

ARCHAEOLOGICAL NOTES MADE IN A TOUR IN WESTERN
GERMANY.¹

HEIDELBERG, CARLSRUHE, STRASBURGH, AND TREVES.

By J. O. WESTWOOD, M.A., &c.

FROM Darmstadt, a two hours' journey by railroad brought us to Heidelberg. Here the famed castle claims the attention of the Archæologist, as does also a remarkable specimen of domestic architecture of the *Renaissance* period, opposite to the great bridge; it is now known as the "Gasthaus zum Ritter," a short notice of it was published by Mohr in 1862. It was built by Charles Belier of Tournay, in 1572. The University Library is rich in illuminated MSS., one of the earliest being one of the three copies of Otfried's Paraphrase of the New Testament,² a MS. of the ninth or tenth century, with large rude capitals in the interlaced style terminating in dragons' heads. An Evangelistarium deserves notice, which appears to have been executed in the eleventh century, although it has been assigned to the ninth, of which period it possesses the style. It is in fact precisely similar in many respects, especially the capital letters, to the Darmstadt volume previously described.³ It contains a miniature of our Lord seated and in the act of benediction, similar to that in the Darmstadt MS. copied by Hefner as a female figure, with a companion drawing representing a female saint crowned and holding a cross, which has been assigned to St. Helena, but which, notwithstanding the cross and crown, I should rather regard as the Virgin Mary. Hefner gives the dresses as certainly Roman, but the drawing is entirely Byzantine in design and execution, the outlines being black or red, and the shading of the face and hands greenish, as in the oldest illuminated MSS. The crown, ear-rings, necklace, and cross, which is supported on a long thin stem held in the hand, as in the small crucifixes employed in the Greek Church, are Byzantine, and the circular ornamental frame of the miniature is an evident imitation of a Byzantine mosaic. A copy of this curious miniature is given by Hefner in his

¹ Continued from vol. xix. p. 235.

² Cod. Palat. Vatic. no. 52; written
A.D. 889. See Nouveau Tr. de Dipl.,

tom. iii., p. 126, pl. xl.

³ Arch. Journ., vol. xix., p. 230.

Trachtenbuch, pl. 13. Here are also several good Greek MSS. of the ninth and tenth centuries, but without miniatures. I noticed in this library a fine copy of the *Rolandleid*, a MS. of the twelfth century with outline drawings; the knights have helmets with nasals, and the bishops low triangular mitres. Several of these illuminations have been published by Kugler.⁴ Several other early German MSS. are interesting, both for the language and art of the period, especially a MS. of the "*Welsche Gast*," of the thirteenth century, with many small miniatures,⁵ and one of the code of Saxon Laws (*Sachsenspiegel*) written in Low Dutch, about 1218, by Eike Repgow; the drawings in this MS. are very rude but characteristic. A charming missal of Franco-Flemish art of the early part of the fifteenth century, which belonged to Madame de Pompadour, is here shown as a great curiosity, as are also various writings of the German Reformers, including the Articles of Faith and a Commentary on Isaiah written by Luther.

Another journey of two hours brought us to CARLSRUHE, attracted by the fame of the collection of manuscripts in the Royal Library, chiefly brought from Reichenau, a monastery founded by some of our early missionaries, and which are still preserved in their original condition. Among them is one of the most splendidly written copies of Bede "*De temporibus*," with tables and computations, and another of Priscian, of equal beauty. There are several others by Anglo-Saxon or Irish scribes, one of them ornamented with a few rude attempts in outline drawings of birds and animals, in the usual interlaced Irish style, with elongated necks and bodies, fac-similes of which have been published by Silvestre.⁶ The library also contains a copy of the Gospels of the twelfth or thirteenth century, preserved in its magnificent original silver-gilt binding enriched with chasings and precious stones.

In the museum attached to the palace there are a few interesting ivory carvings, one representing the Ascension; another portrays our Lord standing beneath an arch, holding a cross. There is also a portion of an ivory cup with a representation of a farm and laborers.

⁴ *Kleine Schriften*, vol. i.; see also Hefner, *Trachtenbuch*, pl. 45.

⁵ See Hefner, pl. 40, and Kugler.

⁶ *Paléographie*, plates 220 and 221;

also by Purton Cooper, in the *Additions to Appendix A. and its Supplement*, plates 1, 2, 3, and 4.

