Notices of Archæological Publications.

"A true and most dreadfull discourse of a woman possessed with the Deuill : who in the likeness of a headlesse Beare fetched her out of her Bedd," &c.—1584, "At Dichet in Somersetshire." Reprinted in facsimile, edited by ERNEST E. BAKER. ROBBINS, Weston-super-Mare, 1886.

We may congratulate the inhabitants of the obscure village of Dicheat on having this stirring and most startling event as a part of their history, for it is a capital example of the ephemeral literature which enshrined the superstitious fancies and fears of the people, and found such favour with them in the latter part of the sixteenth century.

From the highest to the lowest the belief in a veritable and substantial devil was never more firmly established than at this period. That sapient monarch James I, himself has recorded that "no doubt verie manie persons have seen the devil being like unto," &c. "with hornis and tayle," but it is interesting to observe that the appearance of the arch enemy is usually vouchsafed, not so much to princes as to persons in humble station, or to the very simple dwellers in out-of-the-way places. Ditcheat was accordingly, as Mr. Baker observes, a very fitting place for such "strange newes" to come from, and apparently, the person who took the trouble to set it down was an honest, God-fearing man who not only thoroughly believed all that the witnesses certified, but, we will hope unconsciously, also embellished what was told to him. When all was over, and the fiend had departed from Margaret Cooper, many "godly learned men" visited her, and, as we can easily imagine, all agog with amazement, encumbered the sufferer with their sympathy. So the wonder grew, and we should suppose that the account of the matter was written by one of those curious individuals, Master Doctor Cortington, parson of Ditcheat, for in his introductory homily he emphasizes his warnings by the mention of a particular storme of hail stones "equal in greatnesse to a Goose Egge, of eight inches about." The size is considerable either for hail or egg, and both productions must have been other Ditcheat phenomenons. The story reads in parts like extracts from a life in the "Golden Legend" and is very graphic and picturesque.

As the entire tract, in which the violent vagaries of the headless bear are set forth, contains only twelve pages we need not forestall the curious items, but merely express our agreement, on the one hand, with the statement on the title page that it is "A matter as miraculous as ever was seen in our time," as well as, on the other, our entire concurrence

with Mr. Baker's more prosaic conclusion in his preface that, "Mrs. Cooper had a fit, and the credulous country churls imagined the rest."

The readers who turn to the book will not fail to notice to what a pitch of excellence the art of re-printing in fac-simile has been brought in our day; they will recognise in the tract faithful evidence of the gross ignorance and superstition of "the good old times," and, perchance, feel thankful that they do not live in them.

"Silex Scintillans." By HENRY VAUGHAN (Silurist). Being a fac-simile of the first edition, published in 1650, with an introduction by the REV. WILLIAM CLARE, B.A. (Adelaide). London: ELLIOT STOCK, 1885.

The reprint of the first edition of "Silex Scintillans" adds a welcome volume to a valuable series, and it will find a fitting place on the bookshelf near Herbert's "Temple." Herbert was not Vaughan's model, nor was "Silex" composed in imitation of that famous work, but neither author will suffer from the juxta-position, and we may with advantage compare the utterances of two kindred souls.

Mr. Clare gives us in his preface some information as to the dates of the different editions of the book, and it strikes us as somewhat remarkable that a work which must at the times of its first and second appearance—namely in 1650, and 1655—have created considerable interest, should have had no re-issue until the Rev. H. F. Lyte, whose title to capability on such a matter will not be disputed, brought out a third edition in 1847.

It is no longer a matter of conjecture that the thoughts of no less a man than Wordsworth were influenced by the genius of Vaughan. A copy of "Sacred Poems" was found in his scanty library at Rydal Mount, and we cannot help thinking that this fact alone, would make the facsimile welcome to many who might otherwise pass it by as pedantic and obsolete. We are indebted to Mr. Lyte for an admirable biographical sketch in the edition of 1847, and we should have been glad to have found something of the same nature in the preface to the present reprint. To a vast number of intelligent people the man is absolutely unknown. Unlike that of Herbert, the genius of Vaughan has been buried like his own "Hidden Flowers;" and Mr. Clare shows us by his preface that he could have given us what we desire with much taste and feeling. Mr. Clare sums up the poet as follows:—"Vaughan no doubt was indebted to Herbert for much in his character and inner life; but his genius as a poet was all his own, and one that kept him freer from the foibles of his time than was Herbert. He wrote poetry before, as well as after the influence of Herbert became a power in his life:"—and he speaks of the value of the first paper published by the late Mr. J. R. Green in the "Druid," as giving a description of Jesus College, and Oxford generally, during the stirring years of Vaughan's residence"—a value which is indeed enhanced by the fact of the paper revealing an early stage in the development of the style of a lamented historian, snatched away, alas, so early!

"Newton, his Friend, and his Niece." By the late AUGUSTUS DE MORGAN. Edited by his WIFE and by his pupil ARTHUR COWPER RUNYARD. London: ELLIOT STOCK.

Though hardly within the scope of the period with which we usually concern ourselves, the name of the great author of the "Principia" shall be our excuse for simply calling attention to this little work. We must confess that, much as we admire the pertinacity with which the author adheres to his theory, that a secret marriage took place between Catherine Barton and the Earl of Halifax, we cannot bring ourselves into such a frame of mind as to agree with him. There is, no doubt, much to be said on both sides of the question, but we are disposed to think that there is rather less to be said on the side that Mr. De Morgan espoused than on the other. Nevertheless the book is interesting as telling us much about Newton's life and habits, and we do not scruple to commend it as a brave attempt to prove what appears to us upon the evidence adduced as a high improbability.

Notices of Archaeological Publications.

THE ARCHITECTURAL HISTORY OF THE UNIVERSITY OF CAMBRIDGE, and of the Colleges of Cambridge and Eton. By the late ROBERT WILLIS. M.A., F,R.S. Edited by J. WILLIS CLARK, M.A. London : C. J. Clay and Son, Cambridge University Press Warehouse, Ave Maria Lane.

This long looked for History has at length appeared in four sumptuous volumes, rendered doubly attractive by the complete sets of maps and admirable illustrations which enrich the text. The Syndics of the Cambridge University Press, have with great public spirit sanctioned the printing of the work at their Press, and have published with unbounded liberality the most important addition to archæological literature which this generation has seen.

Professor Willis died eleven years ago, leaving behind him a large mass of materials for his proposed work, and a scheme of the general arrangement of the whole history drawn up for his own use; but in too many cases his essays were so incomplete that an unusual amount of labour and responsibility was cast on his executor, Mr. J. W. Clark, before a continuous narrative could be constructed out of very fragmentary matter. It is impossible to speak too highly of the spirit in which Mr. Clark has fulfilled his task; and there are few pages of the book which do not contain evidence of his careful and conscientious research.

The first volume opens with an Introduction which treats, among other matters, of "The Mediæval conception of a University and a College," of "Foundations which preceded Colleges," and gives an "Historical sketch of the foundation of Colleges at Oxford and Cambridge." Nothing is said respecting the origin of Universities, nor does the subject come strictly within the scope of an architectural history; for though it is obvious that Universities preceded the foundation of the earliest College by a considerable interval, they did not concern themselves with the way in which students were fed and housed.

The students sent by Monasteries and Chapters from the earliest times to the Universities, had to find lodgings for themselves, and the inconveniences of this system led ultimately to the collegiate arrangement which is the special subject of this history. "As the arrangement of collegiate buildings was made with reference to the collegiate system, it is as impossible to understand their architectural history without some examination of this system, as it would be to attempt the architectural history of a Benedictine or a Cistercian monastery without reference to the rules of life, for the carrying out of which the entire system of the edifices was invented. The collegiate life, like the monastic life, is a common and a regular life, and it is a most interesting investigation to trace the

gradual development of the collegiate system, and the accompanying contrivance of the group of buildings which is called a College," vol. i, iv.

The discomforts of the lodging-houses, led to the establishment of Hostels, at Cambridge, and to Halls, at Oxford, apparently by voluntary action on the part of the students themselves. No particulars have been preserved of the structural arrangements of these Hostels "or literary inns." They appear to have consisted of one or more dwelling-houses, under the charge of a Principal, who gave the landlord security for the payment of his rent; and they were probably used without any structural alteration. Bernard's Hostel at Cambridge seems, however, to have had a hall, chapel, library, and gallery, and must have resembled a small College, as Physwick's hostel did. In the thirteenth century, when the collegiate system had become established, many of these hostels attached themselves to Colleges for the sake of the protection which such a position afforded, and were regulated in part by the Colleges to which they belonged.

Fuller enumerates thirty-four hostels at Cambridge whose sites have been identified with considerable accuracy.

"The hostels were occupied by students who could support themselves. A College on the other hand in its primitive form was a 'foundation,' erected and endowed by private munificence solely for the lodging and maintenance of deserving students, whose lack of means rendered them unable to pursue the University course without some extraneous assistance." Vol. i., xiv.

Each college contained within its walls the necessary buildings for the lodging and food of its members and of their servants. Each was governed by its own code of statutes. The students attended the public lectures of the University, and the older ones had to assist the younger ones in their private studies.

Bequests for practical assistance to learning were made both at Cambridge and Oxford in the early part of the 13th Century; but the Collegiate system was really begun by Walter de Merton, Lord High Chancellor of England, and afterwards Bishop of Rochester, who died in 1277. He devoted more than twelve years to the elaboration of plans for his college at Oxford, and his final intention was to secure for the secular priesthood the academical privileges then largely enjoyed by the religious orders.

The Bishop of Rochester's foundation attracted the attention of Hugh de Balsham, Bishop of Ely, who desired to give the University of Cambridge the benefits of the system so happily established at Oxford twenty years previously. He attempted "to introduce into the dwelling-place of the secular brethren of his Hospital of S. John studious scholars living according to the rule of the scholars of Oxford called of Merton."

