

ARCHAEOLOGICAL NOTES MADE DURING A TOUR IN WESTERN  
GERMANY AND FRANCE.<sup>1</sup>

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COLOGNE possesses numerous pre-gothic objects of interest to the antiquary, which would amply repay him, even if the attractions of its wonderful cathedral did not add their claims to his attention. The famous shrine of the three kings is perhaps the grandest of a class of monuments of the twelfth century, upon which all the art of the period was lavished, and for the decoration of which antique gems and cameos were introduced, which merit more careful examination than has been bestowed upon them. On the Cologne reliquary I noticed a cameo of early date and considerable size, with the head of Christ ; it is fixed near the right hand corner of the end of the shrine towards the choir (*i. e.* the west end). Two others, Leda, and Cupid and Psyche, are of smaller size, but appear deserving of examination.

Two of the figures at the east end of the shrine represent St. Gereon and St. Maurice, the patron saints of Cologne, in mail-armour, close over the head, and reaching to the feet ; they bear kite-shaped shields. The lower row of the figures is apparently less ancient than the rest of the shrine.

In the treasury of the cathedral are preserved many beautiful objects of the Gothic period, of which I omit the description. A Limoges enameled archiepiscopal cross of the twelfth or thirteenth century, and a staff for the leader of the choir, merit especial attention : the latter is ornamented, near the top, with a small globe of crystal ; from this rise three divergent branches, surmounted by a flat cross-bar, above which is placed a group of small statues representing the Virgin and Child, with the three kings, the first of whom kneels before the Saviour, the other two stand behind. Here are also preserved a series of ten elaborate carvings in ivory, but of a comparatively modern (renaissance) date. There are two MSS. preserved in the sacristy

<sup>1</sup> Continued from vol. xviii. p. 225.

bound in embossed gilt covers, also of the renaissance period.

I was much struck with the inscription—*Quod non vides, firmat fides*—over the altar of the Ursuline church to the north of the cathedral.

St. Cunibert's church, the ancient cathedral of Cologne, situated to the north of the cathedral, on the bank of the Rhine, has recently been carefully restored and decorated in polychrome with great effect. The semicircular apse has been painted in imitation of tapestry, with a grand figure of the Saviour in the upper part. The stained glass in this church is considered to be the oldest in this part of Germany.

The church of St. Maria in Capitolio merits a careful examination on account of its many architectural peculiarities. The crypt under the east end of the church may possibly be a portion of the church erected in the eighth century by Queen Plectrudis, wife of Pepin of Herstal, but the upper part dates from about A.D. 1000. The roof of the crypt has been decorated with paintings, amongst which I noticed the Baptism of the Saviour, the Annunciation, and the Burial of the Virgin, all treated in the formal Byzantine style, which was so long prevalent in the east. A figure of Plectrudis, a sculpture in high relief, probably of the eleventh century, is built into the outside of the wall of the apse of the church, at a considerable height from the ground; it is larger than life, the head small, with the wimple drawn close over it, surrounded by an ornamental nimbus like a cockle shell; the right hand open and raised in front of the breast, and the left hand holding a scroll inscribed in Roman capitals—*DOMINE DILEXI DECOREM DOMVS TVE*.—Around the figure, which is placed in a rather deeply sunk oblong area, is a plain raised border inscribed above the head of the figure—*S. PLECTRVDIS REGINA*—which is again surrounded by a foliated border similar to that which is commonly observed surrounding early German sculptured ivories.<sup>2</sup> The entrance to this curious church is at the north-east angle of the nave, at the extremity of an elevated cloister, and through a large oaken door of the early part of the twelfth century, elaborately carved with scenes of the Life of Christ; these sculptures are of great interest as compared with the

<sup>2</sup> Figured by Boisserée, *Denkm. t. 8*, and Otte, *Handb. d. Kirchl. Kunst. Arch. p. 184*.