Our next halting-place was STRASBURGH. A description of the cathedral and its wonderful mechanical clock⁷ does not fall into the plan of these notes; and, as it unfortunately happened to be vacation time, the library was closed, so that I missed seeing Herrad von Landsperg's famous illuminated MS. described by Dibdin,⁸ and of which an elaborate account was published by C. M. Engelhardt, with twelve copper-plates in folio, containing fac-similes, but uncolored, of many of the illuminations, which are of the highest interest for the history of German art, costume, religious thought, manners and customs of the twelfth century.⁹ Another manuscript of a still earlier period is also here preserved, containing copies of Canons of the Church, written in the eighth century in Gallican uncials and minuscule letters, but having the title-page in capitals, commencing with a large initial I, with interlaced ribands, in the Lombardo-Saxon style. This title is remarkable for the series of dates which it contains, as follows:—"In nomine scē et unīq' trinitatis. In anno DCCLXXXVIII. quo Dñs noster ih̄s xps pro salute mundi nasci dignatus est et in anno XVIII regnante Domno nostro gloriosissimo adq' excellentissimo Karolo rege francorum adq' Langobardoru seomultarū genciū ac Patricius romanoru. Ego itaque Rachio humilis xpi servus servoru Dī adq' omniu catholicoru acsi peccator gracia Dī vocatus Eps Argentoratinsis urbis in anno v Episcopati mei pro salutem anime meae remediū vel p eterne retributione in amore Dī et sc'e Mariæ Argentoratinsis urbis ecclesie hec libro canonum continentem in se doctrinam scōrum recte vivencium patrum scribere jussi."

This inscription occupies twenty-six lines, alternately in red letters, black letters, and black letters on a yellow ground,

⁷ Since the time when Dr. Dibdin wrote his Bibliographical Tour, in which he states that this clock was out of order, it has been repaired, and a new cock has replaced the old one formerly struck with lightning, at the top of one of the pinnacles. The clock is a marvellous piece of mechanism at least twenty feet high.

⁸ The volume contains a number of Latin hymns and similar rhythmical compositions; the commencement of one on the fall of man is here given as a specimen—

Die quadam,
Dum stat Adam

Domo delectabili,
Venit ater
Necis Pater,
Vultu cum terribili.

Et ad Evam,
Stans ad levam,
Inquit voce debili,
Audi me, mulier, quæ dicam facito,
De fructu comede tibi prohibito;
Sic eris ut dominus, non hoc ambigito.

⁹ Herrad von Landsperg, Aebtissin zu Hohenburg oder St. Odilien in Elsass, im Zwölften Jahrhundert und ihr werk, "Hortus deliciarum." 8vo. 1818. Stuttgart and Tübingen.

constituting one of the most remarkable pages in these early volumes.

Count Bastard has considered this MS. of sufficient importance to devote four of the plates of the palæographic portion of his great work to its illustration. One of the Canons commences as follows :—"In nomine dñi. Habita sinodus in Toletana urbe post d kalendarum novembriū ep̃s xvi. anno septimo Recesvinthi gloriosissimi principis, in Basilica sc̃æ mariæ semper virginis, era DC LXVIII." One of the gold crowns found near Toledo and now preserved at the Musée des Thermes, at Paris, bears the name of Reccesvinthus, who was king of the Goths from 653 to 675. It has been described in this Journal.¹ The capitals throughout the volume are in the rude Lombardic particolored style, and formed of fishes, foliage, &c.

We observed, whilst looking at the singular "Witches' dance," as the series of drolleries on the north side of the nave of the cathedral (figured by Dibdin) are popularly called, that one of the houses opposite the north-west end of the cathedral is extensively ornamented with sculpture, in which was a number of musical performers; the instruments on which they are represented as playing form a very interesting series, illustrating this branch of art during the middle ages. On the outside of the cathedral, at the south porch, is a fine pair of statues representing the church and synagogue (executed by Sabina, the daughter of Erwine de Steinbach, the architect of the cathedral who died A.D. 1318), in the usual style of thirteenth century MSS., the banner of the latter being broken, and her crown falling off. An enormous figure of St. Christopher, with the infant Saviour on his shoulders, also attracts much attention.

A very interesting architectural museum has been established in connection with the works of the cathedral, in a building in the south-west part of the great square in which it stands, and which contains a remarkable spiral stone staircase. Here are collected many fragments of Roman and early Christian sculpture, tombs, &c., found in the city and cathedral, as well as the machinery of the old mechanical clock, including the shattered gigantic cock above alluded to. Probably the most interesting object here preserved is a large stone coffin

¹ Archaeol. Journ. vol. xvi. p. 254.

of the ninth century.² It is of oblong form with a coped top; the sides ornamented with a row of seven rounded arches, beneath which on one side are sculptured—1, a man riding on a fish; 2, an ornament; 3, a bishop kneeling; 4, the Saviour; 5, an angel; 6, a foliated ornament; 7, a man strangling two dragons. On the other side are figures representing a bishop and a female saint, and foliated ornaments. At each end is also a foliated ornament. On the lid is inscribed in capital letters, some of which are conjoined together or of a small size, and occasionally one is placed within the open space of the adjacent letter,—ADELOCHUS PRÆSUL AD DEI LAVDES AMPLIFICANDAS HANC EDEM COLLAPSAM INSTAURAVIT DCCCXXX.