These two founders established the new or Collegiate system at their respective Universities, and prepared the way for the foundation of the colleges whose growth is discussed at great length by Professor Willis in the first and second volumes of the work to which our remarks refer.

"It appears from the notes left by the Professor," (as we are told by his Editor) "that he originally intended to have developed" his introduction into a complete historical sketch of the special motives of the different founders of Colleges; but this intention was never com-

pleted ; and we have only brief notices of William of Durham's bequest to Oxford, of the beginnings of Balliol, and of Giffard's institution in 1283 of "a nursery and mansion place" for thirteen student monks of the Benedictine Abbey of S. Peter at Gloucester.

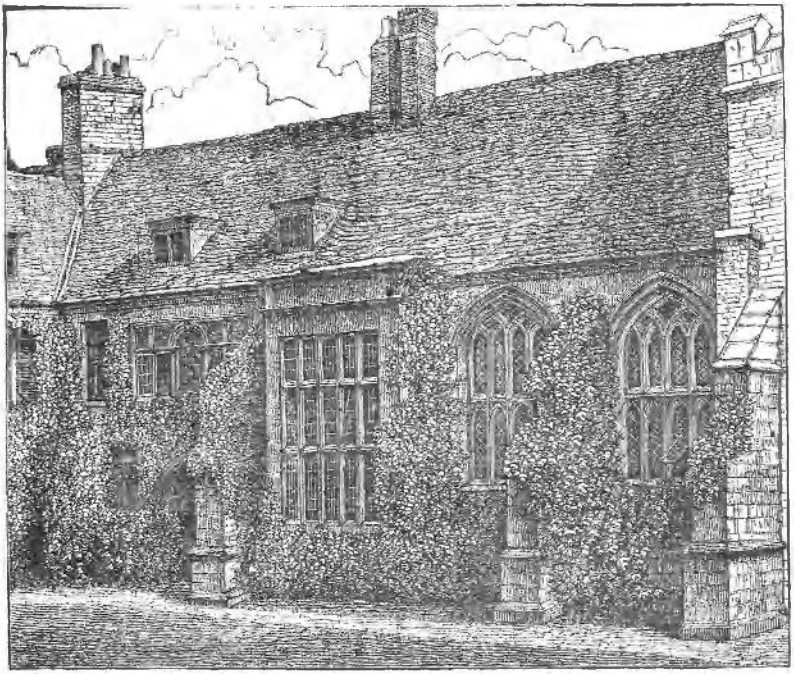
In 1291 John Giffard enlarged his grant of land to admit of the erection of a general monastic College at Oxford for all the Benedictine Abbeys in England ; and according to Dugdale three parts of the "abbies and priories in England of this Order resorted hither, and the remainder went to Cambridge," to Buckingham College. Of this latter College, refounded as Magdalen College in 1542, we have an interesting memoir; but of John Giffard's foundation, which still survives as Worcester College ; of "Stapeldon Halle" which, in spite of the founder's injunctions, soon came to be called Exeter Hall, and subsequently Exeter College provokingly little is said. The short digression on the subject of monastic Colleges, towards the establishment of which a great step was made during the reign of King Edward III, is so valuable that everyone must regret that it has not been extended to the whole subject of monastic education.

A chapter on the establishment of S. Bernard's College afterwards S. John's College Oxford, for Cistercians, in 1436 by Archbishop Chichele would have been a welcome insertion in the records of Cambridge treasures ; but the Professor's interest in the Oxford movement is almost exclusively given to those great works of William of Wykeham which cast into the shade all the experimental essays of his predecessors. The Colleges which Merton and his immediate imitators built, rose slowly and piece-meal and were never completed during the life-time of their founder ; but William of Wykeham possessed great practical knowledge of architecture, as well as perfect familiarity with the intention and practice of earlier founders, and his college was conceived upon a large and comprehensive system which served more or less as a model for all succeeding foundations.

As Walter de Merton was the first, not to conceive a college, but actually to build one, so William of Wykeham was the first to build the English Public School which had suggested itself to Walter de Merton. Walter de Merton's first idea was the establishment of a school, 50 miles from Oxford, for his eight nephews, who might follow out their studies at Oxford or any other University ; and this original conception is obviously the germ of the twin foundations of Winchester School and New College, which we owe to William of Wykeham.

The Bishop laid the first stone of New College in March, 1379-80 ; in six years the work of construction was complete, and "for the first time the Chapel, the Hall, the Library, the Treasury, and the Warden's Lodgings, sufficient ranges of chambers, the cloister, and the various domestic offices, are provided for and erected without change of plan ;" Vol. iii, 258. The preparatory college at Winchester was begun in 1387, and, like the college at Oxford, was finished in six years.

The history of the Royal Colleges of Eton and King's, which were more or less suggested to Henry VI. by the colleges of Winchester and Oxford, is worked out most admirably by Professor Willis, and we are strongly inclined to think that it is the most valuable memoir in the first volume ; but the accounts of the transformation of the old nunnery at Barnwell into Jesus College by Bishop Alcock ; of the foundation of



North Oriel of the Hall, and the Master's Rooms at Corpus Christi College.

Gate of Virtue, from Caius' Court.

Corpus Christi College by the brethren of two local guilds; of the absorption of two early colleges into Trinity College; and the instructive and curious history of changes at Clare College, are so full of curious and unexpected information that we hesitate to assign pre-eminence to any one of them.

The third volume of the History will probably be more attractive than either the first or the second to general readers, as it contains eleven "Essays on the component parts of a College," which are emancipated, from the considerations of contracts and the details of conveyances. The first of these Essays "On the Collegiate Plan," is one of those masterly productions which none but Professor Willis could have written. From this we learn that the collegiate quadrangle was not adopted in either University until after the middle of the 14th century.

At Cambridge the first closed quadrangle containing all the buildings required for the collegiate life was that of Pembroke College, begun immediately after the foundation in 1346. At Oxford the same arrangement was first employed by William of Wykeham in 1379; Vol. iii, 266-7. "The favourite type of a quadrangle at Cambridge has the hall parallel to and remote from the street of entrance, and therefore on the opposite side to the gateway. The buttery shows its window in the quadrangle, prolonging the hall; and the kitchen, extending in the same direction beyond the buttery, is usually in the corner of the quadrangle, so as to show no windows inwards. The Master's lodge is in contact with the opposite extremity of the hall." Vol. iii, 267.

At Oxford, with three exceptions, no hall is placed on the side opposite to the entrance. At Cambridge the entrance is generally not placed in the exact centre of the side of the quadrangle. At Oxford, on the contrary, the later colleges have their entrances in the middle of one side, the only unsymmetrical examples being Balliol College, Merton College, Oriel College, Queen's College, and New College.

"The chapel, when it enters into the quadrangle, is usually at Cambridge, on the north side . . . It is always set, if possible, so as to leave the east gable free for a great window, which will of course shew itself in the street, or at one corner of the College, according to circumstances . . At Oxford, Wykeham set the example of a blank east wall to his chapel.

"The transeptal antechapel introduced by Wykeham, was employed in Oxford at All Souls College, Magdalen College, Wadham College, and the transepts added by Waynflete to the chapel of Eton College were probably suggested by Wykeham's work. Transepts were also added to the old chapel of Queen's College in 1518. At Cambridge there is no example of a transeptal antechapel;" Vol. iii, 268-9.

The transept of the chapel of Jesus College is part of the Nuns' church which preceded the College.

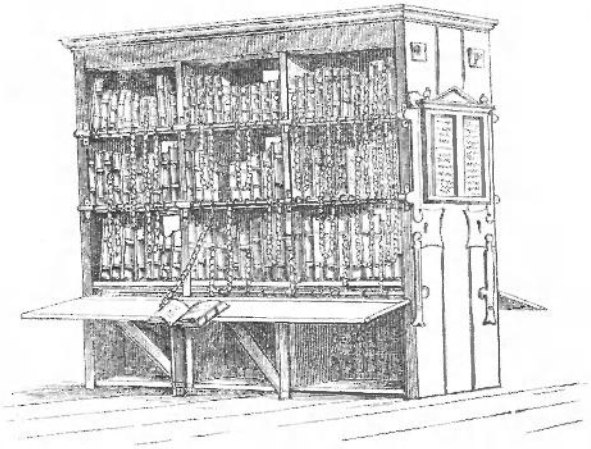
The first additional court built at Cambridge after the Reformation was that which Dr. Caius erected on the south side of Gonville Hall in 1565. In building this court he introduced the new principle that the south side should be open, "lest for lack of free ventilation the air should become foul." This innovation of the physician was not approved at Oxford, for while it was generally approved at Cambridge, eight completely closed quadrangles were being built there.

