

Notices of Archaeological Publications.

EISENWERKE ODER ORNAMENTIK DER SCHMIEDEKUNST DES MITTELALTERS UND DER RENAISSANCE. VON J. H. VON HEFNER-ALTENECK. Folio. Frankfurt a. Maine, 1862. Lieferung. 1—6.

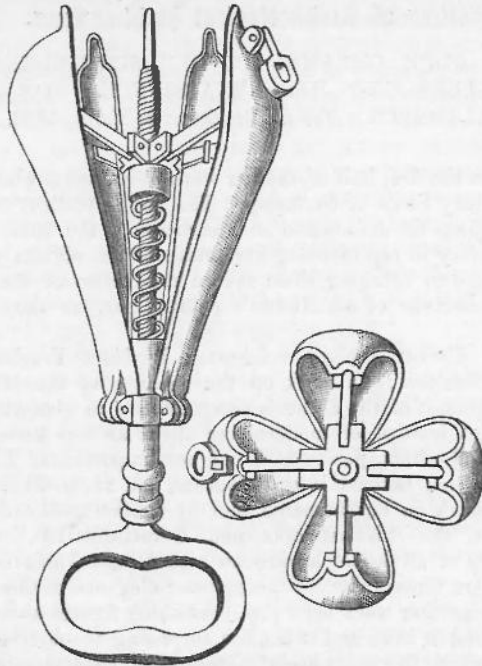
WE have here the first half of another work of an artist who may fairly be styled the Henry Shaw of Germany. The same excellent taste in the collection of subjects for delineation and publication, the same scrupulous and minute accuracy in representing the details of the objects so selected, and the same care in bringing them before the notice of the public, are eminently characteristic of all Hefner's publications, as they are of our English artist.

Already has Hefner become celebrated by his "Trachtenbuch des christlichen Mittelalters;" a work on the costume of the Middle Ages, which, in consequence of the author's determination to give precise copies of his authorities instead of modernizing them as was done by Strutt, Meyrick, Séré, and others, possesses the highest importance. That valuable publication has been noticed in this Journal, vol. xi., p. 212. This was followed by his work on Tournaments, and by another publication of more general interest, the "Kunstwerke und Gerathschaften," devoted to mediæval objects of all kinds having an archæological interest, the majority of which are remarkable for the extreme elegance of their execution.

WE have now another work before us, containing figures and descriptions of objects executed in iron, and it is quite surprising to observe the multifarious ways in which this most useful material has been made to contribute, and that too in the most beautiful manner, to the uses and pleasures of our forefathers. The Continental museums are extremely rich in such objects, and we are glad to observe that in our own newly established, but already rich, Museum of Mediæval Art at South Kensington, this class of relics has not been neglected. Even up to our own time, the iron works of Prussia are celebrated for the extreme delicacy of their castings, and an inspection of the plates of Hefner's new work makes us wonder how so apparently untractable a material can have been wrought into such beautiful forms and delicate details as are given in many of the plates now before us. In our own country, within the last few years, it is true that iron work has been more generally applied to decorative purposes than heretofore; and probably at no time, or in any country, have more important works been produced than were contributed by English manufacturers to the General International Exhibition of 1862, amongst which must be specially remembered the Hereford Cathedral Gates, and the Norwich Gates recently presented to his Royal Highness the Prince of Wales by the gentry of Norfolk.