representations of the same subjects upon the bronze doors at Hildesheim, Gnesen, &c. Each wing of the door is divided into three large transverse, and ten small square compartments, separated from each other by raised interlaced ribband patterns of a very Anglo-Saxon character. In the six large compartments the following subjects are figured :—1, the Salutation and the Annunciation ;—2, the Angel appearing to Joseph and the Flight into Egypt ;—3, the Presentation of Christ in the Temple and the Baptism of Christ ; the Saviour is here represented standing on a dragon—not in water, as usual ; the Holy Dove rests upon his head ; the Baptist marks his forehead, whilst an Angel on the other side holds his clothing ;—4, the Entry into Jerusalem, with Zaccheus in the Tree ;—5, the Last Supper ; only nine of the Apostles are here present ;—6, the Descent of the Holy Ghost ; no dove is here represented, only tongues of fire rest on the heads of the *twelve* Apostles ; the Blessed Virgin stands on a stool in the midst of them. In the scene of the Agony in the garden of Gethsemane *four* apostles are asleep. In the scene of the Crucifixion, the Saviour is draped round the loins, the head destitute of nimbus, the feet apart ; only Longinus and the sponge-bearer appear at the sides of the cross. In the visit of the Holy Women to the Tomb of Christ, which is represented like a temple with a flattened cupola, only *two* Marys are figured ; one of them holds a censer like a huge lanthorn. The two soldiers occupy the upper angles of the compartment above the roof of the tomb. The lower compartment is divided into four portions, and contains figures of various saints. An excellent representation of the door is given by Weerth.<sup>3</sup>

In a chapel, which in a most unusual manner occupies the west end of the church, are preserved twelve early coffin-lids of stone much defaced ; some of them are marked with crosses, others with chalices, and on one are figured two pastoral staves. The shrine of Plectrudis is here placed opposite to the recumbent effigy of an abbess, but both are comparatively of a late date.

Around the church are the remains apparently of large conventual buildings, and a gateway on the south side is inscribed—Lichof.

<sup>3</sup> Kunst-denkmäler des Christlichen Mittelalters in den Rheinlanden.

St. Ursula's church, with its strange assemblage of skulls and bones, the reputed relics of the 11,000 virgins, may claim to be mentioned, several interesting objects of ancient art being preserved in the sacristy. One of these is an ivory coffer of the fourteenth or fifteenth century, with love-scenes of the kind common on mirror cases, caskets, &c. This coffer is used as the receptacle of the foot of St. Ursula; the remainder of her bones repose in a coffin behind the high altar. A tall vase of Egyptian alabaster is also preserved here, reputed as one of the vessels which held the water turned into wine at the marriage feast of Cana. Of such vessels there are several preserved in various churches in Germany and France; and some interesting notices on the subject will be found in recent volumes of Didron's *Annales Archéologiques*. A curious series of figures of the Apostles, painted on slate in the early part of the thirteenth century, also merit attention at the church of St. Ursula.

The Romanesque churches of the Apostles and St. Gereon are amongst the most interesting erections of that peculiar style to be found in Western Europe. Both are well illustrated in Hope's *Essay on Architecture*. In the sacristy of the former church is preserved a large and curious drawing on canvas of the twelfth or thirteenth century, containing full-length figures of saints, rudely drawn and much discolored. The western entrance and the crypt of St. Gereon's church present many objects of interest. The columns of the western doorway into the church rest upon crouching lions, and over the great door is a very early wall painting of the Saviour. Let into the walls of this enclosed western court are preserved a number of early Roman Christian inscribed tombstones, which merit careful examination, being very similar to those of the catacombs of Rome. I had only time to make fac-similes of a few of these. One, upon a slab measuring 16 in. by 6 in., reads thus,—

HIC JACET PUER NOMEN  
E VALENTINIANO QUI  
VIXIT ANNO III ET ME  
SES ET .. DIES XVI ET  
I ALBIS CVM PACE  
RECESSIT

In the middle of this slab is an incised circle, within which is the *labarum*, having the cross bar horizontal, and with the

letters *alpha* and *omega* at its side. Another slab, about a foot square, is also incised with a circle, within which is the monogram—XPI forming the *labarum*, and with the letters M and N at the sides; on each side of the circle a rudely drawn bird is slightly incised, above which is inscribed,—

CRISTE  
TV AMA  
ANNVS X.

