dining-room, marking what were the dimensions of the former hall. In the Chapel at Rockingham was held the great Council, in 1094, on the right of investiture, in which Archbishop Anselm bore so prominent a part ; no tradition even of the site of this building now remains. The castle was gallantly defended by Sir Lewis Watson for Charles I. Drayton House, so picturesquely described in the last century by Horace Walpole, is a semi-castellated building of the fifteenth century, metamorphosed by late Italian architecture of a fine and foreign type, so that it is difficult to detect its original form. The cellars are of the fourteenth century, and in excellent condition. The house is full of reminiscences of the past ; an account of it was read at a recent meeting of the local society at Thrapston. At Apethorpe (Lord Westmoreland's) are remains considerably older than the general character of the house, which is Elizabethan. There is a fine chimneypiece of the thirteenth century ; the kitchen and offices are of good Early Perpendicular work. James I. stopped there on his way from Scotland, and there he first met George Villiers, afterwards Duke of Buckingham. A statue of that king is to be seen in the entrance corridor.

Mr. James then alluded to Northborough and Woodcroft ; to the former considerable interest had been attached, from the story that there Oliver Cromwell was buried. His friends feared that his remains might be disturbed if he was buried in London, and the body was taken to Northamptonshire, according to tradition, to be buried in the Claypole Chapel. Canon's Ashby, Castle Ashby, Althorp with its valuable library, Burleigh House, in itself a history and a museum, were briefly touched upon, and Mr. James observed that the text, "*NISI DOMINUS*," forming the stone parapet at Castle Ashby, had been selected as the motto of the Northamptonshire Society from its appropriateness to their work, and out of respect to the late Marquis of Northampton, formerly President of the Archæological Institute. He then alluded to Hildesby House, Sir Thomas Tresham's triangular lodge at Rushden, and his house covered with symbolism at Lyveden, the ruins of St. John's Church at Boughton, and of the church at Brackley, the Saxon Nunnery at Weedon, and the Priory of Catesby. Some remarks were also made upon the Norman Church of St. Peter's at Northampton, and the churches between Northampton and Peterborough. In conclusion, Mr. James observed, that in offering these observations he had felt how little worthy they were of that erudition and research which characterised the ordinary transactions of the Institute ; they were only intended to supply a popular catalogue of the rich subjects which this county offered to diligent students. A county that could offer the oldest Church, the oldest Font, the oldest Christian Monument, the oldest Council Chamber ; the county within which were fought two such decisive and important battles as those of Northampton and Naseby ; linked with the history of so many of our queens ; so unique in memorial and ecclesiastical architecture ; with so noble a cathedral, and with such antiquity for its peculiar sport ; so plentifully stored with nobility and gentry, that Norden

styled it the "Herald's garden"; a county, the language of whose common people, according to Fuller, was the purest of any shire in England; "the worst foot of whose soil," sang Drayton, "was equal with their best;" touching nine counties, yet deriving all its rivers from itself; "an apple," said Fuller, "without core to be cut, or rind to be thrown away;"—a county with so many gifts of nature and of art, might surely arrest their attention without any inauguratory recommendation from one who, though not a native, had found in it excellent friends and a happy home. And, although it was not for him to welcome them, but for others whose position entitled them to the honor, yet he trusted that he might be excused if he said that all strangers might rely, as he could confidently assure them, on finding no less kind and hearty welcome in Northamptonshire than he had himself experienced.

A vote of thanks to Mr. JAMES was proposed by the Hon. Lord NEAVES, and seconded by the Lord BISHOP OF LINCOLN, who expressed very warmly his appreciation of instruction conveyed in the discourse to which he had listened with so much pleasure. The Institute had made choice of the diocese of Peterborough as the locality to which attention would be chiefly directed during their meeting; and he could not refrain from regret that the venerable Bishop of that diocese had been unable to be present, and to express the sanction and encouragement which he desired to give to the Society. Science, however, the Bishop of Lincoln observed, knew nothing of diocesan boundaries; the members of the Institute, he had learned with pleasure, proposed to pass over into his own diocese, and to visit the churches of Stamford and the ruins of Croyland. The progress of archaeological science had an important bearing, as he felt assured, on the welfare of the people and of the church. Some might suppose that much of the objects of a gathering like the present, had been attained by meeting to listen to such an essay as that which Canon James had just given,—or perchance to spend a pleasant summer's day, and to be drawn together by kindly feelings and social intercourse. That, however, the Bishop remarked, is not all; in addition to the benefits he had alluded to, archaeological science has an ameliorating influence upon the character. In these days there is a disposition to live too much for the present; as travel in a foreign country has a tendency to unite men of different nations in feelings of brotherhood, so, when they were brought face to face with times past, did they feel that they had the same brotherhood, the same hopes, the same fears, the same duties, and the same everlasting future as those who had gone before them. He felt that such sobering thoughts were very necessary at a time when the progress of science made men more confident in their own powers, and induced them to look back upon their ancestors as very ignorant and altogether in the dark. It was not unprofitable to be led back by the contemplation of cathedrals and other buildings to the conviction of the truth that their ancestors, whom they regarded as so inferior, in their powers of construction were never surpassed, and in their acquaintance with the æsthetics of form and colour were never equaled. Taking a practical view, he thanked the Architectural Society of his own diocese for having called attention to churches which were falling into decay, and for having given an impulse to the work of church restoration which now daily progressed. Archæological science is not merely a science which has relation to the past; it has a practical bearing on the work of our daily life.

Whilst the Bishop of Lincoln was engaged in addressing the meeting,

the noble President arrived, accompanied by Sir John Boileau, Bart. Lord TALBOT, having taken the chair, offered a few appropriate observations in regard to the encouraging prospects presented to the Society, and expressed his regret at the unforeseen disappointment by which he had been deprived of the gratification of taking his accustomed place in the inaugural proceedings of the meeting.

After the usual acknowledgments, and notices of excursions and other arrangements having been announced by the Rev. E. Hill, the meeting adjourned. The Temporary Museum was then opened, by the kind sanction of the Dean and the authorities of the Training College, in the Practising School on the North-side of the Cathedral.

A courteous invitation having been given by the Rev. W. Strong to visit Thorpe Hall, a party of members proceeded thither; they inspected the house and its gardens: the building elicited no special remark, except one which threw a doubt on the common belief and tradition that the architect was Inigo Jones. From Thorpe Hall, the visitors, under the guidance of Mr. J. H. Parker, proceeded to the church. A slab of stone in a cottage garden at the entrance to the village attracted attention; it was thought probable that it had formed the base of a wayside cross. The church, Mr. Parker remarked, is of the Early English style, date *c.* 1260; it is very plain; the plan is as simple as its construction—a nave and two aisles. The fabric is of coarse rubble, without a buttress or stringcourse in any part, and having everywhere, except at the east and west ends, its original windows of two plain lancet lights. The east window, of three lights, is a poor specimen of Perpendicular work, cinque-foiled in the head under a four-centred arch. There is a similar window at the west end. The aisles are divided by three obtusely-pointed Early English arches on each side, resting on circular pillars with well-moulded capitals and bases. There is no chancel-arch, the roof being continuous from end to end. Brackets at each end of the aisle indicate that altars existed. In the chancel is a trefoiled piscina: also two altar brackets, and a small aumbry. There were at least four altars in this unaltered Early English church. A somewhat novel theory was advanced respecting the use of low side-windows in mediæval churches, namely, for the administration of the Sacrament outside the church by means of a cleft stick to persons suffering from the plague. The adjacent tower, called Longthorpe Hall,¹ was opened for inspection by Mr. Warwick, the occupier. Mr. Parker observed that it is of about the same age as the church: it is an ordinary fortified house of the period, and probably stood originally in the form of a square with a tower at each corner, only one tower now remaining. The lower story was vaulted as was common in such houses; this was a security against fire, and they often had a staircase outside. The second story chamber had also a vaulted roof, and the windows have shouldered arches. The upper story was never vaulted; the pyramidal roof is modern, though probably on the plan of the old one, resting upon the inner edge of the wall: by this arrangement the thickness of the wall, or the space between the line of the roof and the parapets, was left as an “alure.” The parapet is singular, having loopholes instead of open battlements. The corners are raised, and stand in the place of turrets. The building was entirely domestic though fortified, and it probably had a moat around it.

¹ Figured in *Domestic Architecture*, vol. i. p. 153.