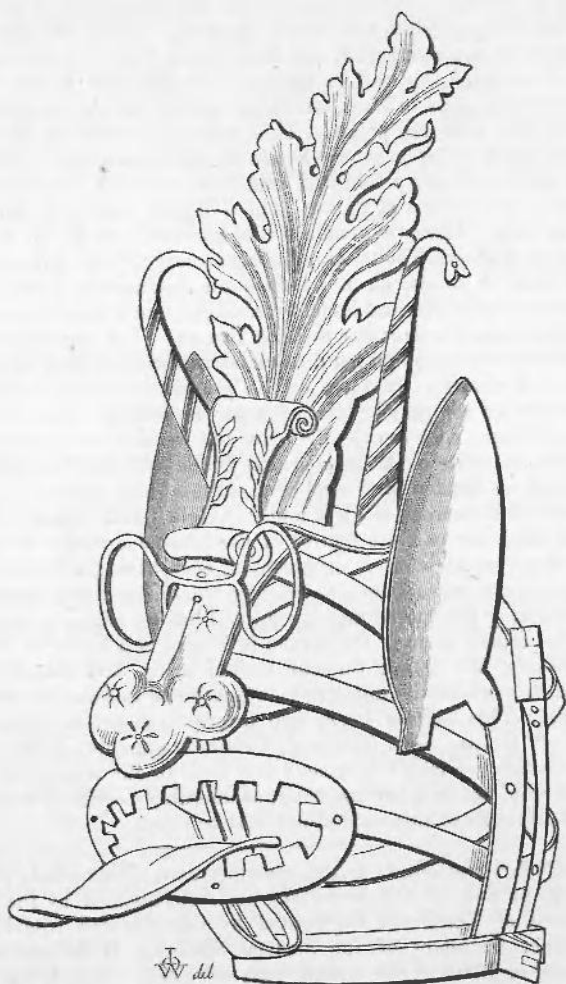
It is, however, in representing the exquisite workmanship of smaller objects that the work before us will be found of the greatest use, and in

which many of them might be taken either for the most elaborate wood carving, or even for carefully-finished miniatures. Here we see to what a great variety of uses iron can be applied: gates, knockers, keys, key-plates, locks, bolts, caskets, candlesticks, brackets, hinges, bells, purse fastenings, coronæ, flagons, instruments of torture, and a variety of other objects are here represented, many of them being of the most elegant forms and many of the quaintest possible design. Especially we may allude to



Poire d'Angoisse, an instrument of torture. See page 82.

the two candlesticks in plate 17, each standing on three feet, and each remarkable for the simple primitive manner in which the candle was elevated as it burnt down. In one a longitudinal slit was made on one side of the cylindrical stem of the candlestick, a small moveable block within being raised or depressed by means of a twisted wire extending out of the slit, and resting in alternate notches on either side of the slit. In the other the body of the candlestick is formed of a narrow spiral plate, the small moveable block being wound up and down the spire by a similar twisted wire. Plate 28 is devoted to several remarkable instruments of torture, one being a brank or scold's gag, preserved in the National Museum of Bavaria at Munich, very grotesque in its general appearance, but which must have been a very disagreeable kind of head-gear. As this Journal has already contained several illustrations of this class of instruments, we have copied (in outline) one of Hefner's figures, in which the grinning mouth and teeth, outstretched tongue, spectacled nose, ass's ears, and cow's horns, will be noticed, the whole surmounted by a large erect



Brank or Instrument of Torture in the National Museum at Munich.

ornamental leaf. Within the mouth is fixed a small pipe or whistle, which would sound by the breathing of the victim, adding to his grotesque and hideous appearance. The same plate contains figures of another kind of gag, more simple but very infernal in its design, as it was employed to force open the mouth of a victim whilst under torture in order to prevent him from screaming. When closed it has the appearance of an elongated pear, which being put into the mouth gradually opens into four divisions by means of an enclosed screw, and thus forces the jaws open and keeps them from closing. Our outline figures show the pear in its open state, and seen sideways and in front, the latter having all the appearance of a flower with four incurved petals. This atrocious device of the sixteenth century, of which so far as we are aware no specimen exists in this country, has been attributed to a celebrated ruffian, a native of Toulouse, who was the terror of the citizens of Paris. The following notice of his invention is found in the "Histoire générale des Larrons," by F. D. C., a writer of Lyons—"Palioly, Toulousain, fit connoissance avec un serrurier qui étoit fort subtil et adroit, ou il fit faire un instrument, à qui il donna le nom de *poire d'angoisse*, instrument diabolique tout a fait, et qui a fait des grands maux dans Paris et par toute la France. Cet instrument étoit fait en forme de petite boule, qui par de certains ressorts qui étoit dedans, venoit à s'ouvrir et à s'élargir, en sorte qu'il n'y avoit moyen de la refermer, ny de la remettre en son premier état, que par le moyen d'une clé qui étoit faite expressement pour ce sujet."¹ See the woodcut on a previous page.