In both inscriptions the letters are debased Roman capitals, slightly rustic in shape, the A having the cross bar angulated, the M with the two outer strokes slanting, the L tall, and with the bottom stroke extending obliquely below the line, the E with the cross bars short and of equal length. Within the noble round body of the church are a number of large rude stone coffins, of a very early fashion, placed along the wall, raised from the ground on short pillars. On one of these is inscribed—b. BR. MAR. V. CORPORA RECONDVNTVR HIC. The chancel is raised very considerably, there are not fewer than 32 steps from the body of the church, with three altars gradually rising in height; beneath the chancel is the large crypt, which is well lighted; in two side chapels of the crypt are remains of tessellated pavements with altar tombs, one with the cross raised saddle-like. The pavement is much broken and displaced, but we read—DOMVM DAVID, and parts of other words; portions of figures were also to be seen, one being the head of a king, with part of a sceptre in the left hand; also the crossed legs of a knight seated, clad in armour; a large right hand holding a globe, &c. Imbedded into the wall on the north side is a very early inscription,—

PRINCEPS MAVRORVM  
GREGORIVS ALT APOLOR  
SCANDENS AD MORTEM  
DAT SE C SVA . . . MORTE

At the west end of the crypt is an opening approached by a descent of three or four steps, inclosing a very large plain oblong stone coffin, said to be that of St. Gereon. We have therefore in this church probably some relics of the Roman colony, from which the name of the city is derived. The beautiful Baptistry, on the south side of the church, with its great marble font, has been recently renovated and decorated in polychrome.

The Church of the Dominicans, in which the remains of Albertus Magnus, the alchemist, and Provincial of the Dominicans in Germany, were interred, has been destroyed. He died at Cologne in 1280. His chasuble is now preserved in a glass case in one of the side chapels of the Church of St. Andreas, in which is also to be noticed a curious arcade over the inner western entrance to the church.

The museum of Cologne, especially since its removal to a new building, merits careful investigation, containing, besides the collection of early paintings of the Cologne schools, a valuable series of objects ranging from the times of Roman occupation. It is under the charge of M. Ramboux, by whom the extremely interesting collection of drawings at Dusseldorf, representing the master-pieces of Italian Art from the earliest periods, was executed. This museum has increased in interest, and comprises Roman remains, early Christian inscriptions, enamels, reliquaries, carved ivories, illuminations from MSS., coins, &c. One of the small tombstones bears the simple word PAX; another has + K'L IVNIS OB.—inscribed in a cross. The two leaves of an interesting ivory diptych have the four evangelistic symbols finely carved, two on each leaf, with ornamental circles, in a very unusual manner. Another interesting ivory represents the Saviour seated, his feet resting on the earth, his hands extended over the heads of St. Victor and another saint, each of whom holds a palm branch; above are two angels, and below are eighteen heads, forming two rows, nine in each.

On the ivory verso of a book-cover Christ is represented, young and beardless, seated, with the twelve Apostles at the bottom and sides, those at the sides being seated one above another in the Byzantine fashion. Another book-cover is ornamented with a large gilt figure of Christ, with a border formed of ten enamels. A MS. of the Gospel also claims notice; it is illuminated in the style of the period of the Emperor Henry II., the title being written in gold letters on a painted (not stained) purple ground.

There are two very interesting ivory combs here, one large and ornamented with foliated design, with only one row of teeth, the handle wide and deeply notched; the other contains a representation of the Crucifixion, in the style of the Frankish illuminations of the ninth or tenth century.

Another large piece represents the three Marys at the sepulchre, and the Crucifixion. The Birth of Christ, within a walled city, is represented on another ivory, which, with that last mentioned, is evidently by the artist who carved the remarkably fine sculpture of the Ascension in Mr. J. Gough Nichols' collection, as well as two large ivories in Mr. Webb's collection. Two curious ivory boxes are also here, one with two oxen harrowing; the other with birds, fruit, and leaves. Some reliquaries of the twelfth and thirteenth centuries deserve attention, as well as a small and very beautiful enameled cup. There are also two sets of drawings, apparently executed for enamel workers, and copies of the curious fresco-paintings at Brauwilder.