Every page of the essays on "The Hall," "The Combination Room,"

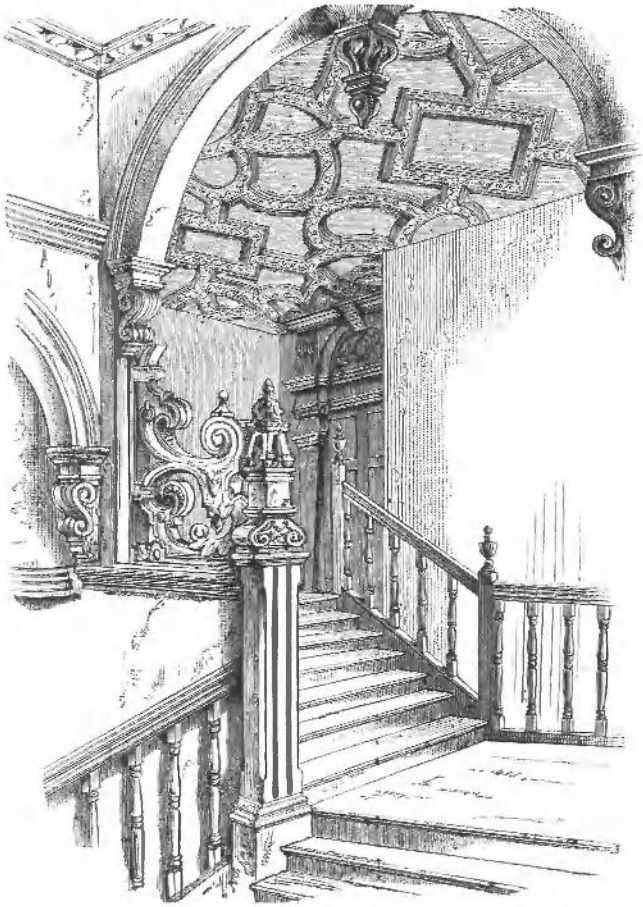
and "The Master's Rooms" shews the tenacity with which monastic regulations lingered in academic life, almost to our own day. A portion of the Bible was read aloud by one of the scholars during dinner; silence was observed during the meal, or if speech could not be avoided, remarks were to be made in Latin, Greek, Hebrew, or at least French. The statutes of Merton College prescribe that if scholars wish to converse in their chambers they are to use Latin; and at New College the use of the Latin language was directed not only in the Hall, but in all other parts of the College, cloister and gardens. The chapter on "The Chambers and Studies" present us with pictures of Elizabethan society which are singularly suggestive. The Chambers of the early Colleges, with the exception of King's College were built on two floors, without garrets which were added subsequently. The windows of the Chambers were unglazed and closed with wooden shutters, their floors were either of clay or tiled, their walls and ceiling were unplastered and they rarely had fire places. In 1539-40 a wooden floor was laid down in one of the rooms of Queen's College, and the first entry in the College accounts relating to the transaction is a charge for removing the clay with which it had been previously floored. A history of Corpus Christi College, written in the reign of Queen Elizabeth, contains a general statement that though the Master's Lodge, and the Fellows' Chambers were at that time glazed and panelled, no work of the kind had been executed in any part of the College before the beginning of the reign of King Henry the Eighth.

Each chamber, with few exceptions, was occupied by several persons, who dwelt, slept, and pursued their studies therein. Each occupant had a separate bed, and one, of more mature age than the others, was to take care of the rest. The studies were little cabinets, or cupboards, enclosed at the corners of rooms, not necessarily parts of the structure, but rather of the nature of fixtures which could be set up and removed at pleasure. The Perse buildings at Caius' College, lately destroyed, had three studies in each chamber. The beds must all have been placed in the great room, privacy being sought only in the study. The entire furniture of a chamber was extremely simple—A standing bedstead, a trundle bedstead, which, when not wanted for use, would be placed under the former, a leaden water-cistern, with a trough of the same material to wash in, a plain wooden table, a few stools, a desk, and one or more shelves, were considered to be all that was required. These small cells for study were distinctly derived from monastic arrangements, and retained all their austere simplicity. The "interior of one of the garrets in the Legge building at Gonville and Caius College, from a sketch by Professor Willis," is one of the illustrations of this delightful essay; and it ought to have had a companion "interior" of a Fellow's or Undergraduate's room in this year, 1886, enriched with all the resources of civilization that contribute to the academic dissipation of the May Term.

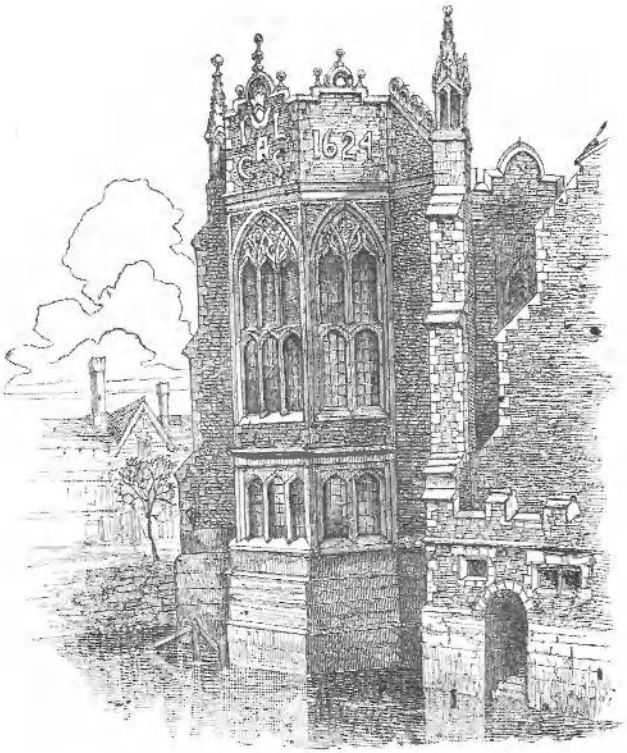
The chapter on "The Library" has been written almost entirely by the Editor from a few notes left by the Professor, and explains, at great length, the curious system of chaining books to book cases, which prevailed in some cases, even into the eighteenth century. The inconvenience of having to consult books fixed to one particular spot in a chamber with no more protection against extremes of temperature than thick walls and stout flooring can hardly be realised by the modern



One of the original Bookcases in the Library of Hereford Cathedral.



Part of the Staircase to the Library, St. John's College.



West end of the Library, St. John's College.

student who is seated at his ease with piles of folios within easy reach; yet these were the conditions under which our forefathers worked. There is no difficulty in suggesting reasons why books of value should be secured from thieves by some machinery of this kind : but the marvel is that students bore the physical strain of literary pursuits carried on under such drawbacks. How many "readers" in the British Museum would survive if they were confronted by the shackled folios of a mediæval library!

We wish we could indulge in extracts from the accounts of College gardens, bowling greens, summer houses, and galleries which give such interest to these volumes, but there is no way of enjoying the stores of information contained in these essays except reading them in their complete forms.

Professor Willis contemplated writing a chapter on the introduction and gradual development of what is known as the Renaissance style at Oxford and Cambridge during the sixteenth, seventeenth, and eighteenth centuries ; but he completed no more than a few small portions which show what a valuable treasure it would have been. These fragments have been printed, and are combined with short notices of architects mentioned by name who were employed upon the buildings erected at Cambridge and Oxford during this period.

The first architect mentioned in connection with collegiate buildings is Theodore Haveus, of Cleves, who was employed by Dr. Caius to erect a sundial of peculiar construction, in the court of which the foundation was laid in 1565. His employer calls him an "eminent architect," but there is no ground for assuming that he designed any part of Caius College, except the dial. Twenty years after Dr. Caius had commenced his buildings we meet with the name of Ralph Symons, a native of Berkhampstead, who, after the completion of his first work, the building of Emmanuel College—begun about 1584—was next employed at Trinity College, and it was under his direction that the great court was set out and completed about 1600. If he was the architect of the hall, he resumed work at Trinity College in 1604. He built the new College of Sidney-Sussex, (1596-98) as far as it was carried in the first instance. Between 1598 and 1602 he executed his principal original work, the second court of S. John's College, and it has been suggested by Professor Willis that he may have designed Nevile's court at Trinity College. These two courts have fortunately been preserved; but not without alterations. At Oxford, John Acroyde of Halifax appears as the architect of the new buildings at Merton College in 1609, of the Bodleian, and probably of some part of New College. The brick building at Emmanuel College, Cambridge is the work of one John Westley, 1632-33, who probably built the range at S. Catharine's Hall on the west side of Dr. Gostlin's court and began the rebuilding of Clare Hall in 1638. Thomas and Robert Grumbold who came originally from Raunds in Northamptonshire, were employed at most of the Colleges at Cambridge. Oxford had two amateur architects, Henry Aldrich, D.D., and George Clarke, LL.D., who were contemporaries of Wren, Hawkesmoore, and Gibbs; and Cambridge, Sir James Burrough, Master of Caius College, who executed a variety of works in the tamest Italian style and without the slightest feeling for ancient arrangements. James Essex who was almost as universally employed as the Grumbolds upon the College buildings,

was the son of a Cambridge builder. It was he that rebuilt Nevile's Court and swept away the florid Jacobean decoration and the picturesque gablets of Ralph Symons.

In a brief notice like this it is difficult to do more than hint at the various stores of information which these delightful volumes contain. The history is no doubt mainly an architectural one; but at the same time it is an essay on the social life of the middle ages, full of attraction for that class of archæological students who are not wedded to the exclusive departments of masonry and wood-work.

The specimens of the illustrations which we give show how admirably the text is interpreted by the engraver. The Fountain, which stands in the great court of Trinity College, is one of the works of Dr. Nevile, who became Master of the College in 1593, and gave it the court still known by his name. It was rebuilt by Robert Grumbold, in 1715-16, and several of its original details left out; but it is nevertheless a remarkable feature of the court in which Dr. Nevile placed it.

The President's Lodge at Queen's College occupies the "gallery" of the College. The interior fittings belong to the time of Elizabeth or James I, and are most valuable examples of domestic architecture.

The church of S. Benedict, still structurally connected with Corpus Christi College, is one of the oldest in England, but it has been so much altered by additions that the tower is the only part of the original building which remains.