The most elaborate object represented in the work is the great corona in the church of Breden in Westphalia; to this three plates are devoted; the diameter of the corona is $8\frac{1}{2}$ ft. and its height 14 ft. Around the circumference of the lower part are figures of the twelve apostles in open-work Gothic niches very elaborately ornamented, each having a bracket in front for holding a light, the spaces also between the niches being decorated with rosettes inclosing the sacred monogram, and having chains suspended from them. The central stem of the corona is formed of a figure of the Blessed Virgin holding the infant Saviour in her arms, and standing on the crescent moon; whilst the upper part is hexagonal in form, surmounted by two angels. This portion bears two inscriptions, one of which is to be read thus—"Meister Gert. (Gerhard) Bulsinck, anno dni. mccccxxxix."

On the whole, we may recommend this book to our ornamental workers, not only in iron, but in other materials, as affording a series of designs which it would be difficult to surpass and not easy to equal.

We gladly invite attention to the announcement of immediate publication of the first portion of the important work commenced by the late Rev. W. H. Dixon, of York, and augmented by our talented friend, the Rev. James Raine, Secretary of the Surtees Society. It is entitled—*Fasti Eboracenses, or Lives of the Archbishops of York*. Vol. I. will comprise the lives of the Northern Primates to the death of Edward III. The work is published by Mr. Sampson, at York, and by Messrs. Longman, in London.

Mr. Kiddle proposes to publish a series of chromo-lithographs of the jewelry found in the tomb of Aah Hotep, noticed at p. 75, *ante*. The accompanying text will be given by Mr. Birch. A prospectus may be obtained at the office of the Institute.

¹ See a notice of the specimen in the Sauvageot collection in the Louvre. Catalogue by M. A. Sauzay, p. 148.

Notices of Archaeological Publications.

THORSBJERG MOSEFUND, ET SAMLET FUND FRA DEN ÆLDRE JERNALDR, &c. "The find in Thorsbjerg Moss of Objects from the Early Iron Age" now preserved in the Museum of Antiquities at Flensburg in Denmark. By CONRAD ENGELHARDT. With 18 copper plates of antiquities, and some chemotype figures. Copenhagen, 4to., 1863.

OUR Danish neighbours have the art of accomplishing quietly a vast amount of antiquarian labour, while other nations are only discussing the ways and means to do so. The great Museum of Danish Antiquities at Copenhagen, the noblest collection of its kind in existence, has grown up in the lifetime of its present curator, by the simple, common-sense arrangement of the law of "treasure trove," while in England we have not even as yet settled the meaning of the term, and every unfortunate finder of an article of value is pounced upon by half-a-dozen claimants.

It is generally supposed that this vast museum of Copenhagen has necessarily absorbed all the antiquities of the little kingdom of Denmark, but we see from the volume before us that a small town within the Danish dominions can boast of a collection of objects of northern archaeology, unique of its kind, and all of which are the produce of the neighbouring morasses. The work has been drawn up by Conrad Engelhardt, director of the Museum at Flensburg, in the province of Schleswig, and has been most handsomely printed and illustrated at the expense of the Danish Government. Few or none of the objects here described were known before 1858. Some articles of interest had been occasionally picked up on the edge of Thorsbjerg Moss, but it was not until 1856 that the apothecary Mecklenburg, in Flensburg, a zealous collector of antiquities, obtained a series of objects from thence, and which he afterwards presented to the Flensburg Museum. Some time elapsed before the locality from whence these articles proceeded could be ascertained, and it was not till Whitsun-week, 1858, that any further investigations took place. At that time a slight search produced such rich results, that the Danish Government advanced the requisite funds for a formal excavation. The depth at which the objects lay, and the abundance of water in the moss, rendered the work difficult, but it was completed by the end of 1861, and all the objects discovered were lodged in the Museum at Flensburg. These objects were of bronze, silver, wood, leather, woollen cloth, and gold; while in another moss, about four Danish miles north of Flensburg, Nydam Moss, a remarkable assemblage of swords, spear-heads, &c., of iron, were discovered, with numerous Roman coins.