In the church of St. Thomas a very beautiful incised slab to a priest, dated A.D. 1418, is affixed to the inner wall of the church. The pulpit here is magnificent. The tower of the church of St. Peter still retains a relic of the middle ages, namely, a cresset affixed to the angle near the top by means of a moveable iron bar, capable of swinging round and allowing the cresset to be lighted at the tower window. This church is also remarkable, the interior being divided into two equal portions; the western portion being used for the Protestant, and the eastern for Roman Catholic service, at the same time.

From Neustadt to TREVES, the railroad passes through much picturesque scenery, including the banks of the River Saar, to its junction with the Moselle. The Treves station is on the north-western side of the river, and the traveller crosses the old Roman bridge, in the centre of which is erected a large crucifix, to reach the city, the north-east and south-west entrances of which are defended by gates, the former being the grand Roman *Porta nigra*, a description of which does not fall within the object of these notices; it has been denuded of the rubbish which concealed much of its lower portion.

Neither do the fine remains of the Roman baths, nor of the amphitheatre, here require notice, although these, with the Roman basilica, cathedral, and other churches render Treves one of the most interesting cities in Europe, and now that the Luxembourg railroad permits easy access, it will

² The tomb has been figured by Messrs. Cahier and Martin.

doubtless be more visited than it has hitherto been by archæologists.

Over the southern gate of the city is a striking piece of sculpture of the thirteenth century. In the centre is a noble figure of the Saviour, standing, with outstretched arms, holding an open book in his left hand. On the left side stands St. Peter, holding the keys, the wards of which form letters, P and E, supported on long stems, a peculiarity I have occasionally noticed in MSS. On the right side stands St. Eucharius in episcopal robes, bare-headed, holding a model of a church in his hands. Round the arch is inscribed "TREVERICAM PLEBEM DOMINUS BENEDICAT ET URBEM;" and below, "SANCTA TREVERIS."

The claim of this city to very high antiquity is asserted in an inscription upon the old Town Hall, now the "Rothe Haus," used as a large hotel, in the great square, whereon we read,—

"Ante Romam Treveris stetit annis mille trecentis,
Perstet et æterna pace fruatur. Amen."

The house itself is not older than the middle of the fifteenth century, but the inscription is probably a reproduction of a much earlier one.

In the middle of the square is a cross of the Maltese form, affixed at the top of a tall cylindrical shaft of granite, surmounted by a capital ornamented with Romanesque foliage: in the centre, on one side, is a figure of the holy lamb supporting a flag in a circle, a small rosette with leaves fills each open space of the arms of the cross. The edge of the cross has on one of its vertical sides a small figure of St. Peter holding a large key, and round the capital is inscribed—"Henricus Episcopus Treverensis me erexit,"—in commemoration, as it is said, of the appearance of a fiery cross in the sky seen in A.D. 958.

The cathedral of Treves is one of the most interesting buildings in Christendom, having formed part of the palace of the Empress Helena, who converted portion of her residence into a church, supported in the centre by four immense granite pillars, three of which still remain *in situ* in the centre of the body of the church, but the fourth having given way, now lies at its west entrance. Under the careful and intelligent direction of the Canon von

Wilmowsky, the entire detail of the church and the modifications it has undergone at different periods have been ascertained, and openings made in the outer coatings of the walls and columns in different parts, showing the original Roman work. This learned canon had the courtesy on my first visit to show me his invaluable collection of drawings illustrating the architectural details of the cathedral; on my second visit he was still more serviceable in affording me opportunities of examining and copying some of the singular manuscripts belonging to the chapter. The *Annales Archéologiques*, tom. xii. and xiii., contain elaborate accounts of the architecture of the church, and many of the details are represented in Gailhabaud's fine work.

The western doors have two massive bronze handles; those of one door are plain, but in the other pair the centre is formed of a lion's head supporting the ring; around the outer circle on one valve of the door, is the inscription—“+ MAGISTER NICOLAUS + ET MAGISTER IOHANNES DE BINGIO NOS FECERONT”—in ornamental Lombardic capitals, whilst on the other handle the inscription is as follows—“+ QUOD FORE CERA DEDIT, TULIT IGNIS ES TIBI REGDIT.” The makers of these handles are known to have resided at Bingen on the Rhine.