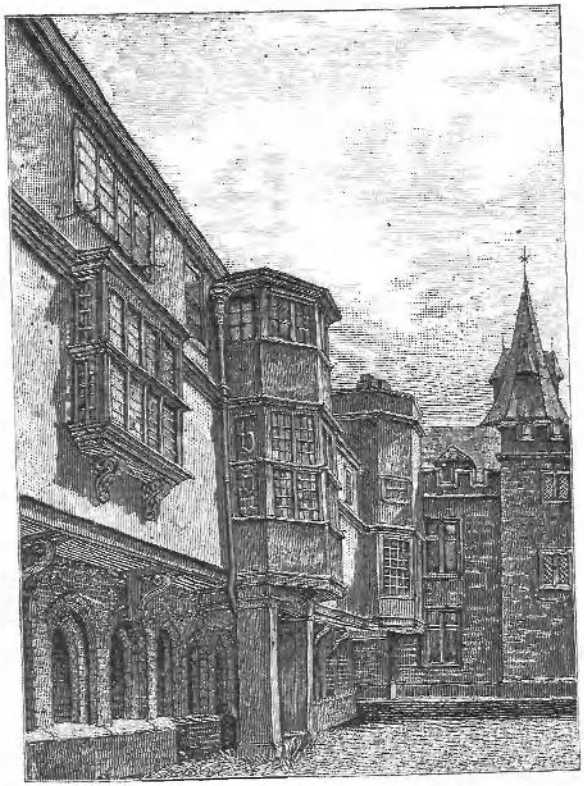
THE REGISTER OF EDMUND STAFFORD, an Abstract and Index of its Contents, by the Rev. F. C. HINGESTON-RANDOLPH, M.A, Prebendary of Exeter. London: Bell & Sons.

Edmund Stafford was Bishop of Exeter from 1395 to 1419, and his register begins with a notice of his consecration and ends with his death, for he died in harness, having instituted two men to benefices that same day. The greater part of Mr. Hingeston-Randolph's book is an index to the two volumes of manuscript, all the names, whether of persons or places mentioned therein, being set down in alphabetical order. Then certain wills are indexed separately, and then the ordinations. And the book ends with an itinerary of the bishop during his whole episcopate, and a short appendix. A good deal in a work of this sort is necessarily of only local value and appears as a dry list of names. But there is also a good deal of more general interest, and the abstract, which Mr. Hingeston-Randolph gives of this as it occurs, makes the book anything but dull reading to one who wishes to get a first-hand idea of the state of society in the diocese of Exeter at the beginning of the fifteenth century.

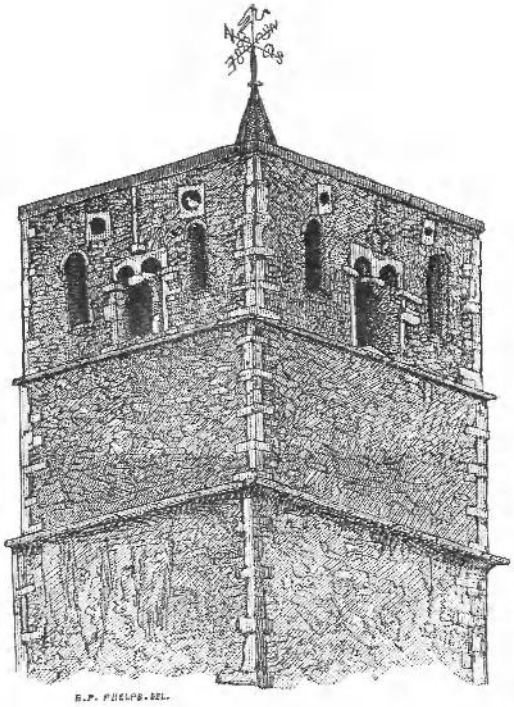
Like many other prelates of the middle ages Stafford was a statesman, and held office under the Crown, and some years passed after his consecration before he entered his diocese, the business of which was meanwhile carried on by a succession of vicars general, and the necessary episcopal acts done by a suffragan, in this case as in many others an Irishman. For in those days absentee Irish and Scotch bishops seem to have been turned to account in much the same way as returned Colonial and missionary bishops are now.

After 1403 Stafford lived constantly in his diocese, and worked hard until old age prevented him from moving about in it as much as he had

Fountain in the Great Court of Trinity College, begun 1601—2.



South side of the President's Lodge, Queen's College.



[Upper stages of Tower, St. Benedict's Church.

formerly done. The business which he had to do, and which is recorded in his register, was of the most miscellaneous kind, and much of it what now we should think rather secular than ecclesiastical. But all this adds to the interest of the book, and anyone who will read it carefully cannot fail to get some new light as to how folk lived when the register was written.

There are "ordinations" defining the respective rights and duties of rectors, vicars, and parishioners, probates of wills, indulgences, excommunications, licences, and dispensations of all kinds. In one place (p. 39) the bishop admits a lady to the vow of perpetual widowhood. In another (p. 66) he gives his consent to the retirement of a rector "notoriously infirm and quite unfit for work," with a pension to be paid out of the living. And many times he has to make enquiries as to alleged pollution of a church or graveyard by the shedding of blood, These last so often end in a report that no pollution has taken place as to suggest that the aggrieved or worsted party in a brawl used to bring this charge by way of revenge,

For these and many other matters we refer our readers to Mr. Hingeston-Randolph's book. His abstracts are made with much judgment, and his notes, though few, are good. We have only noticed one mistake. On page 423 it is suggested that *quarternum de organis* means a quire of *organ music.* It should be a quire of *part song.*

THE GENTLEMAN'S MAGAZINE LIBRARY: Being a Classified Collection of the Chief Contents of the *Gentleman's Magazine* from 1731 to 1868. Edited by GEORGE LAURENCE GOMME, F.S.A.: ARCHAEOLOGY, Part I and Part II. London: Elliot Stock, 62, Paternoster Row, E.C., 1886.

We have on more than one occasion called attention to volumes of this very useful series. The fourth volume, "English Traditional Lore," which also contained an interesting collection of articles upon "Customs of Foreign Countries," came out about a year ago and concluded the four Folk-lore volumes. Since then the industry of Mr. Gomme and his helpers has given us two goodly volumes upon Archaeology; Part I, which appeared in March, and Part II, just issued.

We have now reached a subject with which our Society is more specially concerned, and Mr. Gomme prefaces Part I with a good general Introduction, from which we gather at the outset that we have to bear in mind, in considering these scattered papers on prehistoric and early historic archaeology, that many of the contributors are far enough from meeting the requirements of modern science. We hear a good deal of the Druids, that handy safety-valve of early archaeological speculators, but we can bear with that, for it is well to ascertain, as the editor points out—though this is not exactly what the early explorers intended—the condition of well known monuments at particular dates, and what the unscientific antiquaries did in the way of plundering or injuring them. Mr. Gomme speaks of the difficulty in classifying upon a satisfactory basis all the papers reprinted in the volume before us. It could not be otherwise. There is a vast mass of material to deal with, and many of the early contributors have but a hazy idea of what they are talking about. But the modern scientific enquirer, while he is grateful to Mr. Gomme for the able and sensible manner in which he has arranged the

papers, will easily guage for himself the value of the material collected for him.

The editor reminds his readers that whereas in the Folk-lore volumes the important papers are culled from Mr. Urban's early issues, the contributions of value on Archaeology are to be found in the later ones. The reason of course is that the early writers on folk-lore were in numerous cases actual witnesses of what they described, and their plain descriptions of proceedings which have long been abandoned are consequently almost as valuable to us as if we ourselves had been present. We know how to value the other early contributors' wild imaginings about the Druids. With further regard to archaeology generally, the communications upon it of value are rare in the early magazines, and it is interesting to notice how, as they increase in number in the progress of time, their value increases with them, until we find ourselves face to face with the reliable papers from our own friends.

Mr. Gomme begins with Geologic and Pre-historic Remains. This section includes such things as fossil vegetation, extinct animals, fossil animals; then come Early Historic Remains, in which the articles treat chiefly of ancient boats,—a matter to which attention has been lately more particularly called by the discovery at Brigg,—and flint and bronze implements. The editor takes the opportunity of giving us in his preface some useful tables showing the date and locality of the flint and bronze finds, and where mentioned in Dr. Evans's "Ancient Stone Implements," and "Ancient Bronze Implements."

We next have Sepulchral Remains, the best known and perhaps the best treated of all early archaeological studies. Such men as Colt Hoare, Bateman, Greenwell, Rolleston, and Thurnam have successively brought together a mass of information which "enables the student to proceed from the 'digging' and 'discovery,' stage to that of classification and systematic study." These papers show the gradual rise of the science, and include some good articles on the Yorkshsire tumuli.

The section of Encampments, Earthwork, &c., follows and opens with much propriety with "Traces of our Remote Ancestors," an excellent paper by the Rev. J. C. Atkinson, and which we are very glad to see again. In this section Mr. Gomme tells us that he includes "those archaeological remains which, either from their size, peculiarity of construction, or great extent in number or area, afford evidence, not only upon the burials, but as to the settlement of the early races of this island." A mere glance at the contents of this part of the book is sufficient to indicate the value of the collection. A series of notes, which are not to be lightly set aside as "notes" usually are, and a good Index, bring Part I to an end.

Part II treats first of Stones and Stone Circles, and the editor takes occasion in his introduction to speak of what has already been recorded of these remarkable monuments, "because, under the guidance of Mr. Lukis, the Society of Antiquaries has wisely devoted some of its funds to an investigation of these monuments of early Britain." We have already alluded to the value of the papers in the *Gentleman's Magazine* as showing what alterations have been made to ancient remains, and it appears that the great monuments of Long Meg and Carl Lofts are special cases in point. The articles on Stonehenge and Avebury record also various changes in those monuments, and, as Stonehenge in par-

ticular seems to have been long thought a fair subject for everyone to speculate upon, Mr. Gomme says, truly enough, that erroneous ideas, when once they have been popularized, are the hardest to abolish. We go still further and say that when a false conclusion about so conspicuous a structure has once been *put into print*, it will never be eradicated. There is moreover such a peculiar fascination about the word "Druid," and Stonehenge is to the many so utterly mysterious, that we can never hope to separate the two. No doubt we shall long continue to accumulate information about large stone monuments from other parts of the world, and in this way eventually some simple settlement may be arrived at.