The moss of Thorsbjerg is of small extent, and in its upper layers are found numerous trunks of trees, alder and birch, all with their tops towards the centre of the moss. The principal antiquities were discovered in a space of about 7,000 square feet. The uppermost layer of the moss consists of a bed of moss and bog plants, about eleven feet in thickness. Under this is a bed, five feet thick, composed in a great measure of gigantic oak trees, many of the stems being five feet in diameter; and it was in the lower part of this bed that the antiquities began to appear. The first objects turned up were some shield-boards, and some pieces of leather and metal-work. The wooden articles seemed to have lain long on the surface of the moss before being covered up, for their upper side was dark

colored and bore marks of insects, while the lower was white and fresh. The deeper-lying objects were as fresh as if they had just been deposited. The uppermost articles of iron had not much decayed, but of those lying deeper down only a trace remained. It was in the five-foot bed of true peat, immediately below the oak trees, that the chief find occurred; but some of the large clay urns had been sunk still deeper, by having had stones of twelve to fourteen pounds weight placed inside. It was evident that all these articles had been purposely hidden here, and had not been the result of a battle on the ice when the morass was a lake, and the ice had given way under the combatants. Not a trace of a human body was discovered. Many of the wooden articles, such as the spear-shafts, &c., were laid together; and then, again, the boards composing the shields, "skjoldbræder," were found laid one upon the other, and sometimes a spear-head was forced through two or three of them at once. In another spot were congregated almost all the bosses of shields; and, again, the gold ornaments were chiefly found together. Of money but little was discovered; nine coins were found close to the silver mask and headpiece that forms one of the chief marvels of the collection. The coins were of silver, and ranged from Nero to Severus (A.D. 194). Some of the weapons had been wrapped in chain armour before being deposited.

As is usually the case with those morasses that have yielded rich archaeological results in Denmark, that of Thorsbjerg lies within five hundred paces of a navigable stream. Almost all the articles deposited were in a state unfit for use, and it seems as if violence had been used to reduce them to this condition. Many of the shield bosses were injured to an extent beyond what could possibly result from the fiercest combat; the sheath of a sword was hewn across, and the one half of it was found laid across the other. Portions of ring-mail, apparently of the same "coat," were found in various clay urns at a considerable distance from each other. Hardly a single article is in an available condition, excepting a few arrows, the gold objects and the Roman silver coins. Traces, however, of having been recently used in battle appear on many of the weapons; the shafts of the lances are split and cut, and the helmets and shields are deeply indented with axe and sword strokes. Very curious, too, are the rude attempts at repairs observable on several of the articles, just such as would be attempted by the soldiers of a moving force. Not a trace of Christian art or belief is observable; but on two objects—a shield boss copied from a Roman model, and on the end of a scabbard (Pl. VIII. fig. 16; Pl. X. fig. 41)—are well marked Runic inscriptions. The letters here are neither Norse nor Anglo-Saxon, but they are such as are found on stones in South Sweden and Norway, and most especially on the celebrated inscription from Tune, now at the Royal University of Christiania, in Norway. Munch was the first to decipher this stone, and he has established that these peculiar Runes are Gothic Runes, and that the language in which they are written is the ancient Gothic tongue.

Of the Runes found at Thorsbjerg the Rev. D. Haigh has favored us with a translation. Those on the under side of the shield boss (Pl. VIII. fig. 16) form the words AISC AH—"Aisc owns." It will be remembered that the son of Hengist bore a similar name. On the scabbard end Mr. Haigh reads NIWAAMARIA ONGWL THUTHEWAA—"Niwamar of the Ongwl tribes."

The presence of these Runes in a find of the third or fourth century

of our era is a very strong proof of the art of Rune writing having been known among the northern nations long previous to the introduction of Christianity.

Among the shield bosses there are eight or nine unquestionably of Roman design, and on one of these is a Latin inscription, struck with a pointed instrument—AEL : AELIANUS. In form this *umbo* exactly resembles the bronze boss found at Matfen in Northumberland, and which was described by us in the *Archæol. Æliana*, vol. ii., N.S., p. 49. On this Northumbrian boss there is likewise an inscription struck with a pointed instrument. The last word of this is undoubtedly QVINTI, as read by Mr. Franks, and the previous letters are possibly, but not so certainly, RVSPI, with the centurial mark prefixed. See Mr. Franks' Memoir in this *Journal*, vol. xv., p. 55. Another boss found at Thorsbjerg has likewise one or two imperfect Gothic Runes. The Roman soldiers were accustomed to inscribe the names of their leaders on the bosses of their shields.