Within the cathedral there are several interesting pieces of sculpture of Byzantine character. The tympanum of the great door, now blocked up, which led from the south aisle into the adjoining “*Liebfrauenkirche*,” contains an excellent group representing the Saviour, seated, with the right hand raised in the act of benediction, and the left hand holding the Gospels. On the right side, St. Peter stands, holding a large key and a book; and on the left side, the Virgin—or possibly St. Helena—stands with elevated hands, the cathedral being dedicated to these two saints.

The design of this sculpture is entirely Byzantine, and its date is probably of the eleventh century. The door is three times recessed, the capitals ornamented with classical foliage and frets.

Both on the north and south side of the choir (within the aisles) are several very interesting series of arcades, the pillars of some of the columns resting on crouching lions, and the spaces beneath the arches on the north side with rows of statuettes of the apostles, also of good twelfth-cen-

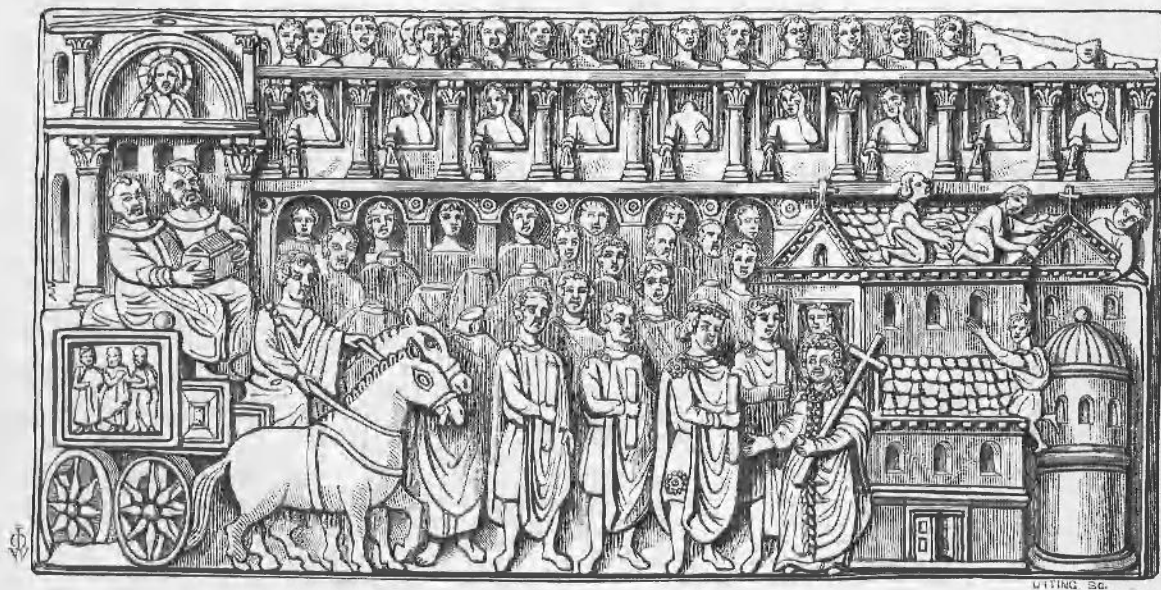
tury work.³ Near the south entrance to the choir a beautiful arch, elaborately carved with foliage and animals in the twelfth-century style, has been cut through. Between the western doors a semicircular apse has been carried out, the western choir being raised over a crypt, in which, during my visit, a well was discovered. The cloisters on the south-eastern side of the church are of very early date, and have been lately carefully restored; in the centre of the enclosed garden is a mass of broken columns and Roman masonry collected from the ruins of the former church. A very early wall painting, unfortunately much defaced, has been discovered on the south side of the wall separating the western chancel from the body of the church, it consists of two rows of figures, of the twelfth century: a bishop is represented in one of the scenes, wearing a low triangular mitre.

The objects of art belonging to the chapter are, at the present time, in the custody of the Canon von Wilmowsky, who resides in a house adjoining the cathedral. Amongst these, one of the most interesting objects is the ivory carving representing the reception of the holy relics by the Empress Helena, in Byzantine costume, who, bearing the cross, stands at the door of the Basilica with its rounded apse, the two ends of the building being ingeniously represented in false perspective. (See woodcut on a reduced scale). The procession is headed by a crowned prince, who may be considered to be Constantine himself; the shrine containing the relics being borne by two aged priests in a chariot entering beneath an arch, on the tympanum of which the bust of the Saviour is sculptured. The figures are deeply carved, and the heads of many of them have been broken off. This extremely interesting ivory, now for the first time described and figured, must, I think, be referred either to the period of Constantine himself, or to that of Charlemagne when so great an impulse was given to sacred art.