In the small architectural museum recently established on the south side of the cathedral, are several interesting ecclesiastical objects, including a copy of the Gospels, of the eleventh century, from the church of St. Maria, Lyskirchen, the front of the cover bearing a curious contemporary ivory carving of the Crucifixion, of excellent workmanship and very deep relief; as usual, the figure of Christ is of enlarged size, naked, except a cloth tied round the waist. At the foot of the cross is a winged dragon with a long tail; at the sides of the cross appear Longinus and his companion, figures of small size; and adjoining them stand the Blessed Virgin and St. John. A female figure on each side supports one of the arms of the cross, above which are circles containing *Sol* and *Luna*, personified as weeping; the evangelistic symbols occupy the four corners of the piece, which is enclosed within a foliated border. The style of the work resembles that of Mr. J. Gough Nichols' tablet above mentioned, the folds of the drapery not being deeply incised, but marked with rows of punctures. There appears, indeed, to have been an extensive manufactory of carved ivories of this bold class, judging from the collections at Darmstadt, Cologne, Berlin, and other places.

Another ivory represents the Marys at the Sepulchre; the soldiers are seen standing at the sides of a rounded building, and rest on their spears. I remarked also a small sculpture of the Crucifixion of rather curious design, similar to one in the Maskell collection now in the British Museum. Also casts of two of the round ivory pyxes for holding the consecrated wafers, of which several examples occur in the



Rhine district, as at Xanten and Wiesbaden, both with Pagan and Christian subjects.

The *Puppen Theatre*, in which dolls perform the characters in droll farces, as in Italy, the dialogue being spoken by persons behind the scenes in the patois of the country, may also be archæologically noticeable, as occurring nowhere else in Germany, and being doubtless a relic of the scenic diversifications of the middle ages.

The Roman occupation of the finest part of the Rhine country is testified by the museums established not only at Cologne, but also at Bonn, Andernach, Neuwied, Wiesbaden, and Mayence. At Remagen a curious carved gateway, leading to the Pfarrhof close to the church, on which are sculptured the signs of the zodiac, executed probably at the end of the eleventh century, and some remarkable sculptures on the south and west sides of the great church at Andernach, merit examination. At Mayence the cathedral, a structure commenced in the tenth and finished in the eleventh century, possesses many objects of interest. Here, as at Worms, Spire, and Treves, are two choirs, one at the east and one at the west end of the church; the latter has recently undergone careful restoration, and it has been elaborately painted and gilt. The interior of the church, and also the cloisters on its south side, are rich in monuments of early ecclesiastics, and perhaps nowhere else is heraldry more extensively introduced upon these memorials than in this cathedral. The plain monument and inscription to the memory of Fastrada, third wife of Charlemagne, (A.D. 793,) is to be noticed, as well as the large but plain brass font, executed in 1328, in the eastern lady chapel. The north doors of the cathedral are of brass, and bear the inscription—  
✠ WILLIGISVS ARCHIEP̄S EX METALLI SPECIE VALVAS EFFECERAT PRIMUS.—Two large lions' heads in high relief support the knockers of the doors, which bear an inscription by Bishop Adelbert I. (A.D. 1135): it records an edict conferring important privileges on the city.

In the sacristy are preserved two ancient chalices, probably of the tenth century; one, the gift of Archbishop Willigis, is a curious example of Byzantine art.

The Museum is extremely rich both in Roman remains found in the neighbourhood, and also in Pagan-Germanic relics obtained from graves. This part of the museum, by



the care of Herr Lindenschmidt, has attained a national importance; the great mediæval museum of Germany being at Nuremberg. Here are, however, two or three very interesting carved mediæval ivories, one of great age, displaying scenes of hunting upon a curious semicircular frame, and another with a representation of St. George. I observed also a cast of a curious circular pyx, now in the Wiesbaden Museum, and a large piece for the game of draughts, with warriors deeply carved. The extremely valuable series of fac-similes of pagan relics, such as fibulæ, &c., executed by Lindenschmidt, and colored in strict imitation of the originals, deserves the highest praise. It is much to be wished that a series of them should be obtained for our national museum.