From the perishable nature of the material it is very seldom that articles of woollen fabric have been preserved to us from such early times. In the Thorsbjerg find there is almost the entire dress of that period, viz., of the third century of our era. We know well the dresses of the Roman and Greek soldiers and citizens; but of the habiliments, warlike or otherwise, of the so-called barbarians north of the Danube we are in almost utter ignorance.

In Plate I. we have an almost entire shirt or tunic of wool. It is composed of two pieces, sewn together at the sides; and the sleeves, which are of a handsome pattern (diamond-shaped), are of a stronger material, as they were the parts most exposed to wear.

The second plate exhibits a corresponding pair of breeches or "trews," with a stocking of strong material and elegant pattern attached. The breeches were kept up by a waist-belt passing through loops, which still remain. The breeches were found rolled up, as they had been when placed in the morass. The leather sandals in Plate III. are peculiarly elegant. The fibulæ in Plate IV. are of bronze, and some of them approach closely to the Roman type.

The helmets and visors in Plate V. are of great interest. No. 1, which is only in fragments, is possibly Roman, or at least of Roman design. It is of bronze, and so likewise is the elegant serpent, No. 2. Nos. 3 and 4, however, are of silver, and evidently belong to the same head-piece, and they are placed together in their proper relative positions in the vignette on the title-page. They show no signs of Roman art; their style of workmanship is most peculiar, and has somewhat of an Eastern type. We believe that this specimen is altogether unique of its kind.

Plate VI. shows us some chain mail of beautiful workmanship, with its strap buckles, and a rich fibula. The chain mail is rivetted on every second link, and each link passes through four others. In a specimen that we possess from Norway, every link is rivetted with great skill, but we dare not affirm this to be of the same age, though it was said to have been found in a northern grave. The bronze fibulæ here given, and in the next plate, are of the natural size, and show a certain imitation of the Roman type. That in Plate VII. was found doubled up, rolled in a portion of chain mail, and placed in a large urn. The "repoussé" figures of animals, &c., on these fibulæ were covered with thin plates of gold or silver.

The sword figured at p. 38 of the text was found at Nydam Moss. It is of iron, and the handle is of silver. The spears, bows, &c., are all more or less ornamented with silver plates, while the horse-furniture is richly adorned with both gold and silver.

We have already stated that the author regards these remains as appertaining to the third century of our era. At that time, and for some time previous, a partial though circuitous communication had been maintained between the northern tribes and the Romans on the Danube. The articles of the early part of the Iron Age exhibit strong traces of Roman design, while those of the later Iron Age show no traces of communication with that great nation, but are purely northern in character. The gold bracteates, dating from A. D. 500 to 1000, are of the rudest possible workmanship, and cannot be compared for a moment with the elegant gold or silver-plated fibulæ, the silver helmet, or the rich horse-furniture of the Thorsbjerg find. The coins discovered there enable us to fix the period of the commencement of the Iron Age, when articles of bronze were still in partial use. No coin was found later than the age of Severus, and allowing for the slowness of communication, we shall be justified in believing the Thorsbjerg weapons, &c., to have been concealed not one hundred years after the death of that Emperor. In the Thorsbjerg find we have the complete equipment of a northern soldier, both horse and foot, of the third century. The silver helmet and visor, the rich fibulæ and strap pieces, the sandals, tunic, cloak, and "trews," the chain-mail, the heavily ornamented shields, the silver-hilted swords and gold-plated scabbards, the richly "repoussé" swordbelts, of which at least one example remains, and the spears with silver nails in the shaft, all tell us what was the appearance of a northern warrior of this date. The beautiful workmanship of many of these articles, and the knowledge of the art of writing evinced by the Runic inscriptions on the scabbard and shield boss, all tell us of a refinement, of a degree of civilisation, which we should not have expected to have found amid the "barbarians" of North Germany at this early period. Is it then possible that these articles were only spoils from distant lands, from the Roman legions they encountered on the Danube, or were they the result of distant expeditions by sea. We find, however, that the same nation, whatever it may have been, has left traces of its presence in the Runic inscriptions of Tune and of South Sweden, the language and character on which stones are identical with those on the shield boss and scabbard of Thorsbjerg. It was evidently, therefore, a people settled in these lands, though possibly originally from a far southern clime—from the banks of the Danube or of the Theiss—the Gothic race, concerning the origin and history of which we have so much fable and so little reliable history. Procopius tells us of an early migration of the Goths northward to the Island of Thule, and that in the reign of the Emperor Justinian, the Goths at Belgrade having murdered their king, resolved to bring one from the far north, of the true old Gothic stock.