There are here also several MSS. of the Gospels, very interesting on account of their illuminations, notices of which have been given by Kugler⁴, and by Waagen in his *History of German Art*. These are chiefly of the eleventh and twelfth centuries; but the special object of my inquiry was a copy of the Gospels of an earlier period, written, partly at

³ The Canon von Wilmowsky informed me that their date is about 1150.

⁴ Kugler, *Kleine Schriften*, vol. ii. pp. 337—343.



Sculpture in Ivory preserved at the Cathedral of Treves.—Reception of the Holy Relics by the Empress Helena.

least, in a fine Hiberno-Saxon hand, very similar to that of the Gospels of St. Cuthbert written at Lindisfarne at the end of the seventh century, and which induces me to give a date not later than the beginning of the ninth century to this volume, which is of a large quarto size. On the first page we read, quite *more Hibernico*—

Scribtorī vita eterna,
 Legenti pax perpetua,
 Videnti felicitas perennis,
 Habenti possessio cu salute.
 Amen. Do gracias,
 Ora pro me, Ds tecum.

surrounded as usual by red dots. On the *verso* of this first page are seen the four evangelical symbols occupying the open spaces at the four angles formed by a cross, in the centre of which is a bust of Christ, young and beardless, with a nimbus not crossed, and holding a large book in his right hand. The figures of the "*vitulus*" and "*aquila*" are quite similar to those in several Irish MSS. of the Gospels, such as that in the Paris Library; the "*homo*" and "*leo*" are, however, much better drawn. The ornaments of the border and divisions of this page are formed of interlaced ribands.

At the end of the introductory preface (*Plures fuisse, &c.*), is another and much more remarkable drawing of the evangelical symbols conjoined into one figure, the upper half of which represents—also in the Irish style—an aged man, with the arms crossed on his breast holding an object in his right hand, which looks like an open flower with eight petals, and in the left hand a knife, probably such as is still used in the celebration of the Eucharist in the Greek Church. The feet of this symbol of St. Matthew appear at the lower part of the figure, but the intervening space is occupied by the wings and claws of the Eagle of St. John, two of the legs and feet of the Lion of St. Mark, and two of the legs and hoofs of the Ox of St. Luke. The whole is enclosed in a border composed of interlaced riband work extended outwards at the angles and terminating in the heads of lions and eagles. At the foot of this page is inscribed—THOMAS SCRIBSIT. Then commences the prologue, "*Novum opus*," in large Hiberno-Saxon letters, the N. being quite in the style of St. Cuth-

bert's Gospels, but the two lines—"Beato papæ Damaso Hieronimus"—are in Gallican capitals, and it is very curious that throughout the volume these two hands alternate, sometimes even on the same page.

At the end of this prologue there is another remarkable drawing, representing full-length figures of St. Michael and Gabriel, Byzantine in style, but with their names inscribed in fine Hiberno-Saxon letters. These figures support an inscription resting on a pedestal—*INCIPIT EUANGELIUM SECUNDUM MATTHEUM*—formed of angulated Irish capitals upon a purple ground.

The Eusebian Canons follow, executed in a very remarkable manner; the writing of these canons is entirely Hiberno-Saxon; the columns, capitals, and arches are ornamented in a classical or Byzantine style, but in the fourth canon the bases of the columns exhibit the peculiar Irish spiral pattern. In the centre of each arch is a finely painted miniature of the bust of a saint, the first being St. Peter with the keys. The hand of each figure is elevated in the act of benediction, in the Latin manner, but, in the fourth canon, in the Greek way. The second canon has the name "Thomas" repeated at the sides of the medallion containing the bust of the saint, and in the last canon but one, a pair of well-drawn parrots are represented.

Then follow the interpretations of names in double columns, as is the rest of the volume, commencing—"Abraham, pater videns populum." The first five lines are in fine Hiberno-Saxon letters, but the remainder in the Gallican hand. The next page contains a full-length figure of St. Matthew, in a highly ornamented border, exactly resembling that of the miniature of this evangelist in the Paris Gospels, of which a figure will appear in my work on Anglo-Saxon Art. The next page commences the "*Liber Generationis*," in fine Hiberno-Saxon hand, the large initials occupying the top of the first column, just as in the Paris Gospels copied by Silvestre and Champollion. The figures of St. Mark and St. Luke are very remarkable, and quite unlike any other MS. which I have hitherto seen; they are represented standing, each having his symbol at his side, drawn in a most curious manner: thus the ox of St. Luke resembles a bird on the wing, holding a book in its fore feet, the evangelist also holding a book resting upon a large ornamental

wrapper. The "Incipit euangelium secundum Lucam" is inscribed in fine Hiberno-Saxon letters beneath the ox, and at the foot of the page again appears the signature—"Thomas scripsit."—The miniature of St. John is unfortunately wanting.