Passing the section of Miscellaneous Antiquities: British Period, which includes some curious articles, we come at once to Anglo Saxon Antiquities, the editor giving good reason for breaking strict chronological order, and leaving out the Romans for the present. The section treating of the important Saxon period consists of Early Remains, Local Antiquities and Ornaments, and we can safely say that no more interesting matter will be found in the entire series of these collections. The volume concludes with Scandinavian Antiquities, principally relating to Orkney; there are further useful notes as before, and, as usual, a good index.

Notices of Archaeological Publications.

ROMAN CHESHIRE, OR A DESCRIPTION OF ROMAN REMAINS IN THE COUNTY OF CHESTER. By W. Thompson Watkin. Liverpool: Printed for the Author, 1886.

The recent meeting of the Archæological Institute at Chester was not marked, like the Lincoln and Carlisle meetings, by the publication of any guide-book to the whole of the places visited by the members during their week of exploration, but on the other hand, the Romans of Cheshire, if they be supposed to be still cognisant of sublunary Cheshire matters, have no reason to complain of any want of interest in the records they have left behind, whether graven on stone, or stamped on the features of the county. The Chester meeting witnessed the publication of no less than three publications devoted to the Roman antiquities in Cheshire. With two of these[1] we have to-day nothing to do: valuable local handbooks, they in no way compete with Mr. Watkin's learned and comprehensive quarto, whose name stands at the head of this notice. Before referring to its contents we would congratulate Mr. Watkin that, in paper, and printing, and binding, his *Roman Cheshire* is a decided improvement on his *Roman Lancashire*; but why has it no "Table of Contents," whereas its predecessor boasted one.? Perhaps this may be peculiar to our special copy.

If, however, *Roman Cheshire* has no "Table of Contents," and so in one respect falls short of its predecessor, it excels it in the number of excellent maps and wood engravings, all specially executed for the work with which it is adorned.

The most important chapter in the book, and that which was much looked for in anticipation of the Institute's visit to Chester is the fourth, headed Deva, or Devana, which deals *inter alia* with the recently resuscitated question, "Are the walls of Chester Roman?" This question was supposed to have been once for all answered in the affirmative by Mr. Roach-Smith, in the fifth volume of the British Archæological Journal; relying on the high authority of Mr. Roach-Smith, and no higher exists, the good people of Chester prided themselves on the antiquity of their walls, and that Roman work existed in them *in situ* above ground was part of every good Chester man's creed. But bad men, and

[1] An Illustrated Catalogue of the Roman Altars and Inscribed Stones in the Grosvenor Museum belonging to the Chester Archæological Society: By the Honorary Curator [G. W. Shrubsole]. Chester: Phillipson and Golder.

Synopsis of the Roman Inscriptions of Chester. The Deva of Antoninus: By Frank H. Williams. Chester: G. R. Griffith.

doubting men exist even in Chester; and Chester men did not hesitate to contradict Chester men and say there was no Roman work *in situ* visible in the walls of Chester. The pioneers of the Institute, who came down to Chester to make preparations for the meeting, found Chester divided against itself; citizen against citizen; antiquary against antiquary; war was in the air. But Mr. Watkin's book was looked for as a deliverance from one who was known to have competently and thoroughly dealt with *Roman Lancashire*, and when his *Roman Cheshire* appeared every purchaser and every reader turned at once to see what the oracle had to say on the question of "Are the Walls of Chester Roman?" Mr. Watkin's verdict was in the negative, and he relied greatly on the evidence gathered from excavations which had been made in various places so as to get at the foundations of the walls, and in which he had very efficient local assistance. The question was much discussed during the meeting of the Institute, and a small committee of experts under Dr. Bruce, including some antiquaries well acquainted with Roman work, both in the north of England and in Rome, made a careful inspection of the walls. Their verdict was delivered by Dr. Bruce, at one of the evening meetings, "that he could not say that anything he had seen was Roman work *in situ*."

Undoubtedly the famous cornice is Roman work, wrought by Roman masons, but it is not *in situ*: it seems to have been, originally, the impost at the entrance to some large public building in Deva. We agree with Mr. Watkin in thinking the stones of the cornice were built into the walls of Chester when they were *adorned* in 1708, as an inscription on "Pemberton's Parlour," a tower in the north face, tells us.

The curtain wall on the north side of Chester, we particularly allude to the piece between the Phœnix Tower and the North Gate, does not present the characteristics of Roman work. The Roman builder was essentially a worker in concrete; his walls were masses of grout, faced on either side with ashlar work of small-sized stones; the excavation made by local enquirers at this point showed the characteristic grouted interior to be entirely wanting, and the wall to have but one face of ashlar work, and that of, near the Phœnix Tower, very large stones. The masonry too to our eyes appeared to have been much displaced, as if by repairs and re-buildings; Mr. Roach-Smith himself observes on the absence of mortar. The place in the walls of Chester, where is what to our eyes, accustomed to the masonry of the Roman wall, *looked* (we do not say is) most like Roman masonry *in situ* is in the interior of the angle at the Water Tower, low down in the west curtain wall.

Mr. Watkin's theory as to the big stones on the Roodye is, we think correct, viz., that they have been placed there to stay a slip of the higher ground—a view that was taken, when the Institute visited the place, by Sir James Picton, whose experience as an engineer renders it valuable. We have some doubt as to whether these stones were ever dressed by Roman masons—the tooling appeared to our eyes (we write with hesitation) mediæval in character, but we could find no mason marks. There is certainly no sign of grout or concrete about them.

The members of the Institute had much difficulty in finding the supposed Roman arch within the Castle area. Its present surroundings are not such as to make a visit to it very pleasant, and we fancy few archæologists now-a-days even succeed in reaching it. It has been

called Roman, and it has been called Saxon; but it buttresses up a Norman building, than which it must be later.

Mr. Watkin does not content himself with merely giving such arguments, as we have adduced, against the theory that the walls of Chester are Roman; he shows with much minuteness of research (as characteristic of his method of work, as grout is of the Roman builder) that the local history squares in with the views he takes, but we have no time to follow him there, nor into the rest of his chapter on Deva, which is devoted to the area and developement of the Roman city at various epochs, to the remains of buildings, baths, hypocausts, and other structures existing, or known to have existed there, and to the various objects of antiquities found within the city. Mr. Watkin deals fully with the evidence of *how and when* such were found, and the *how and when* is often the most important essential of a find, and is too often ignored, or inaccurately recorded.

We cannot refrain from mentioning the romantic [the word is not inappropriate] incident of the contractor for the Chester canal, about a century ago, contracting for the work as through solid rock, and making an enormous fortune owing to the Romans having done the work for him—the canal running in the Roman foss, which a century ago was silted up, forgotten, and supposed to be solid rock: nor can we refrain from congratulating Chester on the very excellent museum in which, greatly through the liberality of the President of the Chester meeting, the Duke of Westminster, the Roman antiquities of Chester now find a home. Such a museum attracts and deserves to attract to itself many things which would otherwise be forgotten and lost in private hands. To its contents the two little books we have before alluded to are useful guides.

Mr. Watkin's chapter on the Roman roads of Cheshire is a most interesting one, but the illustration on page 33 of the junction of the Roman roads, from Kinderton and from Northwich, hardly does justice to the beauty of the spot, as it impressed itself on our mind on our first visit. Although the political economist may approve of, the archæologist cannot but regret the disafforesting of Delamere Forest in 1860-63; up to that time the various Roman roads through the district remained comparatively well preserved, but cultivation has now swept most of them away. A good view with section is given of the curious ruts on the Roman road at Organ Dale. We confess we do not understand why the Romans made these ruts, if ever they did make them; but Professor Hughes, when the Institute visited Organ Dale, started a theory that seemed to us ingenious, too ingenious some thought it, viz., that the Romans did not directly make or intend to make these ruts, but that the surface of the rock, where bruised by the feet of the horses and by the wheels, weathered and decomposed away, thus forming the ruts; and he showed that the ruts were at present full of decomposed rock. We hope we have stated the Professor's theory correctly.

In the rest of the book Mr. Watkin deals with the other Cheshire stations. His account of Meols, and the finds there, is of singular interest. We are glad that he gives engravings of the famous Malpas diploma; the beautiful plates of the same in the *Lapidarium Septentrionale* are, owing to the cost and rarity of that work, not readily accessible to every one, and Mr. Watkin's accurate engravings supply a want.

The various Roman villas of Cheshire, and the hoards of coins from time to time found in that county are all dealt with.

One passage in Mr. Watkin's preface we read with pain, where he complains of the reticence shown by living witnesses of discoveries, who evade or refuse to give information. Mr. Watkin had no such complaint to make in the preface to *Roman Lancashire*; we trust that in writing of other counties he will not have again to complain. We have assumed that Mr. Watkin will write of other counties. He must. His *Roman Lancashire* and *Roman Cheshire* should be in the collection of every epigraphist, and every student of Roman antiquities, and it would be a great advantage to have all England done by him on the same plan.

CATALOGUE OF THE INSCRIBED AND SCULPTURED STONES OF THE ROMAN PERIOD BELONGING TO THE SOCIETY OF ANTIQUARIES OF NEWCASTLE-UPON-TYNE. Newcastle : Reid. New Edition, 1886.

When the Institute visited Newcastle, in 1884, they found the Newcastle Society of Antiquaries in the agony of a removal. Their magnificent collection of inscribed and sculptured Roman stones had been moved from the darkness of the Old Castle, and placed in the Society's new museum in the Black Gate. They have now been carefully arranged in the room on the first floor of that building, where ample and convenient light enables the epigraphist to inspect them to the best advantage; and, last and best boon of all, a new edition of the catalogue has been issued. It is an octavo of just 99 pages, includes 208 inscribed and sculptured stones of the Roman period, and is illustrated with more than 170 wood engravings : it has five useful indices and a short preface, and it costs half-a-crown. When we reveal the open secret that its compiler, whose name is not given on the title page, is Dr. Bruce, we have said all that can be said to induce our readers to invest in this admirable little guide to Romano-British epigraphy.