At the evening meeting the chair was taken by the Rev. Lord ALWYNE COMPTON. Mr. Parker read a paper on the Domestic Architecture of the district. Mr. E. A. Freeman then made some remarks on the character of the churches of Northamptonshire, especially in the northern district. Northamptonshire being a long, obliquely placed county, touching more upon other counties than any shire in England, there are great differences between various parts of it; the northern and southern ends differ widely both in scenery and in the character of the buildings. The northern churches are generally very superior to the southern, and are distinguished by the beautiful spires of which the south part has few. There are several points in which the churches of the two divisions of the county agree. Northamptonshire is preeminently the region of moderate-sized parish churches. The monastic buildings, except at Peterborough and a fragment at Canons Ashby, seem to have perished: they neither exist as ruins nor are they preserved as parish churches. There are no examples of churches of the parochial type, but of a scale equal to minsters, like those of Coventry and Newark. Very small churches without aisles or towers are by no means common. A Northamptonshire church has most frequently a nave, chancel, nave-aisles, and western tower; the chancel often has a chapel on one or both sides; regular choir-aisles, common in the eastern counties, are not usual. There are examples of central towers, and of transepts without central towers, but neither of those arrangements is common. The roofs are commonly low, nor is the low roof always of late introduction; it became the prevailing form in the xiv. cent., some, as at Warmington, belong to the xiii. cent. Connected with the use of the low roof is the use of the clerestory, of which instances occur in the xii. and xiii. cent., and the practice became predominant in the xiv. The square-headed windows, one of the peculiarities, is also of early introduction; xiv. cent. examples are numberless. Good square towers, without spires or octagons, are rare; Titchmarsh is almost the only example of importance: there is a remarkable one at Whiston, on a small scale. The octagon in various forms, whether as a finish to a square tower or as a support to a spire, is characteristic. The octagon is characteristic also of Somersetshire, but it is used in different ways in the two counties. The Northamptonshire octagon, with, perhaps, the solitary exception of Stanwick, is set on a square tower of which it forms the finish; the Somersetshire octagon rises from the ground, or at most is itself finished with a square base. The spires, for which North Northamptonshire is as famous as Somersetshire is for its towers, are mainly of two classes. The earlier is the broach, where the spire overhangs without a parapet, and forms a roof to the tower. In the later type the spire rises from within a parapet, and, in richer examples, is connected with the tower by pinnacles and flying-buttresses. Sometimes, instead of these, there are turrets at the angles, and the battlements are pierced with eyelet-holes. The broach, though the earlier form, is continued in the later period, many Northamptonshire broaches being of Decorated work, and some of Perpendicular. The broach is common in Gloucestershire, but the form differs from the Northamptonshire type. The Gloucestershire broaches are slender, with small squinches, spire-lights of small projection, and a marked bead along the angles. The earlier Northamptonshire broaches are massive, with large squinches, and spire-lights boldly projecting like the fins of a perch; and, though this massiveness is diminished in later examples, none probably become so attenuated

as many are in Gloucestershire. The general character of Northamptonshire churches ranks high ; perhaps there is no county where the average is so good. The finest are hardly equal to the best Somersetshire churches, but on the other hand Somersetshire has a greater number of small and poor churches. The Northamptonshire churches, from their outlines, have neither the picturesque effect of those of Kent, Hereford, and Sussex, where high roofs and a variety of high gables are common, nor have they the majesty of parochialized minsters or great cruciform parish churches. But there is no district where the succession of styles can be studied in such a series of good examples of every date, nor where better specimens can be found of nearly every detail and every part of the building. There is however one remarkable class of exceptions. Northamptonshire contains singularly few good internal roofs. The painted ceiling of the cathedral and the noble wooden vault at Warmington stand each by itself, neither in the least degree being characteristic of the district. There are a few Perpendicular wooden roofs of low pitch, but, as a general rule, an observer familiar either with the grand coved roofs of the west or with the trefoil roofs of the east, would look on the roofs of Northamptonshire with contempt. In regard to styles, Northamptonshire has no one prevailing style ; it has admirable work of all dates. The series ranges from the Roman *basilica* at Brixworth to Whiston, the last Perpendicular church of good style in England. Nowhere are there so many examples of what are held to be " Anglo-Saxon ; " among them is Earl's Barton Church, the most striking example of that style. Norman work is common ; many examples are good. The Transition from Romanesque to Gothic exhibits interesting forms, especially in the north of the county. The common type of Transition, the pointed arch with Romanesque details, is less common ; it occurs at Rothwell. What is most characteristic of Northamptonshire is the long retention of the round arch, even when all other details are Early-Gothic. The Early English of Northamptonshire is abundant ; the first beginnings and gradual development of tracery can nowhere be better studied than in the churches in the north of the county. The confirmed Decorated style has peculiarities, such as the constant use of the square head in windows, and the prevalence of reticulated tracery and ogee heads in windows. The Perpendicular is of a kind intermediate between that of the two great Perpendicular districts, Somersetshire and East Anglia, and has not the same marked features as either. Late in the style are some good buildings, as Whiston and part of Brington, which combine the use of the four-centred arch with a singular beauty of detail. In Somersetshire, though the four-centred arch is often used, it does not appear commonly in the best examples, and what is most characteristic is the slight difference between early and late Perpendicular. In Norfolk the late Perpendicular runs into every possible discrepancy of style. Such a church as Whiston differs from either ; it is essentially late, but still in no way debased or extravagant.

WEDNESDAY, July 24.

A meeting of the HISTORICAL SECTION took place, by kind permission of the Head Master, in the Grammar School, the chair being taken by the Very Rev. the DEAN of ELY, President of the Section, who opened the proceedings with some preliminary observations on the early history of the great monasteries of the fen-district.

The following memoirs were read :—

Observations on the Local Nomenclature of Northamptonshire ; by the Rev. JOHN EARLE, M. A., late Anglo-Saxon Professor in the University of Oxford.

Notices of certain existing landmarks of early Ecclesiastical History ; by the Rev. ABNER W. BROWN, M. A., Hon. Canon of Peterborough.

In the afternoon an excursion was arranged to visit Barnack, Wittering, and Castor. At Barnack, the Rev. Marsham Argles, Canon of Peterborough, having hospitably received his visitors at the rectory, conducted them to the church, believed to be one of the earliest constructed of stone in this country. The style displayed in its tower has been well described as carpentry in stone. The exterior, with its lines of "long-and-short" stones and its sculptured bas-reliefs, resembling the sides of an obeliscal cross, each surmounted by a cock or other bird, was minutely examined, and much difference of opinion arose whether the sculptures were coeval with the structure. The interior gave rise to a still more animated discussion. The rector detailed the progress of the restorations effected during the last ten years. The most important, in an architectural point of view, has been the clearing out of the interior of the tower, which he found a receptacle for coals. It was separated from the nave by a wall ; when this was removed not a single mark or subsidence was found in the circular arch above, and it now stands open to view from the nave. Several windows were opened in the tower, but that to the west is the only original one which now admits light. Next the west wall was discovered a stone seat buried in the soil, and afterwards stones forming parts of other seats were found on the north and south sides ; when the original level was reached, it proved to be a floor of plaster worn from east to west by Saxon or Danish feet. Mr. Argles admitted that, on the first discovery, when he reflected that this was in early days the only stone building in the kingdom of Mercia, he imagined that he had lighted upon a Saxon council-chamber. It was, however, his desire to advance no theory, but to solicit the judgment of more experienced architectural critics. Mr. Parker remarked that this was one of the earliest stone buildings in England, but of what period he could not affirm. It was recorded that churches were built of lime and stone when they were restored by Canute, after his becoming a Christian. This was soon after the year 1000, when alarm about the expected millennium had subsided. It was recorded that the church was burnt by Sweyn, and afterwards granted to the Abbey of Peterborough in 1040. He had remarked that such grants were often made shortly after the erection of churches, or that they led to their rebuilding, and he would assign the date of the existing structure to that period. Mr. Earle observed that he recognised in this structure the monument of an usage known to have prevailed in the early age of the Christian Church, when ministers of religion were not merely priests but teachers, and not only children, but men and women unable to read assembled as catechumens, to learn the elements of Christian faith. Such was still in some degree the Sunday-school in Wales ; in the Irish "Annals of the Four Masters" there are passages commemorating the teachers eminent in certain districts. The visitors proceeded to examine the church, which contains portions of every known style, the oldest part being the Saxon tower, the north, west, and south sides of which contain, at equal distances, three square-edged ribs or strips of stone. The stages are divided by a groove-like string-course, along which runs an iron belt to strengthen the walls, which support an octagon

flanked by four pinnacles, and surmounted by a low spire, evidently a very early example of Early English work. The belfry windows are of two lights, under a semi-circular moulded arch, which rests upon three detached shafts having moulded capitals, the dog-tooth ornament running down the outside of the shafts. At the angles of the tower are the singularly placed stones, peculiar to Saxon masonry, known as "long-and-short work:" the length of each stone in a horizontal position varies from about 1 ft. to $3\frac{1}{2}$ ft. On the first stage of the west wall is a window, blocked; it has a triangular head, i. e. two straight stones placed on end upon the imposts, and resting against each other at the top. Between the two southernmost ribs of the upper stage is a similar window, also blocked; and, in the centre, resting on the stringcourse in an upright position, is a stone, the shape of which, together with the sculpture on its face, somewhat resembles a coffin-lid of the thirteenth century, but the work is very rude. At the top of this stone is a bird. The principal entrance to the Saxon church was on the south side of the tower; the doorway remains, but the entrance to the interior is obstructed by an Early English stair-turret. The only portion of Norman work that remains are four arches of the north aisle, of great span and richly moulded, supported by cylindrical shafts having capitals richly carved. One of the capitals shows an entwined serpent, with its head resting upon a flower. The shafts of the south aisle are Early English, clustered, and banded in the centre, supporting semi-circular arches. The font of this date is very rich: its thick central stem is surrounded by an arcade having trefoiled arches, the whole supporting a cylindrical bowl enriched by two rows of roses in relief and other ornaments. In the wall of the north chantry are two effigies—a cross-legged knight and a lady. The exterior of the south chantry, dedicated to the B. Virgin, is a rich specimen of the Perpendicular style. In the interior, over the north side of the altar, is a tabernacle, with an elaborate sculpture in high relief, of the Conception of our Lord. The Virgin is represented kneeling before a desk, in the clouds above are three angels supporting a book, from the midst of the clouds issue three rays, which enter the bosom of the Blessed Virgin. On a scroll above are the words "*Maria Jesus in contemplacione sua.*" In the churchyard are several stone coffins of the thirteenth century, of which some had contained remains of infants, each coffin exhibiting a cavity for the head. A hope was expressed that these would be carefully preserved: the discovery of small stone coffins is rare. The excursionists, on leaving the village of Barnack for Wittering, passed innumerable hillocks, marking the site of the stone quarries that supplied stone for many mediæval churches. The party soon reached Wittering Church, a fabric of early date. It has the long-and-short masonry at all its four angles; the chancel-arch is of massive and rude work, the peculiar abacus upon which it rests on either side appeared, as Mr. Parker remarked, to be unfinished and intended to be ornamented with sculpture or painting. The date of this arch is about 1050, somewhat later than that at Barnack. The arch and the jambs are rudely moulded; the same mouldings seen in the arch appear to be carried through the capitals—immense plain blocks, which had evidently occupied little of the mason's care after being taken from the quarry. The first addition to the Saxon church seems to have been a Norman aisle (about 100 years later than the Saxon work), of which there are two bays, the massive pillars supporting arches, the mouldings of which display the chevron, billet, lozenge, nail-