The church of Our Lady, which joins the cathedral on its south-west side, is one of the most elegant Early Gothic buildings in existence. It is built in the shape of a Greek cross, each angle between the arms of the cross being occupied by two circular chapels, and is supported by twelve columns. An early inscription on a column near the entrance of the church states that "Die Bau dieser Kirche ward angefangen im Jahr 1227, und geendigt im Jahr 1243," the numerals being of an early form. The font is of bronze, and vase-shaped, but around its foot a serpent is coiled. There is a fine painting by Guido in the sacristy. The western entrance is ornamented with well-sculptured scenes of the life of the Virgin, coeval with the erection of the church, with two large statues on each side of the entrance; one of these, on the right side, represents the Synagogue, as a female with the crown falling from her head, her eyes bandaged, and the tables of the Law turned upside down; on the left side is seen another female figure, representing the *Ecclesia* triumphant.⁵ One of the other pair of figures is remarkable, probably representing a priest, but having two ornaments on the breast of the chasuble, seemingly representing the bronze lion-head handles of the cathedral door. There is also a fine sculptured representation of the crucifixion, with St. John and the Virgin at the sides of the cross, placed at the top of the west front of this church, and executed in the thirteenth century.

In the porch of the church of St. Gengulphus, in the market-place, is a large plain bronze font of circular form, with two rows of inscriptions in characters of the twelfth century which I was unable to decipher, the font being fixed in a corner. Over the clock of this church is the appropriate inscription—"Vigilate et orate."

St. Matthias' Church is remarkable for its architecture, portions of which are very early, but it has undergone much alteration, and the eastern end has been pulled down and

⁵ Similar figures occur at the sides of the western door of Notre Dame, Paris.

rebuilt of a reduced size. The roof is panelled, with ribs and bosses, and colored like that of St. Jacques at Liege in white and blue stripes, the bosses forming rosettes, the larger ones down the middle with half-length figures of bishops and saints, and the instruments of the passion, highly illuminated. Gigantic wax candles several yards high, profusely ornamented with many-colored ribands, are fixed upright all round the Lady Chapel, being votive offerings. A curiously ornamented capital of the eleventh or twelfth century is affixed to one of the columns on the south side of the nave, at the side of a small altar, and converted into a holy-water vessel. The crypt contains several large plain altar tombs with slightly coped tops, let into the walls. Half of the chapter-house at the north-east angle of the church has been destroyed, the exposed space being now used as part of the burial ground. On the outside of the nave, on the north side, is a curious piece of sculpture fixed in the wall; the upper half represents the Annunciation, treated in a singular manner. The Virgin is seated in a raised chair in the centre; the Almighty appearing in the clouds over her head, upon which a dove rests; the twelve apostles are seated in a row beneath, one of them holds a book inscribed with the Angelic Salutation.

The Basilica is one of the most perfect Roman buildings on this side of the Alps; it formed a portion of the Palace of Constantine, and is of noble proportions, the walls being more than 90 feet high and 10 feet thick, the brickwork beautifully executed: the adjacent ground having become gradually raised, it has been necessary to open a wide area, several yards deep, around it: the structure is oblong in form, with a rounded apse at the north end. It consists of nine bays, with a double row of windows placed at equal distances. It is now used as a Protestant church for the military. The organ-loft is over the entrance at the south end, and the northern end is raised so as to form a *sacrarium*, with a communion table of white marble beneath a gilt *baldachino* of classical design, with a large gilt cross having the bust of the Saviour painted at the intersection of the arms, and a large candle on each side. At the back is the monogram—XPS—with the Alpha and Omega. The pulpit and reading-desk occupy the places of the ancient *ambones* in front of this raised part. The latter rests on an eagle

and is inscribed—"Im amfang war das wort," Joh. i. 1—with a candle on each side. In the interior very little color is employed, except in narrow Mosaic patterns around all the windows, and a narrow band below the upper row of windows. The men here occupy the east or right side of the church, and the females the west or left side. This arrangement is reversed at Xanten, on the Rhine. A great number of texts in the German language are inscribed on bands running beneath and round the windows. Over the Communion Table is Apoc. c. v., v. 7, and Matth. c. xi., v. 28.