OLD ENGLISH PLATE ; ECCLESIASTICAL DECORATIVE & DOMESTIC ; ITS MAKERS AND MARKS. By Wilfred Joseph Cripps, M.A, F.S.A. 3rd Edition. London : Murray, 1886.

At a recent sale in Edinburgh some pieces of silver plate fell under the hammer, which, in addition to bearing London hall marks of some age, came from Auchinleck, Ayrshire, and so had, probably, once been the property of Johnson's Bozzi. Three muffineers, each bearing the London hall marks of 1672 (the maker's mark not being given), went for 84s., 92s., and 100s. per oz., making up the several sums of £54 12s., £25 6s., and £27 10s. A silver-gilt toilette service of thirteen pieces, also from Auchinleck, fetched £412. The newspaper reports do not give the date of this service, but it probably was of the same date as the muffineers, or a little later. These are high prices, and show that if some people are ready to part with their ancestral heir-looms, other and more appreciative people are ready to give high prices, for the same. That these high prices are a temptation to many, particularly to clergymen and churchwardens, to put into the market pieces of which they are mere trustees, is a sad fact : and we have known much remorse occasioned to the authors of a book on the church

plate in a northern diocese by their finding that pieces of plate they had rescued from obscurity had, thereby, been made saleable assets, and were being commended to purchasers as mentioned with praise in such and such a book. It cannot, therefore, be made too widely known that church plate cannot be legally sold without a faculty: one or two bishops have interfered, where such has been illegally done, and compelled the purchasers to disgorge. The danger to which church plate was formerly liable was—that it might be sold for the mere price of the silver by those who were in ignorance, or regardless, of the curious historical associations which surround these ancient and interesting relics. The danger is now the other way, that the temptation of much filthy lucre may cause the like people to part with them—to be replaced, alas, by articles of modern design that cannot be thought of without a shudder of horror.

Comtemporaneously with the waxing popularity of old silver plate, an extensive literature on the subject has grown up. As to which is the *causa causans* of the other we will not pretend to say; it is probably a case of action and re-action; but there is no doubt that the *Old English Plate* of Mr. Cripps has become the standard authority on the subject, both with the trade and the general public; and that to its publication is due the wave of investigation into Old Church Plate, which commenced in 1881 with the Cumberland and Westmoreland Antiquarian and Archæological Society, and is now [in 1886] breaking over the rugged forms of the Old Scottish Communion Plate, exhibited in the Edinburgh International Exhibition, by Messrs. Marshall and Sons, of 87 George Street, in that city.

By those behind the scenes the publication of the third edition of *Old English Plate* has been waited for with much interest. It had leaked out that in some respects it would be revolutionary, as compared with the previous additions; but few were prepared, and all will be shocked, to learn that the Pudsey Spoon has been declared an impostor. Its portrait, which graced the first and second editions of *Old English Plate*, has been retired from the third edition, and its date letter has been degraded from 1445-6, the earliest date letter known, to 1525-6, an early enough date in all conscience for any spoon, but still not the beginning of all things; and Mr. Cripps alters its description from "Spoon given by Henry VI. to Sir Ralph Pudsey," to "Seal headed spoon, called the Pudsey spoon." *Quantum mutatum ab illo cochleare quod quondam.* The subject is too painful to persue. In his third edition Mr. Cripps abolishes the London "Alphabet I, 1438 to 1458, Lombardic simple;" and "Alphabet II, 1458 to 1478 ditto, external cusps," and commences with his former Alphabet III, which becomes "Alphabet I, 1478 to 1498, Lombardic, double cusps:" in it the Pudsey spoon, and the Nettlecombe chalice and paten have both to take refuge; but the Nettlecombe chalice, though losing twenty years of its age, now becomes the first known dated piece of Old English Plate; the Anathema Cup, Pemb. Coll., Cambridge, coming second; the Gatcombe Cup, which formerly came third in date, loses eighty years, and drops to 1540. Many letters have been supplied and corrections made in the two first London alphabets (the third and fourth of the previous editions), and as a guide to sixteenth century London silver those editions are no

longer to be relied upon. The reasons for these changes seem conclusive. Mr. Octavius Morgan thought he had reason to believe that a date letter was first introduced into England in 1438—the matter is very fully discussed by Mr. Cripps, under the head of 'The Date Letter,' with the result of adducing positive evidence that it was first introduced in 1478. As positive evidence exists of its use in that year, purchasers of Mr. Cripps' third edition need not be afraid that he will lop off more alphabets in his fourth edition.

The fifth, eighth, and fourteenth London alphabets of the third edition have variants for some of their letters; thus the fifth has variants for C, K, and S. The C. for 1560 is found, both in a punch shaped to form of the letter, and in a shield-shaped punch. This is accounted for by an order of 1560, when the standard of the old sterling silver was restored by Queen Elizabeth, directing that the "letter of the yeare shall be grayved round about for a difference," while the two K's are accounted for by the dismissal of the Assay Master in the middle of the year. But we must not linger longer over the London date letters, except to impress on those who use Mr. Cripps' table the necessity, the absolute necessity, of verifying the date letters by attention to the shapes of the other punches. Neglect of this has led one writer on Church Plate into serious blunders.

The space devoted by Mr. Cripps in the third edition to provincial marks is largely in excess of that in the earlier editions; the Cumberland and Westmoreland Society, and Canon Raine and Mr. Fallow in the north, and Mr. Manning in the east, having done much to augment the knowledge of the provincial touches, while several new places of assay on a small scale have been discovered, such as Gateshead, Leeds, Carlisle, Lincoln, Taunton, King's Lynn, and Sandwich. It is possible the records of the local guilds of blacksmiths, if any such exist, might throw light on these local touches. Blacksmiths, where no silversmiths existed, did silversmiths' work; thus at Carlisle, where no guild of silversmiths ever existed, the full title of the Smiths' Guild is "the antient fraternity of blacksmiths, white-smiths, silversmiths, and goldsmiths" and apprentices were bound to "the trade faculty, mistery, and occupation of a blacksmith, whitesmith, and goldsmith:" the guild included, as one of their rules says, "anything in the hammary way."

There has been much confusion as to what was the old York mark. In his first and second editions our author confidently stated it to be a fleur-de-lis and crowned rose, dimidiated and conjoined in a plain circular shield. With equal confidence he now states it to be a fleur-de-lis and leopard-head crowned, both dimidiated and conjoined in a plain circular shield. This time, however, our author has documentary evidence to back him—an extract from the ordinances of the Guild of Goldsmiths at York, that all work should be "towched with the pounce of this citie, called the half leopard's head, and half flowse de luyce." The lists of York, Norwich and Newcastle workers have been much augmented, and tables of their marks given. Several letters have been added to the early York alphabets, but none, curiously, to the Norwich ones. By the way we can date one of the Hull makers' mark, which Mr. Cripps does not date, A B under a crown and over a rose. It occurs on a tankard, on which are the initials of a bride and bridegroom, who were married June, 1651, and she died in the following year,

so that the tankard was probably bought on the wedding trip. The chapters on the Scottish and Irish touches contain much new matter, but we do not propose to go into them. Those unfamiliar with Scotch plate will be puzzled at first by the extraordinary shape of the Edinburgh town mark of a castle weathers, or rather is worn into, on old plate.

Since the publication of the first edition of *Old English Plate* steady progress has been made in the discovery of mediæval chalices and patens; thirty-three of the first being now catalogued, and seventy-seven of the latter. (See this *Journal* vol. xliii., p. 137). Mr. Cripps gives very beautiful engravings of two of the new found chalices; that at Jurby, in the Isle of Man [1521]; and that at Wylye, in Wilts [1525], both London hall marked specimens; and he also gives a new engraving of a fine seventeenth century paten from York. Had Mr. Cripps but strayed north this year as far as Edinburgh, and visited the International Exhibition, he would have had to add to his chapter on Ecclesiastical Plate, a section on Scottish communion plate, a veritable section of horrors. The collection exhibited there contained about seventy examples, ranging in date from 1533 to 1800. Only two are locally assigned to pre-Reformation dates. One belongs to St. Mary's College, St. Andrews, and is said to have on it the London hall marks of 1533. That we cannot answer for, as we only saw it in an exhibition case. We should have put it about 60 years later. It is a very fine tazza, with bowl, punched over with small bosses. It is a secular cup, and, certainly, not originally intended for ecclesiastical use: it was presented to the college in 1628; yet some local writers will have it that it is "thoroughly representative of pre-Reformation times when the Cup of Blessing was reserved for the clergy"! Another local writer calls it a ciborium; and he also dubs a standing cup and cover a pix. The so-called pix is a secular cup, and, I believe, the Broderer's Company, in London, possess a similar cup, given by John Parr, in 1606. St. Mary's College, St. Andrews, also send a mazer bowl, mounted with a rim of silver, and perched on a foot stalk, nearly four inches high. To it the date of 1567 is assigned. From the Isle of Skye come two London cups of 1612 of the "Edmonds" pattern; they have lost their covers. Several parishes possess beakers of Dutch make, and one, Prennay, has two cups of horn, of beaker shape, said to have been in use until 1716. Other parishes possess cups similar to the ugliest and clumsiest English patterns of the late seventeenth and early eighteenth centuries, but the distinctive Scotch type may be described as a soup basin, mounted on a clumsy stalk. We never saw anything so gigantic; and the writer is not the only person, who, on first sight, took these cups to be instruments for infant baptism, by total immersion. There are about fifteen of these awkward things in the collection, ranging in date from 1628 to 1704. Various wild theories are afloat locally to account for them. One is that the Scottish reformers, economically used their ciboria as cups, and that their ciboria were of this shape, and were imitated when they got new cups. The more plausible theory is that the original inventor of these cups wanted something as unlike a massing chalice as could be desired, and he has certainly succeeded.