The library at Mayence, as may easily be conceived, is very rich in early printed books, but there are no illuminated MSS. of the least importance.

The public library and museum of Frankfort-on-the-Maine is not rich in mediæval antiquities. It can, however, boast of one of the most remarkable early carved ivories in existence. It is  $4\frac{1}{2}$  in. wide, and about a foot high, and contains a representation of a priest, with ten attendants officiating at mass; this fine example is affixed to the cover of a tall folio Lectionarium of the thirteenth century. The sculptured ivory itself is evidently several centuries earlier, and is assigned by the late M. Passavant (Keeper of the Library) to the ninth century.<sup>4</sup> In the centre is the officiating priest, a figure of large size, represented full face, as on the consular diptychs, and standing in front of an altar covered with an ornamental cloth; his hands are raised, and all the fingers stretched out in the act of benediction. On the altar is placed, on each side, an ornamented candlestick. In the centre is a chalice with two handles, at the side of which is a plate with three consecrated wafers of very peculiar form, being flattened rings, or annular discs, produced into an angle on the side nearest the priest. A closed book lies on the gospel side of the altar, whilst on the epistle side is an open volume, thus inscribed in two columns—

✠ TE IGI	SUPPLICES
T(UR) CLEME	TE ROG
NTISSIM	AMUS ET
E PATER	PETIMUS

<sup>4</sup> See Passavant's Memoir in the Archiv. f. Frankfort Geschichte, I. part i. 1858.

PER IHM	UT ACCE
XPM FI	PTA ABE
LIUM TU	AS ET BE
UM DM	NEDICAS
NOSTRUM	HEC DONA

being the commencement of the canon of the mass, written in letters quite in the Anglo-Saxon (or Irish) uncial character. This inscription is so minute as to require a strong magnifying glass to decipher it. Passavant has given it correctly, but he misreads the letter B in the sixth and seventh lines of the second column for P, making the words *apeas* for *abeas* or *habeas*, and *penedicas* for *benedicas*. The cover of the altar is delicately ornamented with foliated rosettes in small square compartments, over the upper part of which is placed a fine lace cover. Immediately behind the priest are ranged five acolytes, seen in full face, each with a small book in his hand ; they have no stoles, and each of the borders of their hanging sleeves is ornamented with three small crosses. Below, with their faces towards the altar, and consequently with their backs to the spectator, stand five priests, in chasubles of the ancient form, singing. Above the acolytes is seen the upper part of a depressed semicircular dome, resting on four Corinthian columns and capitals, which I presume is intended for the *baldaquin*, and at the top on the angles are two full-length winged angels (spectators of the ceremony) with hands outstretched.

Another Lectionarium of the thirteenth century has also ivories on the covers ; that on the front is an early work of great merit, containing two full length figures standing, one on each side of a tree ; these figures are executed with very great spirit, and although destitute of nimbs, I think that they are probably intended to represent the Saviour and St. John the Baptist. The former stands in a dignified attitude, with the right hand raised, but not in the act of benediction, and the left holding a roll ; whilst the figure to the left, holding a rod with a scroll in one hand, points with his right to the feet, or probably sandals, of the other, possibly in allusion to his unworthiness to unloose the latches of the Saviour's shoes. The attitude of this figure is very spirited. The whole is surrounded by a foliated border, and the date cannot be later than the tenth or eleventh century. Around

MEDLÆVAL SCULPTURES IN IVORY.



Part of an Ivory Tablet on the Cover of a MS, in the Public Library,  
Frankfort on the Maine.

(Date, about the ninth century.)

the border are arranged nine small scenes of the Nativity, very coarsely executed. On the reverse of the cover is a carving of the Saviour enthroned, with symbols of the four Evangelists, of ordinary style and workmanship.