The Town Library at Treves is of considerable extent, containing nearly 100,000 volumes and many valuable MSS., amongst which the most important is that known as the Golden Gospels, given by Ada, sister of Charlemagne, to the Abbey of St. Maximin, at one time one of the richest of Benedictine monasteries, but now converted into a barrack. This fine MS. is written throughout in large golden uncial letters, closely resembling the *Codex aureus* in the Harleian collection; the initial letters of the Gospels are, however, of smaller size, that of St. Matthew only occupying the upper part of one of the two columns into which each page of text is divided, the others being simple and unornamented. Each gospel is preceded by a figure of an evangelist, very similar to those in the Harleian MS., and also in the contemporary Gospels at Abbeville; from these and several other MSS. there seems, in fact, to have been a set of figures which were employed indiscriminately for the different evangelists, the same figure being introduced without distinction for one or another of the evangelists. The MS. bears the following poetical inscription at the beginning :—

“ Hic liber est vitæ, paradisi quatuor amnes,
 Clara salutiferi pandens miracula Christi,
 Quæ prius ob nostram voluit fecisse salutem,
 Quem devota Deo jussit perscribere mater,
 ADA ancilla Dei, pulchrisque ornare metallis.
 Pro qua quisque leges versus orare memento.”

Whether the decorations "*pulchris metallis*" mentioned in these lines, are those which form the present gorgeous covering of the volume is perhaps doubtful, although some of the precious stones, and the magnificent cameo displaying a

representation of an imperial family with the eagle,⁶ are doubtless portions of Ada's gift. In addition to this central cameo, the binding contains representations of the evangelists with the heads formed of those of their respective symbols, a rather uncommon treatment; also with four figures of saints, three of which are bishops with nimbs, and one represents St. John holding the cup.⁷

Here is also another copy of the Gospels, a MS. of the eighth or ninth century, bound in two volumes, (Nos. 1307, 1308), of very large size, written in a strong Lombardo-Saxon hand, with large initials formed chiefly of interlaced ribands in the Franco-Saxon or rather Lombardo-Saxon style. It contains the following verses, from which it would appear to have been written by or under the directions of Albinus, the name employed by Alchuin in the Caroline MSS. :—

“ Suscipe Rex parvum magni modo munus amoris
 Quod tuus *Albinus* obtulit ecce tibi.
 Magna ferunt seculo gazarum dona potentes,
 Fert mea pauperies ista minuta duo,
 Ne vacua in sacris venisset dextra diebus
 Ante piam faciem, Rex venerande, tuam.
 Nomina scōrum signavi sca parentum,
 Hebræa depromens ore latino tuo.
 Fer mea carta mea supplex munuscula domno,
 Corpore premodico viscera magna gerens.”

The *Chartularium Prumiense* is another remarkable volume, consisting of charters, &c., of the Abbey of Prum, a famous monastery north of Treves; it contains at the beginning a genealogy of the Emperor Pepin and the “Carlovingers.” The covers are quite unique, consisting of plates of gilt metal incised with figures and letters. On the front cover in the centre above is represented the Saviour, seated, young and beardless, but with a cruciferous nimble, holding on his knees an open book thus inscribed—

| | |
|-------|-----|
| EGO. | ME |
| DELI. | DI |
| GEN. | LI |
| TES. | GO. |

⁶ An account and figure of this cameo will be found in the *Archæologia*, vol. xxvii. p. 419.

⁷ The binding of this volume, together

with St. Luke and the beginning of St. Matthew's gospel, is rudely copied by Ramboux in his recently-published work on illuminated MSS.

from which extends a scroll inscribed, "Venite benedicti Patris mei." The hands of the Saviour are outstretched towards full-length figures of "Pippinus Rex," who offers the model of a large church, and "Karolus Imperator," who offers a book. Beneath are four full-length figures holding scrolls or charters to the Saviour, intended for "Ludovvicus Rex," son of Charlemagne, "Lotharius Rex," "Ludovvicus Rex," and "Karolus Rex," the three sons of Louis I. Round the margin is inscribed—"Hæc est generatio querentium Dominum, querentium faciem Dei Jacob."

The first page of the manuscript contains a drawing of the Emperor Ludovicus offering a volume to Pope Nicholas I. (A.D. 858). Both are seated on cushions, the emperor with the sceptre in his left hand, and the pope robed in his vestments; the latter is nimbed, and wears a conical cap divided by three transverse bars; the emperor also wears a low conical cap broadly truncated at top.