But we have wandered far from our Cripps; to our Cripps let us hark back. In his tenth chapter he deals with Decorative and Domestic Plate, and has largely augmented both his text and the

number of his engravings. The sections on salts, and on cups of various sorts, and on maces, contain many new examples; while fire-dogs, large jars, wine cisterns, coffee pots, and tea urns are for the first time pictured in this edition, and the chapter winds up with engravings of the unique Carlisle racing bells, and the cocking bell from Wreary, near that city. One omission, we notice, an article of domestic use, rarely set for sale, and, therefore, not hall marked. Diana of Poictiers possessed one; and the Lord Mayor of York has another of the date of 1686.

The subject of decorative and domestic plate is not yet exhausted. Much unknown plate of great beauty must still remain in private hands. We know of one castle, a castle in the north, which boasts half a ton of silver plate, and no expert has ever examined it as yet. It includes at least three pieces of gold plate. Pity it is that so much domestic plate has perished. There have been, as our author points out, four eras of destruction in its history, the Wars of the Roses—the Commonwealth—the scarcity of bullion at the end of the seventeenth century, with the high premium given by the Mint about 1697 for hall-marked plate—and the fashion in the following century of having long table services of silver; tons of old fashioned and disused silver must then have gone to the melting pot to emerge as plates, dishes, forks, and spoons.

So far we have dealt with Mr. Cripps' valuable work as if it were valuable alone to the silversmith, the collector, or the amateur in Old English Plate But it has a wider value, a wider range by far. The accuracy with which we can date Old English Silver work enables us to date the style of ornament on it; thus Old English Silver work becomes a clue to the dating of very many and very different objects. We have used it to date the ornamentation on the back of a book, and hence to find when the book was bound. Mr. Cripps himself says, "In no other way can the gradual melting of Gothic into Renaissance style be so delicately measured as the sequence of the art epochs, which we are in the habit of calling by the names of the French monarchs of the eighteenth century." In fact a knowledge of Old English Plate is not only valuable in itself, but it is a key that will turn many locks. As such we cordially recommend the third edition of Old English Plate to all archæologists.

HASTED'S HISTORY OF KENT, corrected, enlarged, and continued to the present time from the Manuscript Collections of the late Rev. Thomas Streatfield, and the late Rev. Lambert Blackwell Larking, the Public Records, and other sources. Edited by Henry H. Drake, Member of the Royal Archæological Institute of Great Britain and Ireland. Part I.—The Hundred of Blackheath. London: Mitchell and Hughes, 1886.

In a former number of this Journal we have given a brief notice of the publication of a new history of this important Division of the County of Kent, and have stated what is the plan upon which it is based: viz., upon the text of Hasted, who devoted a considerable portion of his life, and the whole of his fortune, to the production of his (for the time in which he wrote) valuable History of Kent. No man's life is sufficiently long to write, even in past times, as it should be written,

the History of a County. It still holds true: "One man sows and another reaps." A vast amount of material was collected during a period of sixty or seventy years by Mr. Streatfield and Mr. Lambert Larking, both well-known antiquaries, with a view to the publication of a new History of Kent, which, according to the former gentleman, was "to surpass any that had ever been produced or conceived, on a scale grand and perfect, such as posterity should be unwilling to forget." Vain hope! Beyond collecting a stupendous mass of material for the purpose nothing was done. Both were called away, Mr. Streatfield in 1848, and Mr. Larking twenty years later. Upon the death of the latter all the valuable material which the two friends had accumulated passed into the hands of Mr. J. M. Larking, of The Firs, Lee, Kent, who, with rare patriotism, determined, if he could find a gentleman qualified for, and willing to undertake, the task of editing the work, to give the county of Kent, in memory of the two friends, a portion, at least, of the fruit of their labours. Many years, however, elapsed before he found a gentleman competent to perform the colossal work proposed, but at length it was cheerfully undertaken by Dr. Drake, than whom, from his acumen and knowledge, and untiring energy and industry, no man better qualified could have been selected.

A new history, however, upon the grand scale contemplated by Mr. Streatfield, "in which the descent of every field and hedge-row should be traced from the remotest antiquity," was seen to be impracticable; and it was, upon mature consideration, determined, we think wisely, to publish a revised edition of Hasted, incorporating therein the mass of materials collected by Messrs. Streatfield and Larking, and also such further matter as Dr. Drake might discover in his researches, for the accumulation of which the opening of the treasures of the Record Office to the public, since the days of Messrs. Streatfield and Larking, now render untold facilities.

Dr. Drake, in opening his Introductory chapter, remarks that "County History should supplement and amplify National History, by detailing the contingents furnished by each locality to shape it." And he adds: "In this Introduction it will be essayed to show cursively that genealogical story, a most attractive part of the former, contributes more than is commonly imagined to elucidate the latter." This is very true. It adds to the interest, and gives life to local history if we can trace in any locality the part its inhabitants, both the gentry and commonalty, at all periods, have taken in general history; and the county of Kent in general, and the Hundred of Blackheath in particular, have had their share in making the history of England. The early and mediæval periods Dr. Drake has lightly passed over, and it will suffice if we merely allude to the insurrections of Wat Tyler and Jack Cade, and pass on to the events of the sixteenth century.

A galaxy of eminent Englishmen, chiefly from Devon and Cornwall, were found clustered about Blackheath during the reigns of the Tudor sovereigns. They were all of the Puritan faction, and their politics were governed by their religious opinions. Among them were found Courtenays, Carews, Drakes, Hawkinses, Trelawnys, Tremaynes, and members of many other west-country families of good standing. We should, however, specially mention Sir Francis Drake and Sir John Hawkins, of whom portraits are given. They were all not only closely

allied among themselves, but were also allied to many noble houses, and were even connected by blood, or alliance, with the Tudor sovereigns themselves. It is only reasonable that Dr. Drake, who is of the same stock, and would seem to inherit the same religious sympathies, should take a pride in his descent, and more than common interest in those his direct or collateral ancestors. He writes: "After discovering, as I did, the Christian name and status of SIR FRANCIS DRAKE'S father, and the arms of his surname, the self-imposed task of discovering why SIR FRANCIS and his brethren became Kentish men offered one inducement to undertake the present work, and the first inspection of the ruined tower of Lee church solved this question." (Though we do not observe in what manner.) "A chain of history grasped in the old church-yard, and its forging and welding were examined link by link." He adds: "Much that appears concerning my great namesake and others might apparently have come with more grace from a stranger's pen, but the certainty that no other living man is similarly circumstanced, and the apprehension that my record might be lost, inclined me to believe that delicacy may be carried to excess in a historian. SIR FRANCIS DRAKE was a typical Englishman, whom the whole English-speaking race claims as kinsman."

Genealogy is Dr. Drake's strong forte, and the family connections above referred to have been the study of his life. He may, therefore, well and truly say that no other living man could describe them as he has done. He shows how each of the parties acquired his lands in Kent, and all their family relationships in great detail, and in the most masterly manner. In a series of tabular pedigrees also their respective descents and intermarriages and consanguinity are exhibited, and to this is also added large folding pedigrees of the "Eminent Norman Families," also of the "Royal and Noble Personages, connected with Blackheath." For particulars of this interesting chapter we must refer to the volume itself. The pedigrees are constructed in the most skilful and scientific manner, and will form a useful study to young or inexperienced genealogists.

The text of Hasted is introduced in substance, though not verbatim, and with it is incorporated, within square brackets, for the sake of distinction, a great amount of matter collected by the present Editor, and by his predecessors, Messrs. Streatfield and Larking, the latter being distinguished by the initial letters of their respective names. These additions greatly enlarge the work and enhance its value, the whole being copiously illustrated and authenticated by foot-notes, consisting chiefly of extracts from the Public Records.

During the century which has elapsed since Hasted's History was written, great changes have necessarily occurred in respect to the devolution of lands and the descent of families, which are carefully noted, and the history of each parish is enriched by full pedigrees.

We cannot attempt to give anything like a detailed notice of each parish, but we may refer to a few incidents relating to some of them. Perhaps the most important are Deptford and Woolwich, as they contain the dockyards, the Royal Arsenal, and other national establishments. Some of these have been formed, and all greatly enlarged, since Hasted wrote. These changes are fully noticed.

In the parish of Deptford, or manor of West Greenwich, is situated

"Sayes Court," the property of the famous John Evelyn, in whose heirs it is still vested, the successive holders of the manor being shown on the pedigree. But, perhaps, the most remarkable incident connected with Sayes Court was the residence there of Peter the Great, Czar of Muscovy, for three months in 1698, while studying the principles of naval architecture in Deptford dockyard, and improving his knowledge, generally, of naval tactics. The house was newly furnished for him by the king. Some singular anecdotes are given of this eccentric man, illustrative of his tastes and nasty habits and drunken frolics, of which some opinion may be formed from the extent of the dilapidations on his leaving—300 squares of glass in the windows were broken, twelve brass locks were damaged, and all the keys lost, &c., &c., but what grieved Mr. Evelyn most was the destruction of his beautiful holly hedges, which it was the Czar's mad whim to charge through in a wheelbarrow. The cost of the repairs amounted to £350, which was paid from the English Exchequer.