head, and star ornaments. The stone steps which led to the rood-loft remain. From the north side of the rood-loft, about ten feet from the ground, is a squint from which a view of the altars in the chancel and the chantry on the north side of it could be obtained: it is in an unusual position. In the chapel a Sepulchre in the north wall has been filled up with masonry, the architrave only being visible. There is a Norman circular font, the drain being at the side instead of in the centre of the interior of the bowl.

From Wittering the excursionists proceeded to Wansford, where some of the party halted to examine the very curious Norman font (figured in Mr. Simpson's work on Fonts). The access into the church is under a Grecian porch, date 1663, and a fine Norman inner doorway.

On their road to Castor the party passed by the little Norman church of Sutton, which has no tower, but only a small campanile for two bells: a few persons turned aside to notice its singular low chancel-screen of stone, and the stone bench that runs along the wall of its south aisle, terminated by a couching lion with a monster on his back. This bench is probably coeval with the fabric. The original plan of this church consisted of nave, south aisle, and chancel; in the thirteenth century a south chantry was added. The aisle is divided from the nave by two bays, the chamfered arches being circular. The chancel-arch has been taken down, and its space to the roof filled with plaster supported by a wooden beam that rests upon the abacus of the very richly carved Norman capitals. In the east wall are two altar-brackets, and between these, near the floor, is an aumbry—a somewhat unusual position for such a recess. There is also a trefoil-headed piscina in the wall on the south side of the altar. The north door is Early English, and the three windows on the nave side are Perpendicular. In the north wall of the chancel is a transomed window of three lights under a square head, and near it is a curious, small, trefoil-headed window, blocked, its position being too high for a lychnoscope. This church is worthy of attentive examination. Between the west end and the river Nen, an old residence has been recently taken down, and a fine building erected on its site by an early and kind friend to the Institute, William Hopkinson, Esq., F.S.A., who has carefully preserved a double lancet from the old house, the hollow of the hood-mould of which is enriched with the tooth-ornament; this thirteenth-century fragment now lights the staircase of the new residence. At Castor the Rev. Owen Davys explained the remarkable features of the church. Taking a view from the south-west, he remarked that its tower presented the most beautiful example of enriched Norman design with which he was acquainted; he preferred it to the towers of Tewkesbury, Norwich, and Exeter. The abbey church of Peterborough is recorded to have once possessed a magnificent Norman tower of three stories, and this at Castor probably resembled it on a smaller scale, there being two stages or stories above the arches on which it is raised. The whole was probably surmounted with a roof, like that at Old Shoreham in Sussex, instead of the present Decorated spire. Some of the scalloped ornamentation of the tower of Castor is paneled, as at Hadiscoe, other features are peculiar. The original plan was probably a plain cross with an eastern apse. Of the latter there is no evidence, the present chancel being Early English. When the south transept was enlarged the old Norman corbel-table was re-erected, and over the south door of the chancel is still preserved a tablet recording the

dedication,—“xv. Kal. Maii, 1124.” Though this date is not incompatible with the style of the church, it cannot be relied on, as the last figures seem to have been cut by a later hand, and are incised instead of standing in relief. A Norman sculpture over the south porch represents the Saviour, nimbed, his right hand raised, the left holding a book. At the east end of the north aisle remains a portion of a shrine, supposed to be that of St. Kyneburga, sister to Peada, King of Mercia; she built a church here in 650.

The party then returned to Peterborough, and joined the Ordinary, at which the members assembled at dinner on this occasion for a social gathering, at the Great Northern Hotel, Lord TALBOT DE MALAHIDE presiding. In the evening, on the kind invitation of the Dean, the archæologists proceeded to a conversazione at the Deanery which was numerously attended. The Museum adjacent to the Deanery gardens was lighted up. In the Deanery hall were placed the members of the cathedral choir, who, under the direction of the Precentor, sang at intervals during the evening a selection of appropriate music.

THURSDAY, July 25.

A large number of the members proceeded by special train to Oakham. According to ancient usage on the visit of a peer, a horseshoe was affixed on the castle gate in memory of the visit of the noble President of the Institute. It was of unusual size, and the customary formalities were duly observed. Mr. Parker pointed out the remarkable features of the Castle, of which Mr. Hartshorne has given an account in this Journal, vol. v. p. 124.² The train then brought the party to Stamford, the archæologists alighting on the site of the Saxon castle built by Edward the Elder to check the Danish garrison of a castle on the north side of the Welland. The nunnery of St. Michael, founded by William de Waterville, Abbot of Peterborough, subsequently occupied the site. Thence the visitors, who were received by the Mayor, the Rev. C. Nevinson, Mr. Paradise, and other residents at Stamford, proceeded to St. Martin's Church: here are magnificent monuments to persons of the Cecil family, including Lord Treasurer Burleigh; also an original altar-stone marked with five crosses, and rich stained glass. Some remarks upon the stained glass were made by Lord Alwyne Compton, Mr. Bloxam, Mr. Parker, and others, a difference of opinion prevailing whether that in the south aisle was English or foreign. The site of the Hospital of St. Thomas of Canterbury, at the north end of the bridge, was then visited, the only visible remains of it being a Norman buttress. After examining the Norman doorway in Queen's Head Passage, the visitors entered the Town-hall, where the corporation regalia were inspected; several of the objects are equal, for value, beauty, and workmanship, to any in the kingdom. The large silver gilt mace with the punch-bowl and cover weighing 16 lbs. 7 oz. were presented to the town by Charles Bertie, Esq., as appears by a Latin inscription. The bowl, presented in 1685, holds five gallons. The mace, which weighs 20 lbs. 6 oz. 15 dr., was given by Mr. Bertie, in the mayoralty of Daniel Wigmore, in 1678. There is also a small antique mace without any inscription or hall mark; its history is not known. Mr. Octavius Morgan came to the conclusion, from the workmanship and heraldic decoration, that this mace was of the time of Edward IV. who granted

² See also Domestic Architecture, vol. i. pp. 4 *et seq.*; vol. ii. p. 36.

a charter to the corporation conferring important privileges. He visited Stamford in great state in 1462 and 1473, lodging at the Friars Minors. The fine crypt (thirteenth century) at Mr. Pollard's, opposite the town-hall, was inspected. St. John's Church was also visited; here Mr. Edward Freeman made some observations on several of the churches, in illustration of his general remarks (before given) on the buildings of Northamptonshire and the neighbouring counties. In several of the Perpendicular interiors the clerestory windows are placed irregularly without reference to the number of arches, while both in Somersetshire and East Anglia the division into bays is commonly observed, and the bays are divided by shafts either rising from corbels above the pillars or direct from the ground, but with this difference, that in Somersetshire we commonly find one large clerestory window in each bay, and in East Anglia two small ones. Mr. Parker called attention to the carved figures upon the ceiling, and to the position of the entrance to the rood-loft, as similar to many found in the eastern counties. The carved figures of archangels, angels, and cherubim, are curious, and the remains of the chancel-screen were examined. At St. Mary's, Mr. Parker pointed out its architectural features. He described it as a church of the thirteenth century, exhibiting alterations at different times. The Early English church had nave and aisles, without a clerestory. The west doorway is fine, but the circular arch may be set down as being a late addition. The responds in the nave are good, and the boldly-carved capitals evidently early in the style. The clustered pillars and embattled capitals in the nave appear to be Decorated (fourteenth century). The use of certain openings in the tower, which, before being blocked, commanded a view of the interior, has not been explained; they may have been for an officer of the church stationed in the tower to know the precise moment of the elevation of the host, when he would ring the bell to acquaint those not attending the service in the church, or they may have given access to a minstrels' gallery. The paneled ceiling of the golden choir, or St. Mary's chapel, is very fine. On examination of the Phillips' monument here, Mr. Bloxam said that the armour of the male effigy (Sir David Phillips) is of the time of Henry VI.; the monument itself is *circa* *z.* Henry VIII., and it is an excellent specimen of the Italian school of art then prevalent.