It would be interesting to compare the Thorsbjerg find with some of the more recent antiquities discovered in Hungary and in Turkey in Europe. It is here, we think, that traces of the old Gothic civilisation will be most likely found; it is here, too, that we may possibly discover Runic inscriptions, which will go far to corroborate the opinions advanced in this volume.

EDWARD CHARLTON.

Notices of Archaeological Publications.

DIE DARSTELLUNGEN DER BIBLIA PAUPERUM IN EINER HANDSCHRIFT DES XIV. JAHRHUNDERTS, AUFBEWAHRT IM STIFTE ST. FLORIAN IM ERZHERZOGTHUME OSTERREICH OB DER ENNS. Herausgegeben von A. CAMESINA; Erlautert von G. HEIDER. Mit. xxxiv. Tafeln. Wien. 1863.

THE history of those productions of the early engravers on wood known as block-books is involved in much obscurity. With few exceptions, the time when they were executed can only be guessed at, and of their origin nothing certain is known. Of these block-books that commonly called *Biblia Pauperum* is the most common, having been reproduced more frequently than any other, the *Ars Moriendi*, perhaps, excepted. It was doubtless indebted for its popularity to its subject, a sort of harmony of the Old and New Testaments, or a series of types and anti-types, the subject in the centre being taken from the New Testament, and the two lateral subjects from the Old Testament.¹ Seven or eight editions of this work exist in different collections in England, varying in style, and evidently produced in different countries, most probably in Holland and Germany; several manuscripts are also known, but no one has attempted to trace them to a common origin, nor are we aware of any recorded opinion that they existed prior to the fifteenth century. A work like the present, therefore, professing to give faithful representations of the earliest manuscript known, executed in the fourteenth century, possesses an especial interest, and the greatest credit is due to Herr Albert Camesina, of Vienna, for the care with which he appears to have executed his task. We are bound to presume that the copy is faithful, knowing, as we do, the deep and intelligent interest Herr Camesina takes in such subjects, and how well he must be aware of the importance of minute fidelity in the performance of such a task.

We are not informed whether the manuscript in question be perfect or not, and yet this is an extremely important question, and for this reason: only thirty-four plates are given in this reproduction, while all the copies of the block-book known contain forty—six, therefore, are wanting. It commences with the Annunciation and ends with the Assumption, and

¹ See in this Journal, vol. xii. pp. 369—373, some remarks by Mr. Scharf on the parallelism of subjects occurring in the *Biblia Pauperum* and early block-

books as compared with those found in the painted windows in King's College Chapel, Cambridge.

would appear, therefore, so far to comprise the complete history of Our Saviour and the Virgin. Should the manuscript be complete, the fact that it contains the smaller number of subjects may be regarded as a proof that it is, if not the original, at least one of the earliest manuscripts of this series of designs. Herr Heider, who contributes a very interesting Introduction, attributes this manuscript certainly to the beginning of the fourteenth century, and says—"There breathes from the figures a tenderness and delicacy of feeling which remind us of the most beautiful poems of the twelfth and thirteenth centuries." This is true, but he does not say to what country the work is to be attributed. In fact, this part of the subject would require long and careful examination, for there is much in it which has an English character, while some parts are as clearly German. Some parts, also, appear much more like the production of the latter part than the commencement of the fourteenth century.

We have said that the different editions of the block-books vary in character. There is a variation, also, between them and this manuscript, which is noteworthy. The subjects are the same, and there is sometimes a striking resemblance in the number and grouping of the figures employed, but in others the treatment is totally different, and in all there is a simplicity, a feeling, and a life far superior to the productions on wood.