In the interior of St. Leonard's church are two beautifully ornamented round arches ; one of these, on the north side, is inscribed ENGELBERTUS F. and contains within the tympanum a figure of Our Lord seated, in the middle, with St. John and the Virgin Mary, and two saints, at the sides. These arches are not later than the twelfth century, and they merit careful examination.

I may add that it happened to be the great periodical fair of Frankfort during the time of our visit, and as it lasts for three weeks, and is attended from all parts of Germany, the archæologist may find in such an assembly much to interest him, in the peculiar dresses of various districts, and in objects brought from the more remote parts of the country, where foreign fashions have not yet superseded the national manners and costume.

The library and museum at Darmstadt contain many very important objects of Art of the earlier middle ages. The MS. No. 1948 is a fine copy of the Gospels, which has been ascribed to the ninth century. I prefer, however, to place it at the beginning of the eleventh, considering it rather to have been executed in the school of St. Udalrich. It contains four miniatures of the Evangelists, in the style of the gospels of Charles the Bald's time, such as the Golden Gospels in the British Museum, Harleian MS., No. 2788, but the artist appears rather to have taken these as his models. Each of the Evangelists is accompanied by a page containing verses allusive to the tenor or contents of his gospel ; these I have nowhere else met with. There is also a miniature of the Saviour, seated, young and beardless, with very long flowing hair reaching to the breast, the right hand elevated in the act of benediction in the Greek manner, and the left hand holding an open book. The throne has two cushions, with curtains hanging at the back, looped up on each side. This figure is entirely surrounded by a broad circular frame, the ground of which is tessellated. Hefner has given a copy of this figure in his *Trachten Buch*, divis. I., pl. 31, page 49, but by strange misapprehension or oversight has considered it as representing an empress, and he has instituted a

comparison between the costume and that of a female in a contemporary manuscript at Heidelberg. There is also an interesting miniature of a deacon offering a book to St. Peter, who appears seated on a throne (the former copied by Hefner, plate 32); and a seventh miniature of a monk offering a book to a bishop. From the verses attached to the miniature of St. Peter it appears that the scribe's name was Gerhoo: I have not been able to learn that anything is known respecting him. The verses illustrating these different miniatures are as follow:—

## ST. MATTHEW.

Mattheus ex patribus sumens exordia primus  
 Scripserat Hebraico Christi<sup>5</sup> miracula verbo.  
 Primo puerperium, Tria mystica dona magorum,  
 Qualiter infantes occidere jussit Herodes,  
 Ut Dominus humilis venit ad baptismum Johannis,  
 Plurima virtutum memorat miranda suarum;  
 Post hæc sponte sua passus ludibria multa,  
 Affixusque cruci moriens subvenerat orbi.  
 Inter theologos genealogus iste quaternos  
 In hominis facie signatur voce prophetæ.

## ST. MARK.

Filius almifici Marcus baptismate Petri  
 Edidit eloquio Domini magnalia greco,  
 Voce prophetali faciens primordia libri,  
 Narrat per plebem celebrare lavacra Johannem.  
 Dæmonis et fraudes Ihesum devincere scribens,  
 Pluribus et signis divino jure patris,  
 Ut crucis in Gabalo delevit crimina mundo,  
 Quem fera mors sepelit, vivum hunc lux tertia reddit,  
 Et sedet a dextris Deus et homo cuncti parentis.  
 Formam frendentis tenet iste sophista Leonis.

## ST. LUKE.

Lucas Syriacus, Greco sermone peritus,  
 Discipulus Pauli, scripsit præconia Christi.  
 Que de Zacharia fecit cœpisse propheta  
 Commemorat, vero venit ut paranympus ab alto  
 Eulogium ictæ de patre ferendo Mariæ.  
 Ut pius omnigenis salvator consulit egris,  
 Verbis et factis dilatans signa salutis.  
 Postremo passum narrat, triduoque sepultum,  
 Discipulis visum, cœli super ardua vectum.  
 Hic Evangelii scriptor nitet ore juveni.