The archæologists were then very hospitably entertained at a luncheon, at which the Mayor of Stamford (H. Johnson, Esq.) presided. After suitable acknowledgments of the kind welcome with which they had been received in this ancient town, they proceeded to visit St. George's Church, and the monastery of St. Leonard's without the walls, founded by Wilfrid about the middle of the seventh century. There remains, however, nothing older than the twelfth century. The Grammar-school (formerly St. Paul's Church) was then visited: it is next in antiquity to St. Leonard's Priory. In passing along High-street, the Perpendicular doorway at the shop of Mr. Dennis was examined. Brown's Hospital was next visited, and in the audit-room there the Rev. C. Nevinson gave an account of the foundation. Mr. Parker observed that the place in which they were assembled was the hall of the hospital; on descending to the chapel he pointed out that the arrangement was similar to that of other domestic chapels in mediæval erections; the room above would open to the chapel, and service might be heard there by inmates when there was not space below. There is a stone altar-slab with five crosses in the chapel, forming part of the pavement. At All Saints' Church Mr. Parker

invited attention to the beautiful capitals of the pillars in the south aisle ; their date being about 1230. The clerestory is of the time of Henry VII. The Early English blank arcade on the walls of the exterior is almost unique. Lord Talbot remarked that he knew of only one other similar example of arcade-work round the church, namely, at Leuchars, in Scotland, which is Norman. (Figured in Billings' *Eccl. Antiqu. of Scotland*, vol. iii.) The remains of the hall of the castle, *t.* Edward I., with the usual three doorways at the lower end, were then inspected.

In the evening a meeting of the Section of Antiquities was held in the Corn Exchange, the Chair being taken by OCTAVIUS MORGAN, Esq., M.P., when M. H. BLOXAM, Esq. read a communication upon The Monumental Remains in Peterborough Cathedral.

The Rev. J. LEE WARNER read a Memoir on the MS. Chronicle and Chartulary of Robert Swapham, preserved in the Cathedral Library.

FRIDAY, July 27.

A meeting of the HISTORICAL SECTION was held in the Grammar School, the Very Rev. the DEAN of ELY presiding. The following memoirs were read :—

On the Ancient History of the Fens to the South of Peterborough ; by Professor BABINGTON, M.A., F.R.S., Fellow of St. John's College, Cambridge. An excellent Map of the district was exhibited, showing the Cardyke and other Roman vestiges, with the more recent channels cut for the drainage of the Fens. Professor Babington stated that he was only acquainted with the southern portion from Peterborough to Cambridge : the whole of that district was composed of clayey soil, almost destitute of stone, therefore a bad country for drainage, although there was a natural fall to the sea. Peterborough was situate forty-five feet above the level of the tide at Lynn, and Cambridge fifty-one feet. In those places in the fens which had been selected for building towns and villages there was a gravelly rather than a peaty soil. He did not give any credit to the supposition that at one time the fen district was one large estuary. In the time of the Romans, as he believed, it was a plain, well drained, with roads ; after they left, it was neglected till the times of James I. and Charles I., when it became impassable. That it was cultivated at a former period is confirmed by the fact, that remains of plants and trees are found below the surface which do not grow on a peat soil. Malmesbury, in the twelfth century, describes Thorney as a paradise, with orchards, gardens, and vineyards. Since that time the rivers had been diverted from their natural course. The Nene formerly passed through Whittlesea Mere and another branch ran down to Lynn ; the Great Ouse formerly went to Wisbeach, and not to Lynn. In the thirteenth century the estuary was choked up to Lynn, and the waters had to find another channel. A cut was made which diverted the Ouse and the Nene, and took the latter to Lynn. In 1490 the Middle Level was made, which restored things, to a certain extent, to their former condition. In 1650 the Bedford Level was made and a great extent of land reclaimed ; this, however, caused a great amount of backwater in the South Level, and now engineers were engaged in endeavouring to drain the district upon the same principles as it was formerly done. Professor Babington proceeded to offer some remarks on the roads formed by the Romans. The map which he placed before the meeting showed that there were three stations—Cambridge, Huntingdon, and *Durobrivæ*. In addition to the Ermine Street

road from Huntingdon to Lincoln, there was another road across the fens, not mentioned in the Itinerary; it was sixty feet in breadth, he had measured it where the breadth was now fifty-two feet. It was easy to be discovered, being formed of pebbles, which were to be found across the loamy soil, and to be traced as far as Fletton; its further course might doubtless be ascertained by careful investigation.

The Rev. EDWARD TROLLOPE, F.S.A., read a Memoir on the Cardyke. That remarkable work, as Mr. Trollope believed, may be one of a series, though complete in itself. There was another of similar character from Lincoln to the Trent. The Romans had much to contend with in the drainage of the fens, but they were not to be easily daunted when such an object presented itself as rescuing a large tract of valuable land, and bringing it into cultivation. They commenced at *Durobrivæ*, adjacent to the actual position of Peterborough, and constructed a dyke fifty-six miles in length. The name Cardyke might have signified nothing more than Fen Dyke; it had also been sometimes called Bell Dyke, a name supposed to have been given because the "Great Tom of Lincoln" had been conveyed by it from Peterborough to Lincoln. There was no doubt that this dyke had been made by Roman soldiers, who were almost as well versed in the use of the spade as the sword; it is, however, probable that the natives were compelled to assist in the most laborious part of the works. The date of the Cardyke was uncertain. Stukeley had supposed that it was formed in the time of Nero. The probability is that it was made in the time of Agricola, A.D. 79, he was recalled in A.D. 84; some had supposed it was in the time of Hadrian. After the Romans left Britain, the Cardyke was neglected. It was originally about sixty feet wide and eighty feet deep. Mr. Trollope believed that he was the only antiquary who had dared to encounter these fens, and trace the entire course of Cardyke.

After the discussion that followed, in which Mr. Earle, Mr. Octavius Morgan, Mr. Robert Chambers, and other members took part, Mr. E. A. Freeman delivered a discourse on Crowland Abbey and earl Waltheof, preparatory to the visit to Crowland on the following day.

In the afternoon a meeting was held in the Corn Exchange, and the following remarks were read by Sir CHARLES ANDERSON, Bart., on the west front of Lincoln Minster, and on the works now in progress there.

"The west front of Lincoln Minster consists of early Norman work of the time of Remigius, of Norman work of more ornate character of the time of Bishop Alexander, of Early English wings and upper story, and of later additions to the Norman towers; there are three Perpendicular windows and niches, with statues of the same date. The work of Remigius is distinguishable by the wide joints of the masonry and the square form of the stones of which it is composed. Mr. Parker having expressed a desire to examine the façade, I accompanied him to Lincoln last year, and we spent several hours in exploring the interior walls and passages, an intricate and perplexing expedition; but we were rewarded by a discovery which satisfactorily confirmed what that able ecclesiologist had suspected, that at the period when the three rich doorways were inserted, the capitals of some of Remigius's pilasters had been replaced by others of a later character. On the outside there was some difficulty (owing to their distance from the eye) in ascertaining this; but, in a portion of the older work concealed by Early English casing, and by that casing protected from the weather, we discovered, by means of a ladder and by aid of a lantern, that, flanking one of

the large Norman arches, there was on one side a capital of Remigius's time, dark and weather-stained, and on the other a richer capital, fresh as from the mason's chisel. This capital is not likely to have been placed there in modern times, it is in a dark nook, scarcely visible except by artificial light; the inference is that the change from Norman to Early English was taking place in the time of Alexander, and that the Early English work was added almost immediately after the capital was inserted. There is a great deal that is interesting behind the exterior screen—the bases or roots of the additions to the towers, elastic stone beam, &c. Above the stone roof, below the present gable, is the mark of another high-pitched roof, probably of Early English date, and this leads to the conjecture that there was a nave partly Norman and partly Early English before Grosseteste began the present nave. If this were so, it may account for that irregularity in the line of the vaulting between the towers and the nave, if the northern piers were built in the time of the Norman ones, and the southern piers extended south to widen the nave up to the point of junction with the choirs of St. Hugh; and this seems probable, because the work of Grosseteste began in consequence of the fall of the tower. After all, the progress of the building must be a matter for speculation, subject to conjectures and doubts difficult to solve. And this brings me to the points to which I desire specially to call attention."

"First, the duty of making every effort to promote the preservation and classification, by competent persons, of the records of these grand ecclesiastical buildings, which from their magnificence may be called monuments of the nation's progress in art, so as to be accessible to those who are desirous of examining them for literary purposes. The fabric rolls of York Minster have been published by the Surtees Society, and form a curious history of the progress of that building. The care taken of the libraries and documents both at Durham and York is highly creditable. Of the state of the records at Lincoln I cannot speak, but judging from the position of one interesting document, an original copy of Magna Charta, we cannot augur well for the rest. This has been suspended for many years over the fire-place in the office of the Registrar, subject to the effects of smoke and light, instead of being preserved in the cathedral library. I believe that a box or drawer of cedar is the best receptacle for parchments, such as were used in the Record Office under the guardianship of our late lamented friend Mr. Hunter, whose name I am glad to have an opportunity of mentioning with regard and respect."