Bibliographers have been always puzzled to give an explanation of the name by which this series of drawings is known—the *Biblia Pauperum*. It has been commonly called in English the Poor Man's Bible, but the correctness of this interpretation has very properly been doubted. Some have considered the meaning to be the Bible of the poor clergy or poor preachers, and the correctness of this explanation appears to be supported by the Introduction of Herr Heider. He describes a pictorial manuscript in the Monastery of Lilienfell, compiled by Abbot Ulrich about the middle of the fourteenth century, in the preface to which the Abbot declares his object to be, "to lay before poor clerks, who have not at their command large collections of books, the truths of Christianity in pictures and short words." We have here the suggested translation of *Biblia Pauperum*—the Bible of the poor clergy.

The Introduction of Herr Heider contains a very interesting account of various series of typical representations, commencing with the earliest known, that of the famous enameled *Antependium* of Klosterneuburg, a work of the twelfth century. In this we find the germ of the *Biblia Pauperum*. Herr Heider thus describes it:—"The events of the New Testament, which appear arranged with those of the Old Testament, commence with the Annunciation of Mary, place before our eyes the most important moments of the life of Christ, and conclude with the Kingdom of the Future, where Christ celebrates his second advent as Judge of the world. By the side of this series of representations, seventeen in number, are ranged two series of types from the Old Testament, which, however, are not placed arbitrarily, but appear arranged according to a leading principle. That is to say, the upper series takes its types before the law-giving of Moses, *ante legem*—the lower series, on the other hand, contains the typical representations from the time of the dominion of the Mosaic law, *sub lege*; so that between the two there appear the representations of the New Covenant, *sub gratia*." These are not all the subjects which are represented on the *Antependium*, but they are those which bear most directly upon the origin of the *Biblia Pauperum*. In 1844, Herr Camesina

published at Vienna a copy in lithography of this magnificent work of art colored in imitation of the original, with a volume of explanatory text by Herr Arneth. The title of this work is as follows:—"Das Niello-Antependium zu Klosterneuburg in Oesterreich, verfertigt im zwölften Jahrhundert von Nicolaus aus Verdun. In der Originalgrosse lithographirt und auf eigne Kosten herausgegeben von Albert Camesina. Beschrieben und erläutert von Joseph Arneth." Unfortunately only few copies of this work were printed, and its costly nature precludes its admission into most libraries. It should be mentioned that the Antependium was originally an enameled *ambo* made in 1180 by Nicolas de Verdun, and that it was altered into its present form in 1320, when a few additional subjects were introduced.

J. WINTER JONES.

Archaeological Intelligence.

AN instructive and highly interesting collection has been formed in a district rich in treasures of antiquity, not less than in objects attractive to the votary of natural science,—the county of Wilts. The members of the Institute who took part in the Annual Meeting held at Salisbury will recall the historical and architectural attractions of the numerous subjects presented to their notice on that occasion, and also the interesting assemblage of Wiltshire Antiquities brought together in the Temporary Museum. The great treasure of archæological evidence, it is true,—the collection made by the late Sir R. Colt Hoare,—remains at Stourhead, but it is comparatively unavailable for public instruction; much, however, remains scattered amongst local collectors, many of whom readily contributed their Wiltshire treasures for our gratification at the meeting in 1850. We have received with satisfaction the assurance of the success by which the establishment of the Salisbury and South Wilts Museum, in 1860, has been attended. That depository has been organised on a permanent footing, in a suitable and commodious building at Salisbury; the property being vested in the Town Council. The Museum is open free of charge during the greater part of the week. An instructive illustrated catalogue of the collections, already considerable in extent and carefully classified, has been published, well deserving the notice of antiquaries at large. The Museum contains, amongst numerous ancient relics, the large assemblage of miscellaneous mediæval objects collected by Mr. Brodie during excavations at Salisbury for drainage operations. There is a very remarkable series of implements of flint, including many from the drift, deposited by Dr. Blackmore and Mr. E. T. Stevens; the stone, bronze, and early iron objects have been carefully arranged and described by Mr. Stevens, and illustrated from his drawings. The mediæval series and pottery has been catalogued by our obliging friend and member of the Institute, Mr. Nightingale; the seals, which include an extensive Wiltshire series, by Mr. W. Osmond, jun.; whilst the valuable geological collections have been fully described by Dr. H. P. Blackmore. A valuable group of objects from the Pfahlbauten, or Lake-dwellings, at Robenhausen in Switzerland, deserve especial notice; they have been presented to the Museum by the Hon. and Ven. Archdeacon