<sup>5</sup> In orig. written XPI. A few other words written with contractions are printed here *in extenso*.

## ST. JOHN.

Cœlitus incipiens sertem symmista Johannes,  
 Principio verbum cum patre fuisse coaequum  
 Asserit, et mundum factum docet esse per ipsum ;  
 Nominat et hominem missum venisse Johannem,  
 Elogium luci verbo perhibere fideli,  
 Qui fuit ante aevum testatur tempore natum,  
 Gratis et hunc ipsum cruciamina corpore passum,  
 Ac cruce suspensum, fossum latus, atque sepultum,  
 Surgentemque suis dare maxima gaudia caris.  
 Hic aquilam verbo designat in alta volando.

## JESUS CHRIST.

Pro summa meriti thronus est aeclesia Christi,  
 Qua residens totum placidus regit undique mundum.  
 Quattuor haec solum quæ stant animalia circum  
 Constat mysterium totidem signare virorum,  
 Quos evangelicos certum est conscribere libros.  
 Ex aquilæ celebrem signo cognosce Johannem ;  
 Per vituli formam debes agnoscere Lucam ;  
 Marcum si quaeris monstratur in ore leonis ;  
 Per hominis vultum signanter habeto Mattheum.  
 Ex horum scriptis animatur quisque fidelis.

## ST. PETER.

Janitor, O celi decus, et lux aurea mundi,  
 Princeps aeclesiae Petrus de nomine petrae,  
 Creditur terrigenas cui solvere summa potestas  
 Vilia quæso tui munuscula suscipe servi,  
 Nam fero quod potero, non quantum debitor exto.  
 Hunc ad servitium sanxi tibi ferre libellum,  
 Hic in honore tuo maneat quo tempore cuncto.  
 Huic illum si quis temerarius auferat hostis,  
 Criminis ob culpam domini concurrat in iram.  
 Janua Petre tuo cæli sit aperta Gerhoo.

There is also in the Darmstadt Library another MS. copy of the Gospels, of the end of the eleventh or early part of the twelfth century, with many miniatures of inferior execution, but very valuable for the history of the art, and in which the colors are much mixed with strong body-white. The cover, however, of this volume is of higher importance, as it contains one leaf of a consular diptych supposed by Pulszky to be lost. This is the reverse of the diptych of Flavius Asturius (A.D. 449). The consul is seated on a chair of state, holding a sceptre and a scroll, in front of a temple supported by four Corinthian columns and capitals. At each side of the principal figure is an attendant. The

inscription across the upper part of the ivory is as follows,—  
MAG. VTRIVSQ. MIL. CONS. OED. [for ORD.] This portion of  
the diptych is engraved by Gorius ; the other moiety is now  
in the church of St. Jacques at Liege.

This ivory is let into the centre of the metal cover of the  
MS., which is ornamented with four large precious stones,  
and with the figures of four saints and bishops (thirteenth  
century), slightly incised on the plain sides of the metal  
covers, the upper and lower portion with foliage similarly  
represented. At the angles are four quatre-foiled medallions,  
cast in metal, with figures of dragons rudely executed.

The Museum at Darmstadt is rich in mediæval objects ;  
amongst these is a curious assemblage of early musical  
instruments and enamels. In the collection of ivories is a  
large casket, on which appear scenes of the life of Adam,  
with Greek inscriptions, similar to a piece in Douce Collec-  
tion, figured by Gorius and d'Agincourt ; there is a figure  
of Pluto at one end ; Adam is seen working at a forge, and  
Eve blows the fire with singular cylindrical bellows. Here  
are also very fine figures of the evangelistic symbols, each  
with four wings, several smaller sets of the evangelists, &c.  
I may particularly notice a circular reliquary in the form  
of a temple with a cupola, and with statuettes of saints  
along the sides, in the style of those surrounding the large  
casket in the Meyrick collection. Of this class similar  
examples occur elsewhere. There is also a smaller circular  
box of the same character, and a set of oblong pieces, evi-  
dently portions of a casket ; the work is deeply undercut,  
and with pierced overhanging cupolas, with classical scenes,  
of rich Byzantine work. One represents St. George, another  
the triumph of Alexander. I noticed also several other  
boxes, with small figures of saints in very high relief, in  
the style of a curious sculpture in the collection of the Rev.  
Walter Sneyd. There are several pieces containing repre-  
sentations of Christ seated, surrounded by the evangelistic  
symbols ; one is in form of a small temple. There is also  
a small piece containing an interesting representation of  
the baptism of our Lord. Of many of these no casts have  
until now been made, but there are a number of other  
equally interesting subjects of which casts were taken  
by M. Barrot, and these may be obtained from Herr Keller,  
the well-known bookseller of the Zeil, in Frankfort. The