"Secondly, as these cathedrals are National Monuments, the public have a right to see that they are carefully handled; that no improvements or restorations, as they are (often very improperly) called, be made without the opinion of the most experienced authorities. Well-intentioned zeal without knowledge is apt to make sad havoc. The Chapter of Lincoln meritoriously spends a considerable sum annually in external repairs, and if these were confined to the keeping of roofs in order (and the leaden roofs are well kept), there would be no cause of complaint; but, when we see such doubtful expenditure as is now going on at the west front, whilst the interior requires every attention, I cannot refrain from alluding to it. I would by no means censure the masons; they are careful, well capable of copying old work and executing new; they only do what they are ordered. In alluding to the interior, I would point to the decay of the Purbeck shafts; the modern yellow and white wash which conceals the colored patterns on

the vaulting of the nave and aisles; the dust, damp, and dirt in the chapels and choir. When the west front was repaired, about 1811, the decayed pilasters in the arcades were replaced by new ones of Yorkshire sand-stone, as being at that time thought to be more durable, but some have perished, and, during the heavy gales of the last two years, have fallen. I believe that, with the exception of replacing these and fastening others, nothing was required. The rest of the front was in repair, presenting an uniform tint almost equal to that of Peterborough, charming to the eye of the artist and of that increasing body of educated men of all classes who are able to appreciate artistic beauty and to discriminate between good and bad taste. But last year the south flank of the front below the tower was scraped, so as to present a surface of new yellow stone. This year the north side has suffered the same operation; so that the centre presents a dark square between two stripes of yellow. It is contended by the advocates of the scraping system that the surface will soon be of one color again; but if so, why scrape it at all? or, being scraped, why not mix some soot and water, and by a fire-engine on a dry summer day stain it to harmonise with the rest. As well might a surgeon scarify a limb whilst curing a wound, or a sculptor, after adding a new head or leg to an antique, scrape the trunk to make it as white as the new marble. In many cases of restoration much original work is removed, which, if left, would last for many years, and in its mouldering state retain more of life and beauty than a modern copy. The exterior of a cathedral should be as tenderly handled as an original picture or an antique statue; every alteration or restoration should be chronicled in a record kept for the purpose. Beverley Minster is an instance of judicious treatment. There, no stones have been removed except such as were wholly decayed, the rest being left intact. The state of the building reflects no slight credit upon those who administer the fund left for its preservation. The same enlightened system seems to be pursued at Peterborough, than which no cathedral, except Salisbury and Ely, has a finer tone of color. Where stone is so decayed as at Chester, it is difficult to pronounce what should be done, but at Lincoln Cathedral, where the surface is, on the whole, perfect, there is no plea for inflicting on it the fate of Marsyas; it should rather be left to the more kindly treatment of the clouds, the smoke, and the rain. The Society of British Architects have, I believe, unavailingly remonstrated against the scarifying process: had I not been justified by their opinion I should not have ventured to have spoken so strongly, though I have long regreted the practice. In conclusion, I beg to say that my object on the present occasion is to aid in promoting an intelligent and careful watch over our cathedrals, and such preservation and arrangement of their records as is due to the public, which is awakening to a sense of their value as auxiliaries to the History of the Nation."

Professor WILLIS then delivered his Discourse upon the architectural History of the cathedral.—The Professor commenced by observing that three able ecclesiologists, Mr. Owen Davys, Mr. Paley, and Mr. Poole, had written on the subject. Mr. Owen Davys had given an excellent history of the cathedral, and an admirable account of it as it now stood, but he had not made original investigations. Mr. Paley's object was different. He had confined himself to the architecture of the building, and acknowledged that in pursuing his investigations he had adopted the same principle which he (Professor Willis originally established in reference to Canterbury

Cathedral. He might therefore claim Mr. Paley as a pupil, and he had read his book with much pleasure. Mr. Poole had applied the same principle in his investigations as Mr. Paley, but he had arrived at exactly opposite results.

In all investigations of this nature, Professor Willis was of opinion that it is requisite to ascertain first whether there exist any contemporary documents which may throw light upon the history of the fabric, and then to let the stones tell their own tale. He then delivered a very eloquent and lucid statement of his conclusions in regard to the architectural history of the cathedral, with remarks on peculiar details and arrangements, and concluded by inviting his audience to meet him when the afternoon service had concluded; he would then take occasion to explain on the spot all the interesting features to which he had alluded in his discourse. We regret greatly our inability to place before our readers any abstract of the Professor's elucidation of the interesting subject, which he treated on this occasion with his accustomed keen appreciation of facts, and minutiae of construction, viewed in combination with documentary evidence. Peterborough will form a very important chapter in the *Architectural Histories of the Cathedrals of Great Britain*, which we hope to see achieved by Professor Willis. The completion of such a work will form a memorable period in the *Annals of Archæology in England*.

The afternoon service being concluded, the Professor commenced the promised examination of the fabric. Under his guidance every portion of the cathedral and the remains of the ancient conventual buildings, of which some highly beautiful features are preserved in the gardens of the Episcopal Palace, were examined, and he pointed out the original arrangements and uses to which the various buildings had been appropriated, as shewn in the ground-plan which Professor Willis had prepared in illustration of his discourse on the cathedral. He invited special attention to the remarkable fact that it shews scarcely any change or innovations in style; and, when it is considered that the construction of the fabric extended over a period of seventy-five years, this circumstance serves to indicate great respect for the original Norman design and for the architectural project first set forth by those who were engaged upon this grand work.

In the evening the chair was taken by the DEAN OF ELY at a meeting held in the Corn Exchange. A subject of novel and attractive description was brought before the Institute by JOHN LAMBERT, Esq., who gave a discourse on the Sarum Hymnal, with vocal illustrations. The great knowledge of the Music of the middle ages to which Mr. Lambert has attained is well-known to many of our readers, and his kind exertions for the gratification of the society, in a manner without precedent on any former occasion, were warmly appreciated.

SATURDAY, July 27.

An Excursion was arranged to Thorney, Crowland, and some other points of interest. At Thorney, where the visitors were very courteously received by Mr. Whiting and his family, the nave of the Norman conventual church has been preserved. The west front is a fine specimen of Norman architecture, and has a noble Perpendicular window set between the original square turrets. It is supposed to be of the early part of the twelfth century. The nave-arches and triforium are of the eleventh

century; the clerestory has been destroyed, and the arches walled up, the aisles being entirely destroyed. Its architectural features were described by Mr. Parker. There is some German stained glass, and on the north wall is a tablet to Ezekiel Danois, a native of Compiègne, pastor of the French congregation at Thorney from the time of their first coming, in 1652, until his death in 1674. The incumbent, the Rev. J. Cautley, exhibited a register of their baptisms, marriages, and burials. Their engineering skill is commemorated in the fen country in the name of "French Drove."

At Crowland the remains of the abbey-church were elucidated by Mr. Freeman, who for nearly two hours was occupied in directing the visitors from one point of interest to another, and discoursing on the various parts of the building. The Rev. Edward Moore, F.S.A., described the means recently taken to maintain the central west front with its remarkable array of statues; this work had been carried out under the direction of Mr. G. G. Scott, and the fall of the fabric, which appeared imminent, has been effectually arrested. The well-known bridge at Crowland attracted notice; it is of late Decorated or Transition style.

After luncheon at the George Hotel at Crowland, the party proceeded to Peakirk to examine its small, very ancient church, with carved oak fittings. The original church was Norman; the west front has been altered; the south aisle is Early English, and there is an Early English lancet at the end of the aisle, and another at the west front of the nave. In the church may be seen the stem of an Early English lectern, which deserves to be preserved; it is of oak, set in a socket of stone. About a hundred yards from the east end of the church is a small interesting chapel, dedicated to the Saxon saint Pega, now converted into a dwelling house called The Hermitage. It consists of a diminutive nave and chancel, with an east window of beautiful design. It is of the best geometric date. The next place visited was Northborough; the church has as a south transept a chantry of bold Decorated work, and of a magnificence overpowering to the older part of the edifice; it was erected by the last of the family of Delamere. This fine church has an unusually high spire, nearly twice as high as the tower, and remarkable for its bulging sides. Under the belfry lies a defaced effigy of a man, apparently the companion to an effigy of a female in the churchyard; the latter has the wimple. In the churchyard are several stone coffin lids of the thirteenth century. Northborough House, once the residence of Lady Claypole, a daughter of the Protector, is still more remarkable for its structure than its history. Mr. Parker pronounced it to be the best specimen of a mediæval house in this country.¹ It is of the age of Edward II., in plan resembling the letter H, the hall occupying the centre, whilst the butteries, kitchens, and servants' rooms were in one wing, and the chambers of the family in the other. One gable of the hall is boldly crocketed, and terminates in a beautifully-carved circular chimney. This house was surrounded by a moat and fortified walls, of which the gatehouse remains, with its original oaken gates.

At Glinton Church are some effigies, which it has been thought were removed from recesses in the chantry at Northborough; but this is unsupported by proof, neither do their proportions fit. An effigy of a lady in a

¹ Domestic Architecture in England, noticed is figured *ibid.* p. 90. vol. ii. p. 252. The chimney above

wimple and long veil remains exposed in Glinton churchyard. In the tower lies a male effigy of unusual character ; it is in civil costume, with a hunter's horn at the right side, a sheaf of arrows is stuck under a strap by which the horn is suspended, and under the left arm is either a staff or a long-bow. The last object to which attention was directed was Woodcroft House, an edifice of the fourteenth century.² The moat ran directly round the walls, and in part remains, as well as the round tower at one of the angles, the scene of the cruel death of Dr. Hudson the chaplain and confidential attendant of Charles I.

After the return of the party from an excursion which presented so varied a field of interest, the members of the Institute with their friends were invited to a *Conversazione* at the Vineyard, the residence of the High Bailiff of Peterborough, Henry P. Gates, Esq., adjacent to the Cathedral. A collation was served in a marquee in his gardens ; the cathedral choir contributed to the gratification of the evening, glees and madrigals being sung ; a military band was also in attendance, and played at intervals. More favorable weather was alone wanting to the enjoyment of this very friendly reception offered to the Institute by several residents in Peterborough, who took this occasion of shewing their kind feeling towards the Society. The Museum was again lighted up, and it attracted numerous visitors throughout the evening.