In respect, however, to the history of art, the most interesting manuscript in the Treves library is that of the Gospels of Egbert, Archbishop of Treves from A.D. 975 to 993. This is a volume of moderate quarto size, remarkable for the number and beauty of the illuminations, of which there are not fewer than seventy, as well as for the place of its execution, which was the monastery of Reichenau near Constance, founded originally by missionaries from the British islands. The volume, however, offers no trace either of the Hiberno-Saxon or of the later Æthelwold style of art. At the commencement of the volume the archbishop is represented seated on a cushion resting upon a cross-legged stool with lions' heads and feet; he is archiepiscopally robed but with bare head, at the back of which is a square nimb. He holds a pastoral staff in his left hand, terminated at top in an ornamented whorl. On either side below stands a monk, offering a volume to the archbishop, whose name—*EGBTUS TREVEROR' ARCHIEPS*—is inscribed in golden letters above, and the names "*Keraldus*" and "*Herib'tus*" "*Augigenses*,"—indicate the monks as belonging to Augea or Reichenau. The drawing is enclosed in a remarkable purple border, with arabesques and monsters relieved with gold. To this succeed four pages containing figures of the evangelists, beautifully drawn and colored by a different hand, exhibiting considerable Byzantine feeling; the ground of

these miniatures is also purple, diapered in various patterns with golden lines and dots in a very effective and unique manner. The text is illustrated throughout with miniatures, in which the figures are quite classical in design, and the coloring very harmonious, a great proportion of white being introduced, the ground also of the drawings being formed of pale colors, much mixed with white. I have selected one, of which an outline is here given, representing the miracle of the swine, both in order to show the style of the drapery, the folds of which are generally drawn with great skill, and also as giving a remarkable treatment of a subject of which another representation has been given in these Notices from one of the Darmstadt ivories.⁸

Tracings of several of the miniatures of this remarkable volume have been published by Ramboux.

The large initial letter at the commencement of the volume is exquisitely illuminated, precisely in the style of the Darmstadt and Heidelberg volumes mentioned above; and at the commencement of the volume are inscribed the following lines:—

“ Hunc EGBTE librum divino dogmate plenu,
Suscipiendo vale, nec non in sec'la gaude,
AUGIA fausta tibi q̄e defert p'sul honori.”

Several other illuminated works of minor interest are exhibited in table cases, which also contain a large drawing of St. Gregory and his attendant scribe, with a page of inscription in golden letters upon a purple ground, indicating that it was also executed at Reichenau in the time of Archbishop Egbert, and which appears to me to be unquestionably by the same hand as the miniature of the Emperor Otho in the possession of Mr. Robinson of the Kensington Museum.

Attached to the Town Library is one of the few remaining old-fashioned museums, in which all kinds of curiosities were crowded together,—objects of all branches of natural history, ceramic ware, Chinese tea-pots, German jugs, and glass vases, carved woodwork, coins, tapestries, &c., in delightful confusion. A few carved ivories are here to be seen, the most interesting being a small piece representing a procession of Roman soldiers on foot and horseback, with

⁸ Archaeological Journal, vol. xix. p. 234.



UTTING.

The Legion of Devils cast out into a Herd of Swine.

Illumination in the Evangelarium of Egbert, Archbishop of Treves, 975 to 993.
From the original in the Town Library at Treves.

round shields and spears, preceded by a senator on horseback. This sculpture is possibly of the classical period. There is also a small scene of the crucifixion, of unusual design, similar to an ivory in the Maskell collection now in the British Museum.

The interior of some parts of the *Porta nigra* has also been converted into a museum, in which the greater portion of the stone monuments of the Roman period discovered in and around Treves are collected together. The majority of these monuments are of course of pagan origin, but amongst them are a considerable number of very interesting early Christian monuments and inscriptions, several of which are given by M. de Caumont in his "Cours d'Antiquités monumentales."

Of a later period there is a small stiff figure of Christ, standing with the right hand raised, and giving the blessing, *more Latino*, the left hand holding a book with an inscription. The general character of the sculpture closely resembles that of the row of saints on the north side of the choir in the Cathedral, and the small figures of saints on an ivory casket in the Douce collection, and others at Darmstadt. The nimbus is cruciferous. There is also another mutilated figure, probably of a saint. Both of these were brought from the ruins of St. Maximin's Church, and both are most probably of the tenth or eleventh century.

An inscribed Roman milestone is also here preserved. The decorations in the interior of the *Porta nigra* over some of the windows are evidently of the seventeenth century, and in the *rococo* style.

(To be continued.)