chief of these facsimiles, so valuable to the student of ancient art, are as follows.—The two leaves of a long narrow diptych sculptured with full-length figures of Our Lord and St. Peter, standing under round arches surmounted by tabernacle work, with birds and foliage, and an elegant foliated border. The Christ is young and beardless, in the act of blessing in the Byzantine manner. Date, probably eleventh century.—A somewhat similar diptych, one leaf with Christ seated holding a book inscribed—*DATA EST MIHI OMIS POTESTAS IN CELO ET IN TĒRA*—and the evangelistic symbols at top and bottom; the other leaf with St. Stephen, (which has been mistaken for Job,) holding a scroll inscribed—*ASPICIENS A LONGE ECCE VIDEO D'I POTENCIAM* (Acts, vii. 55).—Two angels above support a wreath, within which appears the divine hand. Below



Sculptured ivory in the Museum at Darmstadt.

is a female suckling an infant.—A small square ivory, deeply cut (date tenth century), with the miracle of the cure of a man possessed with an evil spirit, represented in the form

of an angel (the head unfortunately broken off) escaping out of the mouth of the maniac, who is held back from the Saviour by an attendant. The herd of swine is seen at the bottom of this curious sculpture, which may be attributed to the artist by whom the Fejervary ivory representing the woman taken in adultery, and that in the Maskell collection, —the restoration of the widow's son to life by the Saviour, now in the British Museum—were doubtless executed. For comparison with the treatment of the same subject in the nearly contemporary gospels of Archbishop Egbert at Treves,<sup>6</sup> which will be described in the subsequent part of these notes, an engraving is given of this ivory.—A curious piece representing the Saviour seated, within a double *vesica piscis*; the evangelists being introduced in the corners, and their four symbols in the middle at the sides. The four cross-bars dividing the composition are inscribed—LVX—REX—PAX—LEX.—A sculpture of excellent execution (eleventh century), representing the Crucifixion, of early character, with the Virgin and St. John at the sides, and the evangelistic symbols in the angles. At the foot of the cross is represented the grave of Adam, traditionally supposed to have been at the spot where the cross was planted;<sup>7</sup> here are also seen a dragon and a cup.—Another sculpture of the Crucifixion; the hand of God is seen over the upper part of the Cross, a large dragon at its foot; the sun and moon are personified as Phœbus and Diana, very deeply cut, and not represented weeping, as usual.—A group of the Virgin and Apostles looking upward, evidently part of the scene of the Ascension, a very spirited work.<sup>8</sup>

(To be continued.)

<sup>6</sup> The Darmstadt ivory has been ascribed to the year 1500, and described as Armeno-Greek work. The date of this very peculiar artist is satisfactorily proved by a piece from his hand figured by Gorius (vol. iii.), representing the crowning of the Emperor Otho and his Consort by the Saviour. The four pieces by the same hand in the Royal Library of Berlin, described in my former Archæo-

logical Notes made in Prussia (Journal Arch. Inst. vol. xvi. p. 240), merit careful engraving.

<sup>7</sup> See Dr. Piper's curious article on this subject in his Christian Almanack for 1861, where this ivory is engraved.

<sup>8</sup> There are about twenty other pieces of which casts may be obtained from Herr Keller, but they are chiefly of fifteenth and sixteenth century work.