On Sunday, July 28, there was full choral service at the Cathedral ; and in the afternoon the Lord Bishop of Oxford preached an eloquent and impressive sermon on the importance of the consideration of the past, in connection with man's hope of the future. His text was taken from Psalm xc. v. 2.

MONDAY, July 29.

The Historical Section again assembled at the Cathedral School, the DEAN OF ELY presiding.

The two following memoirs were read by the Rev. EDMUND VENABLES, in the absence of their respective authors :—

The History and Charters of Ingulfus considered ; with the intention of shewing the fictitious character of the whole of his Chronicles. By HENRY THOMAS RILEY, Esq., M.A.

On the Foundation and early Fasti of Peterborough. By the Rev. WILLIAM STUBBS, Vicar of Navestock, Essex (Printed in this volume, page 193).

At the conclusion of the meeting an excursion was made to Warmington, and several other places of interest in the direction of Oundle. The church at Warmington, according to the remarks offered on the spot by Mr. Freeman, is probably the finest specimen of the Early English style in Northamptonshire. Its details are of the richest character and worthy of attentive study ; they have been illustrated in the views published by Mr. Caveler. The church is of the familiar Northamptonshire pattern ; the western tower with its massive broach is quite of the usual type, differing from inferior examples solely in richness of detail ; it is evident from the position of the belfry-windows, that the nave never had a high-pitched roof. The triplets in the south aisle are remarkable both for elaborate detail and

² Domestic Architecture, vol. ii. p. 249.

for their position, which does not seem well suited to the form. But the great feature of Warmington is the interior of the nave with its timber vault. This nave has something of a French character, at least it does not exhibit the purely English Lancet style, free from all traces of Romanesque on the one hand, and from all tendencies to Geometrical on the other. In many of the finest French buildings windows with tracery fully or nearly developed rest on pillars which are by no means clear of Romanesque. So it is at Amiens, so it is also at Warmington; the piers, with their capitals, and the moldings of the pier-arches, are still half Romanesque, while the clerestory has Geometrical windows, early indeed, but still real traceried windows and not mere groupings of lancets. The vault again, so rare in English parish churches, except now and then in the chancel, is in itself a French feature, though the beautiful corbels from which it rises are of a purely English kind. The timber vault is more common in our great churches than some may suppose, as in the eastern limbs of Winchester and St. Albans, and there can be no objection to it when the pillars will not bear a vault of stone. Many windows at Warmington church are excellent studies of that Early Geometrical tracery in which North Northamptonshire abounds.

At Fotheringhay Mr. Freeman discoursed on the history and architecture of the Church and College. The College of Fotheringhay was a Society of secular Priests and Clerks under a Master, established by the Dukes of York, owners of the neighbouring castle, for the better performance of service in their parish church, and for other purposes for which secular Colleges were founded. The College was founded towards the end of the fourteenth or beginning of the fifteenth century; it received benefactions from several successive Dukes, and the date of the foundation seems not certain. It appears most probable that, whatever may have been planned, the College had no legal existence till 1412, when Edward, Duke of York, obtained a charter for its endowment. This is however in no way inconsistent with the belief that the choir had been built by his father Edmund, son of Edward III., as part of the preparation for the foundation. The College was suppressed with similar institutions, *i. e.* Edward VI., and its property granted to John Dudley, Duke of Northumberland. The Collegiate buildings, including the choir of the church, were dismantled, and have gradually vanished. In Queen Elizabeth's time the choir was ruinous, and she caused the bodies of her ancestors, the Dukes of York, to be removed into the nave, where she placed tombs over them. The destruction of the choir is remarkable, showing that there must have been a division in the property of the church, the nave belonging to the parishioners, and the choir to the College. This, as had been shown at Thorney, Crowland, and elsewhere, was a very common arrangement when a church was shared between a monastery and a parish, but there are not many examples in the case of secular colleges. Of the choir and collegiate buildings nothing remains except their juncture with the present church; the choir had aisles, and was considerably lower than the nave. Its loss gives the church a disproportioned appearance. The present church was begun in 1435 by Richard, Duke of York; the architect being William Horwood. The contract is preserved, and has been published by the Oxford Architectural Society. It forms one of our best sources for mediæval architectural technicalities. The site of the Castle, where the ill-fated Queen of Scots passed the last days of her sad captivity, was viewed with considerable

interest ; it is now marked, however, only by a mound, some remains of the moat, and a single mass of stone. Miss Agnes Strickland, who accompanied the party, observed that, according to old tradition, the total destruction of the castle, the scene of his mother's suffering, had been carried out by order of James I., but that tale appears to be unfounded. A Survey of the buildings exists, taken in 1625, the last year of his reign ; the materials were gradually removed, the building having become decayed. The remains were used in the last century in works connected with the navigation of the Nen, and a small portion of the building was uncovered in 1820, in digging for stone. A memoir on Fotheringhay, the collegiate foundation, &c., may be found in Nichols' *Bibliotheca Topographica*, and many interesting particulars are given by the Ven. Archdeacon of Lincoln in his *Historic Notices* in reference to Fotheringhay, where a view of the castle mound may be seen.

The fine fourteenth century church at Elton was visited, and also the manor-house of Elton Hall, rebuilt after the Restoration, but retaining a gatehouse of the time of Edward IV.³ The church is a beautiful fabric, the most ancient part being the chancel and the pillars of the nave, which are Early Decorated. There are several openings in the wall, one of which is supposed to have been a light for the rood stairs, one intended for a squint, and another may have been a window from the priest's house or chamber. The party then proceeded to Tansor. The only remarkable feature in the external appearance of the church is the disproportion in the nave and chancel ; the former being of singularly extended dimensions, the latter one of the most diminutive in the series of ancient churches. But an examination of the interior, revealing the extraordinary process to which this disproportion is owing is of high interest.⁴ There are numerous features of great interest in this fabric, rendering it a subject of unusual value to the ecclesiologist ; it is probable that, as at Raunds and Kings-thorpe in the same county, a portion of the chancel was taken into the nave, an encroachment which in this case may be referred to as early a period as the thirteenth century. There are two good door-ways, one of them retaining much Norman character, but it is probably contemporary with the Early English portions of the church, amongst which the south door-way is to be numbered. There are some remains of mural painting ; and in the chancel may be noticed several stalls of good character, stated to have been brought from Fotheringhay on the dissolution of the Collegiate establishment and dismantling of the choir.

After a hurried inspection of the once collegiate church of Cotterstock, with a stately choir, a noble specimen of Decorated architecture, the excursionists hastened to Oundle, reaching that place so near the time fixed for the train to Peterborough, that little more than a glance at its objects of interest could be obtained. A small number, however, lingered behind, and availed themselves of the courteous invitation of the Vicar, the Rev. J. Nussey, who guided them to the church and other buildings in the town, including the ancient hostelry, the Talbot, said to have been built with the materials of Fotheringhay Castle.

³ See *Domestic Architecture*, vol. iii. p. 251.

⁴ See a detailed notice of this curious church, and the probable explanation of

the changes which caused the disproportion to which allusion is made above, *Gent. Mag.* 1861, Oct., p. 388.

TUESDAY, JULY 30.

The Annual Meeting of Members to receive the Report of the Auditors of the previous year, with that of the Central Committee, and to make selection of the place of meeting for the ensuing year, was held in the Cathedral School. The chair was taken by Lord TALBOT DE MALAHIDE.

The Report of the Auditors for 1860 (printed at page 192 in this volume), and also the Report of the Committee were then read by Mr. C. Tucker; both were unanimously adopted.

In their Annual retrospect of the progress of Archæological science, subsequent to the last meeting of the Institute at Gloucester, the Central Committee took occasion to advert with satisfaction to the renewed interest with which the members generally, and numerous friends or correspondents of the Society at home and on the continent, had given hearty co-operation in promoting the purposes for which the Institute and other kindred Institutions had been formed. At no previous period had the periodical meetings and exhibitions, illustrative of the antiquities of Great Britain and the history of ancient and Mediæval Arts, been productive of so large a measure of friendly co-operation; an ample harvest of remarkable facts had been brought under consideration, to be recorded in the Journal of the Society. The communications had been of more than ordinary value in various branches of archæological research; the Committee desired to mention specially the important contributions towards the History of Ecclesiastical Architecture in England, brought before the Institute by the kindness of Professor Willis, amidst his numerous pressing avocations. His Discourse on vestiges of ancient buildings brought to light at Lichfield Cathedral, had been received with great satisfaction at the monthly meeting in January last (printed in this volume, page 1). More recently the Professor communicated, with his accustomed friendly consideration towards the Society, the results of his careful investigation of the fatal catastrophe at Chichester on February 21, *ult.*,—the fall of the tower and spire of the cathedral, a structure which had presented a subject so skillfully treated by him at the annual meeting of the Institute held there in 1853.⁵

In the review of the proceedings of the previous session the Committee expressed the hope that the selection of subjects of antiquity or art for special illustration at some of the monthly London Meetings, had proved not less generally acceptable to the Society, than productive of instructive results in eliciting valuable archæological information. The exhibition of ancient Bronzes, arranged for the gratification of the members in February, called forth from their accomplished friend, Professor Westmacott, an able and erudite sketch of the important subject prepared for illustration; the Committee could not refrain from expressing their warm sense of the great kindness evinced on this and on subsequent occasions by possessors of treasures of ancient art liberally entrusted for general gratification, in many instances by persons not members of the Institute. Of scarcely less attractive interest had been the display of rich productions of the loom and the needle,—tapestries and tissues, brought together at the meeting in

⁵ See Professor Willis' Essay on the causes of this catastrophe, given with his Memoir on the Cathedral in the volume lately published at Chichester by Mr.

Hayley Mason, in which the most important Architectural memoirs read at the meeting of the Institute in 1853 are to be found.

April, through the kindness of one of their earliest friends, Mr. Digby Wyatt, whose intimate familiarity with Mediæval Arts needs no commendation; the examples exhibited supplied a text for a discourse full of curious and agreeable information. Scarcely less attractive was the choice assemblage of bindings of books, collected at the May Meeting. At a subsequent and memorable occasion, a collection of examples of glyptic art, the most precious, probably, ever submitted to inspection on any similar occasion, had been exhibited. Every member of the Institute who had participated in the gratification then afforded, could not fail to unite heartily in the grateful sense of the gracious consideration of their Royal Patron, the Prince Consort, who had honored the Society with his presence, to examine the glyptic treasures then displayed; through his spontaneous suggestion and interest in the Society's behalf, that collection, previously so rich by the liberality of the Duke of Marlborough, the Duke of Devonshire, and other distinguished possessors of ancient gems, had been unexpectedly augmented by the precious cabinet of jewels in possession of Her Majesty at Windsor Castle.

It was with satisfaction that the Committee might advert to certain special points of archæological progress during the previous year, such as the valuable application of the art of Photo-zincography to the reproduction of MSS. in facsimile, brought to perfection by the persevering intelligence of the Director of the Ordnance Survey, Sir Henry James. Amongst the first fruits of a discovery promising precious aid to archæology, might be mentioned the facsimiles of several remarkable leaves of Anglo-Saxon writing, the subject of a memoir read by Mr. Earle at the meeting at Gloucester; they had been discovered in the Chapter Library in that city. The attention of the Institute was invited to the importance of the Photo-zincographic process by Mr. Burt, in a memoir read by him at the April Meeting, when, by the courtesy of Sir Henry James, the earliest results of the invention were first placed before the Society. The completion of the Photo-zincographic reproduction of Domesday for Cornwall has speedily been followed up by the preparation of the record for other counties, of which a considerable number are already in progress.⁶

Amongst researches successfully prosecuted on various ancient sites, the excavations at *Uriconium* deserved renewed mention; the co-operation of persons interested in the antiquities of the earlier periods in Britain had been urgently solicited to carry out effectually an enterprize advantageously commenced. The importance of the remains brought to light at Wroxeter might, possibly, not have fully attained to the anticipations of some who had promoted the undertaking; the merits of the investigation were perhaps to be estimated not by the value of the relics disinterred, so much as by the insight which a systematic search on the site of that great border city might supply, as regards the conditions of the Welsh Marches in late Roman times, or the influence of Roman occupation in that particular district. Early in the present year, a curious account of Roman buildings disinterred on the estates of Lord Methuen, in Dorsetshire, was communicated to the Institute by Mr. Poulett Scrope, M.P., and researches have been reported in various other localities. An investigation of great interest

⁶ Provincial Antiquarian Societies, or individuals, desirous to secure facsimiles of portions of Domesday, should com-

municate with Messrs. Letts & Co., 8, Royal Exchange.

is now in progress in Northumberland, on the site of an ancient town at Greaves Ash, near Linhope in the valley of the Breamish. This examination of a remarkable example of the strongholds of the inhabitants of that remote country, at a very early period, has been undertaken by the Berwickshire Naturalists' Club, encouraged by that liberal patron of archaeological researches, the Duke of Northumberland. These excavations were commenced in June, and cannot fail to throw fresh light upon the history of the early population and conditions of the northern counties.

The previous year, during which many accessions had been recorded on the lists of the Society, had been marked also by numerous losses, to which the Committee alluded with deep regret. Amongst those tried and early friends whose decease they had now to deplore, there was none whose memory would be held in more honored estimation than their late Vice-President, Lord Braybrooke. His indefatigable energy in the pursuits of archaeology was fresh in the remembrance of the Institute; all who enjoyed his friendship and participation in kindred pursuits would deeply lament the untimely loss of one whose genial and hearty sympathy, and intelligent encouragement of archaeological science in all its branches, had endeared him to those who took part in his researches, or appreciated the kindly interest and remarkable sagacity with which his investigations had for some years been carried out. Of other worthy names, in the number of valued friends now no more, that of Mr. Hunter, one of the Keepers of Public Records, for some time a member of the Central Committee, a sincere friend and coadjutor on many occasions, must be held in honored remembrance; the year had been marked also by the removal of several other early friends,—the Dean of Exeter; the Warden of Winchester College, Dr. Barter; the learned antiquary of Devonshire, the Rev. Dr. Oliver, by whose contributions the Journal of the Institute had often been enriched; Mr. Mason, of Ripon; Mr. Bailey, Curator of the Soane Museum; Sir Francis Palgrave; Mr. Matthew Dawes, for many years an active supporter of the Society; Lord Lilford; Mr. Leigh Sotheby; Mr. C. K. Mainwaring; Mr. Carrington, Recorder of Wokingham; with other esteemed friends, heretofore members of the Institute. There are, moreover, others by whose kind encouragement or friendly participation in the annual or periodical meetings, the success of previous years had been in no slight measure promoted, such as the talented Baron de Bunsen, whose profound knowledge of antiquity and accomplished attainments are fresh in the remembrance of those who took part in the congress at Bristol; Mr. Taylor, of Earsdon, one of the ablest mining engineers in Northumberland, whose valuable memoir, "The Archæology of the Coal Trade," read at the Newcastle Meeting in 1852, and published in the Transactions on that occasion, may rank with the most important contributions to the history of the great northern industry; the Duke of Richmond, also, who liberally promoted the gratification of the Society at their meeting in Sussex; the Duke of Norfolk; and Lord Hastings, whose treasures of antiquity and art were freely sent to enrich the Museum at the gathering in Norwich in 1847.

After the election of several new members, the following list of Members of the Committee retiring in annual course, and of the Members of the Society recommended to fill the vacancies, was then proposed to the Meeting, and unanimously adopted.

Members retiring from the Committee :—W. H. Blaauw, Esq. ; A. W. Franks, Esq. ; Sir Frederic Madden ; the Rev. John Lane Oldham ; William Tite, Esq. ; W. W. E. Wynne, Esq. The following members being elected to fill the vacancies ; William Tite, Esq., M.P., F.R.S., V.P.S.A., *Vice-President* in the place of Lord Braybrooke, deceased ; Talbot Bury, Esq., F.I.B.A. ; Edmund Oldfield, Esq., M.A., F.S.A. ; the Rev. Gregory Rhodes, M.A. ; John Jope Rogers, Esq., M.P. ; George Poulett Scrope, Esq., M.P. ; William Frederic Vernon, Esq. Also as auditors for the year 1861, Samuel B. Howlett, Esq. ; Sydney G. R. Strong, Esq.

The selection of the place of meeting for 1862 was then brought forward. The claims of several places were discussed, whence communications had been received conveying assurances of welcome to the Institute, and more especially a most kind invitation from the Rev. Lord Arthur Hervey, President of the Suffolk Institute of Archæology, renewing the assurance on his own part, and that of the Suffolk Archæologists, that the Institute would find a cordial welcome at Bury St. Edmund's, and promising to use every exertion in his power to promote the success of a meeting there and the general gratification of the members.

After some discussion on the choice of a locality which might present, more especially if practicable in some cathedral town, the most favorable ground of future operations, and with very cordial acknowledgment of the encouragement tendered in so friendly a manner by the noble president of the kindred society in East Anglia, it was proposed by Mr. J. H. Parker, seconded by the Rev. Lord Alwyne Compton, and determined unanimously, that the meeting for the ensuing year should be held at Worcester.

The Rev. THOMAS JAMES then expressed his wish to invite the attention of members of the Institute to the purposed restoration at St. Sepulchre's Church, Northampton, as a tribute to the memory of the late Marquis of Northampton. Shortly after the decease of that lamented nobleman, whose kindness and generous encouragement as their President the members of the Institute would bear in grateful remembrance, a joint Committee had been formed, consisting of members of that Society, with others, of the Northampton Architectural Society ; their united purpose being to carry out, as a suitable memorial to the Marquis of Northampton, the restoration of the Round Church at Northampton, in which he had taken so great an interest. No practical decision could, however, at that time be arrived at. The condition of that remarkable structure at the present time is such that some work of conservation is urgently required, and plans had been obtained from Mr. Scott. It was proposed to connect some portion of the work, already commenced, with the memorial to their lamented patron, and for this special object to place a font of handsome and appropriate character in the centre of "the Round," surrounded by an heraldic pavement. About 400*l.* had been collected, and a like sum was requisite for the proposed work, in which he (Mr. James) confidently hoped that the members of the Institute would be disposed to unite, as a tribute to the memory of one by whose influence and valued co-operation the success of the Society had been mainly promoted in the earlier years of its existence. Mr. James expressed his readiness to supply information at any time to persons who might take interest in the undertaking ; a general statement of the proposed enlargement and restorations of St. Sepulchre's Church had been made in the Report of the Northamptonshire Society for 1860, and published in their Proceedings.

Lord TALBOT DE MALAHIDE expressed the warm interest with which, in common with many members of the Institute, he had regarded the proposal of some appropriate tribute to that generous patron of science, whose memory was endeared to them by so many kindnesses, by his accomplished taste and intelligence in the pursuit of the objects of their common interest, and by the friendly encouragement with which he had promoted the advancement of their archæological purpose. The Institute would bear in grateful remembrance the memory of such a friend and patron as the late Lord Northampton, more especially in the place where they were then assembled; it had been his desire, often expressed, to welcome the Society in his own county, and, had his valuable life been spared, a meeting held there under his auspices would have been one of unmingled gratification.

Lord TALBOT added with regret that he was under the necessity of bidding his friends farewell, before the conclusion of the proceedings. He desired to express, on his own behalf and on that of the Institute, their grateful acknowledgments of kindnesses received, and of the friendly co-operation and facilities which they had enjoyed during the agreeable week now drawing to a close. Lord Talbot was desirous to make special allusion to the venerable Bishop, patron of their meeting, whose hospitality he had had the pleasure of enjoying; to the friendly welcome and assistance also which the Institute had received from the Dean and Chapter, from local authorities, from the local Committee, and from persons connected with institutions for the advancement of knowledge or the promotion of purposes kindred to their own. The proceedings of the Sections had been marked by peculiarly local character and interest; if any of the contributions with which they had been favored might claim specific record in the vote of thanks which he would now propose, they were the admirable initiatory Discourse on Northamptonshire Archæology by his friend, Mr. James—the key-note of their late pleasant meeting; the Discourse on the Cathedral by Professor Willis; the valuable dissertations by Mr. Freeman, Professor Babington, Mr. Trollope, Mr. Stubbs, Mr. Riley, Mr. Lambert, and others who had contributed memoirs almost exclusively associated with Northamptonshire history and local antiquities. Lord Talbot had also the agreeable duty of recording the thanks of the Institute to the friends whose hospitality they had enjoyed in the ancient town of Stamford, and to those by whom like courtesies had been kindly shown at Peterborough and elsewhere during the week. Lastly, their hearty acknowledgment was due to those possessors of ancient treasures, by whose liberality the Temporary Museum had been richly supplied. Lord Talbot could not refrain from adverting especially to the precious objects confided for exhibition by the gracious permission of Her Majesty; to the treasures of Art or Antiquity contributed by the Duke of Buccleuch, the Duke of Devonshire, the Marquis of Northampton, the Duke of Hamilton, the Hon. G. Fitzwilliam, the Earl Spencer, the Marchioness of Huntly, Lord Alwyne Compton, Mr. Wells, Mr. Stopford, and many other contributors of objects of especial local interest. The Society of Antiquaries were entitled to cordial thanks for permission to place in the Museum the Peterborough Cartularies, presented to them in the last century by the Earl of Exeter, and other relics of unusual local interest; the friendly readiness shown likewise by the authorities of the museums at Ely and Wisbech, and especially by the Northamptonshire Architectural Society, would not be forgotten by those whose gratification had been so kindly considered.

The noble President having then taken his leave, the Chair was taken by the Hon. Lord NEAVES, who, after a short retrospect of the enjoyable and instructive proceedings of the week, signified his warm concurrence in all those expressions of grateful acknowledgment which Lord Talbot had appropriately offered on the Society's behalf. In the course of the late proceedings, one omission had occurred to him, to which he (Lord Neaves) might be permitted to invite attention. He thought that it would enhance their interest if on future occasions special notice were taken of eminent men in olden times, either natives of the district visited by the Institute, or formerly resident in it. Their portraits or other memorials, their writings, or any objects which might tend to bring under more direct consideration the Local Worthies, and periods with which their histories were associated, would form an attractive feature in the Temporary Museum at these Archæological gatherings.

The Rev. E. Venables then read a memoir by Mr. G. PETRIE of Kirkwall, received that morning, relating remarkable discoveries made early in the month, at a tumulus in Orkney, known as Maes-how, in which numerous Runic inscriptions had, within a few days previous to Mr. Petrie's interesting announcement, been brought to light. A carefully measured ground-plan and sections were sent by Mr. Petrie for inspection. His memoir is printed in this volume, page 353.

The meeting was then brought to a conclusion.

The interesting character of the Museum, formed, by kind permission of the Dean and the Committee of the Training College, in the Practising School, may entitle it to a brief notice, however inadequate to record the curious local collections there brought together.

The vicinity of Peterborough to Fotheringhay, and the circumstance that the first resting-place of the remains of Mary Stuart was in the Cathedral, prior to their removal to Westminster, suggested the desire to display in the Museum an extensive series of portraits and relics of the ill-fated Queen of Scots, more especially such as might exist in Northamptonshire. The collection of Stuart portraits exhibited included several remarkable paintings never before brought together, such as the full-length portrait of Mary from Hardwick Hall, signed *P. Oudry pinxit*, 1578; this, the best of the numerous portraits of its type, was sent by the Duke of Devonshire, with a valuable painting portraying the parents of Mary, namely, James V. King of Scots, and Marie de Guise. By the gracious permission of Her Majesty the portrait of Marie de Guise in later life was entrusted from Hampton Court, with the curious little portrait of Mary Stuart *en deuil blanc*, on occasion of the death of Francis II., and also three precious miniatures of that queen from Windsor Castle, of which one was in the possession of Charles I. Mr. Magniac sent a recent acquisition, a charming *Royne Dauphine*, a portrait of Mary as the affianced spouse of the Dauphin. Several miniatures of her were kindly entrusted from the Blenheim Collection by the Duke of Marlborough; also portraits were contributed by Lord Spencer; Mr. Howard of Corby Castle; the Rev. Dr. Wellesley; Lord Carlisle; the Duke of Hamilton; Mr. Botfield, M.P.; Mr. J. H. Mathews; Col. Meyrick; Mr. C. S. Bale; Col. Fraser; Sir John Trollope, Bart., &c. An extensive collection of engravings, drawings, and photographs of other portraits of Mary Stuart rendered this remarkable series

very complete. The Hon. G. Fitzwilliam permitted the interesting little portrait of James I., at the age of six years, to be brought from Milton; it is stated that it was presented by Mary to his ancestor, in token of her esteem of his kind usage during her imprisonment at Fotheringhay. Sir John Stuart Hippesley, Bart., entrusted for exhibition the veil worn by Mary at her execution, and presented to his father by Cardinal York; with this was placed the gold rosary worn by her on that fatal occasion, and now in possession of Mrs. Howard of Corby Castle. The Duke of Buccleuch sent the exquisite cameo on onyx attributed to Vicentino, and supposed to represent Mary with Darnley. His grace also exhibited portraits of Elizabeth by Hilliard, and a curious series of miniatures of the Protector and of his family by S. Cooper. The Earl of Westmoreland contributed from Apethorpe a remarkable cast in plaster of the head of Charles I. From the collection of Mr. Hopkinson, of Stamford, were brought a very interesting portrait of Katharine of Arragon, *cet.* 47, 1531, attributed to Hieron. de Bie; a contemporary portrait of the Regent Murray, and one of Elizabeth, formerly in Dr. Ducarel's collection. Numerous other curious portraits were sent, in great part from collections in Northamptonshire, which we are unable here to enumerate. Of antiquities of the earlier periods the weapons and relics of stone and bronze contributed by the Rev. Greville J. Chester, Mr. Trollope, the Rev. Abner Brown, Mr. Bloxam, the Rev. J. Beck, and other collectors, formed an instructive series. The Marchioness of Huntley sent a collection of Roman relics found at the Castles, Chesterton, with numerous Saxon remains, urns, &c., from Botolph-bridge, near Peterborough. The large assemblage of Roman and Saxon objects from various places in Northamptonshire, preserved in Sir Henry Dryden's Museum, was of unusual interest. From the Ely Museum various bronze weapons of rare forms and a remarkable highly-ornamented urn were received. Numerous Roman relics found at Leicester were sent by Mr. Goddard. The Marquis of Northampton permitted the extensive series of specimens of antique glass to be sent from Castle Ashby, with numerous exquisite Etruscan ornaments, the celebrated Howard Book also, the illuminated pedigree of the Compton family, the ivory horn of the Clan Clephane, and other precious relics. Among very extensive collections of personal ornaments were the Papal rings, and richly-wrought chamberlains' keys, two very curious series formed by Mr. Octavius Morgan, M.P.; also Mr. Waterton's precious *Dactyliothea*. Mr. Wells exhibited the silver censer and ship for incense, found in draining Whittlesea Mere, and probably part of the church-plate of Ramsey Abbey. A silver seal of the Commonwealth, the work of the celebrated Simon, was sent by Mr. Stopford of Drayton. A very remarkable display of illuminated MSS. and early printed books was due to the kindness of Mr. Tite, M.P., and the Rev. J. Fuller Russell. Several interesting unpublished letters of Charles I. were brought by Miss Saunders. A curious little series of enamels and ivory carvings also deserves mention, amongst the numerous examples of Mediæval Arts here so richly illustrated.

The Central Committee desire to acknowledge the following donations received from Members of the Institute in aid of the expenses of the Peterborough meeting and of the general purposes of the Institute:—Sir John Boileau, Bart., 5*l.*; F. L. Barnwell, Esq., 1*l.* 1*s.*; Beriah Botfield, Esq., M.P., 5*l.*; Daniel Gurney, Esq., 5*l.*