The Manor of East Greenwich must, however, be regarded as the chief Manor of the Hundred of Blackheath, and, if remarkable for nothing else, and we have already alluded to the naval and military establishments, the splendid foundation of the Hospital for disabled Seamen would render it for ever famous. The Manor was parcel of the possessions of the Abbey of Ghent, and when in 1414 King Henry V dissolved all the alien Priors he granted this Manor to the Carthusian Priory of Shene, and it came in 1531-2 into the hands of Henry VIII by exchange. The name of this Manor is familiar to all students of the Public Records from the frequency with which, after this date, Crown lands were granted to be held of the Manor of East Greenwich "in common socage, and not in capite." At Old Court in this Manor was a Royal Palace, which was a favourite residence of our Plantagenet kings, and for some time of Henry VIII, for which he deserted the Palace of Eltham. After his death it was leased out to private persons, but, subsequently, it formed a portion of the dower lands of Queens, Ann of Denmark, and Henrietta Maria.

In the parish of Charlton we have an account of the munificent foundation of Morden College by Sir John Morden, for the maintenance of forty decayed merchants, but after the erection of the buildings and his death, in 1698, it was found that his liberality was greater than his means, and the charity was at one time much straitened; nevertheless, upon the death of Lady Morden, in 1721, the whole of the estates devolved upon the Hospital. A curious anecdote is cited from Stow and Strype of the traditional origin of this excellent institution. Sir John Morden was a merchant at Aleppo where he realised a large fortune and returned to England to settle. Having shipped the whole of his merchandise in three ships, he sent them on a trading voyage, after which they were to proceed to the port of London. Years passed without tidings of them till they were given up for lost, and Sir John being reduced to extreme poverty was employed by a tradesman to receive orders from customers. While waiting in the hall of a gentleman's house he overheard him exclaim, "Here is an extraordinary circumstance," and read from a paragraph in a newspaper, stating that three ships had just arrived, supposed to be lost, for they had not been heard of for ten years or more! Sir John rushed into the city and found

they were his own long-lost vessels, and in the joy of the moment he vowed to build an asylum for decayed merchants.

In conclusion we must congratulate Mr. Larking and Dr. Drake on the completion of the first volume of the new History of Kent, to which the former, and his late brother, and Mr. Streatfield so long looked forward, and laboured so strenuously to attain, and which Dr. Drake has so successfully accomplished. The interest of the work is not, however, confined to Kent, for under Dr. Drake's treatment it reaches much further afield, and it is to be hoped that not only the MEN OF KENT, but all who take an interest in local history will afford to Dr. Drake that support and encouragement of which he has shown himself so deserving, and which will justify him in continuing his arduous labours.

CHRISTIAN ICONOGRAPHY; or, THE HISTORY OF CHRISTIAN ART IN THE MIDDLE AGES. By the late ADOLPHE NAPOLEON DIDRON. Translated from the French by G. J. MILLINGTON, and completed with Additions and Appendices by MARGARET STOKES. In two volumes. Vol. I.—The History of the Nimbus; the Aureole; and the Glory; Representations of the Persons of the Trinity. Vol. II.—The Trinity; Angels; Devils; Death; the Soul; the Christian Scheme; Appendices; with numerous illustrations. London: George Bell and Sons, 1886.

Attention has been called, on a former occasion, in the *Archæological Journal* [1] to Didron's Iconographie Chretienne, which made its first appearance in 1843. This was only a portion of the great subject with which the learned "Secretaire du Comite des Arts et Monuments" undertook to deal, and, occupied incessantly as he was from 1844 to the time of his death in 1867, with the Editorship of the "Annales Archeologique," he was never able to complete his plan. Thus, as he tells us in the last sentence of his published work on Christian Iconography, Didron gave us only the first portion of his task, namely, the History of the Nimbus, and the History of God; and both, as is well known, are treated by the distinguished author in a manner worthy of so important and serious a subject.

Greatly to the ease of students in this country the English translation of "Iconographie Chretienne," appeared in 1851, but Didron tells us that "to enlarge in like manner on the rest of Christian Iconography would be exaggeration, nor could one life suffice not only to bring forward, but even to gather the materials for such a work." He spoke truly; yet the difficulties he acknowledges did not prevent him from facing them, and accumulating a quantity of information towards the furtherance of the complete scheme of Christian Iconography, to which he had set his hand.

The history of the iconography of Angels and Devils was in course of preparation at the time of Didron's death, and numerous illustrations prepared, and portions of the letterpress intended for the continuation of the work had appeared from time to time in the *Revue Française* and in *Annales Archeologiques*. Having found it desirable to curtail such contributions in order to avoid printing much that, although new when it first appeared, is now familiar to English readers, Miss Stokes has performed her delicate task in a way that we should expect from an author

[1] Journal Vol. i., p. 72.

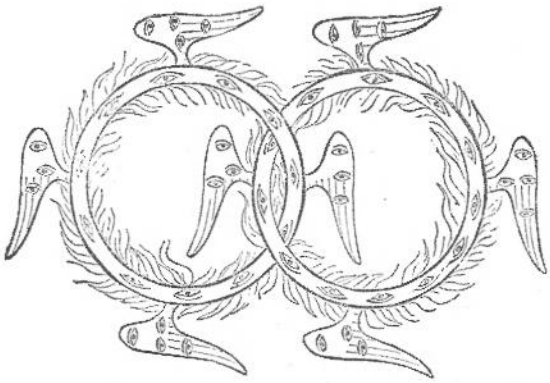
and editor, at once so accomplished and capable. In the latter capacity Miss Stokes has found herself called upon from time to time to explain some of the illustrations for the continuation of the work for which Didron had left no descriptive text; and, while undertaking this responsibility, she has very properly been careful to distinguish her own contributions from those of the master in whose footsteps she is so reliable and conscientious a follower. Miss Stokes is answerable for all the text in volume ii, from page 145 to the end of the book, and now, after a lapse of forty years, we again call attention to Didron's Iconographie Chretienne, and not as formerly to speak of it hopefully as the first part of a great undertaking, to be further carried out, but as a complete work at last happily finished. The illustrations include all those which have already appeared in the French publications before mentioned, and seventy other woodcuts, illustrating the iconography of Angels and Devils, engraved from drawings by M. Durand, which now see the light for the first time.

In the iconography of Angels their creation is the first part of the matter which Didron discusses, and he is at once met by the difficulty of the subject being so rarely to be met with in art. We are, however, given three different methods of treatment, the first being from an Italian miniature of the end of the thirteenth century; the second is from an early thirteenth century sculpture in Chartres cathedral; and the third from a fourteenth century fresco in the Campo Santo, at Pisa, by Buonamico Buffamalco. In the first example we have the creation of angels before the creation of the world; in the second their creation on the second day with the firmament; and in the third their creation after that of the world. Didron says, "it will be well to reflect on these three assumed epochs of the birth of angels. Nothing is unimportant in these Middle Age designs, which are often rigorous representations of theological doctrine."

The opinion of St. John of Damascus, in his treatise upon angels, and of St. Jerome, as to the period of their creation is given; and side by side with quotations from the splendid text of Ezekiel, and that of Dante, we have a striking illustration of the winged and fiery wheels spoken of by the Prophet, "full of eyes round about." This example comes from a church at Athens, and is of the thirteenth century. Further representations of angels in western art are given, showing how their treatment varied; and it appears that after the fifth century all representations of angels without exception bear a circular nimbus, while before that date this pictorial attribute is wanting.

Following the classification of Dionysius, the Areopagite, Didron gives illustrations of some of the hierarchy of angels at Chartres, and calls special attention to the representations of the nine orders of angels in the cupola of a church dedicated to the archangels, in the convent of Ivirôn, on Mount Athos. These are complete and grand examples of the heavenly host. On the vaulting of the porch of the great church of the same convent are the nine choirs of angels surrounding Christ, but it would appear that, notwithstanding the rules laid down by Dionysius, the Greek angels are, from various reasons, but imperfectly defined.

Of angels without wings, in Western art, Piero della Francesca gives us, in a picture in the National Gallery, five noble figures who have



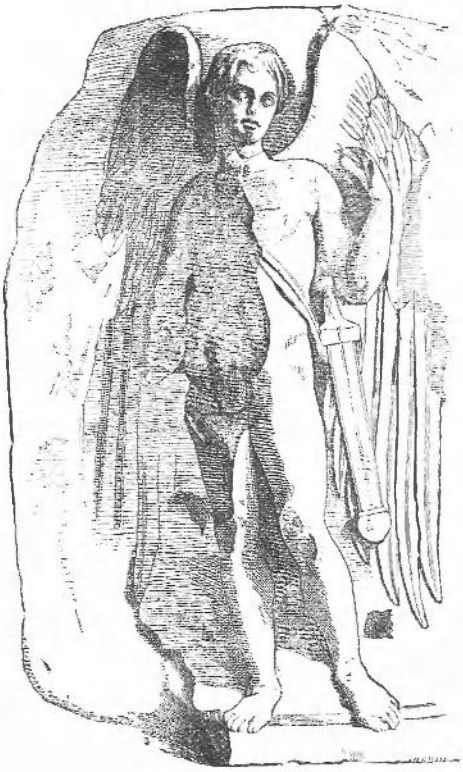
Thrones. -Fiery two-winged wheels. From a church in Athens.

Angels, from a picture in the National Gallery. (Piero della Francesca)

Satan in Missal of Poictiers.

Devil in Campo Santo, Pisa (Orcagna.)

Imp. Amiens Cathedral, West front



Thanatos, from the column of the temple of the Ephesian Artemis in the British Museum.

walked across the hills to sing their simple hymn in the stable at Bethlehem.

The iconography of Lucifer and the rebellious angels is illustrated by a number of startling representations of monstrous devils and demons, chief among which we may notice the dreadful picture of Satan, from the missal of Poictiers; that by Orcagna, in the Campo Santo, at Pisa, and those of Oriental and Egyptian devils. Miss Stokes tells us: "In general the Oriental devil is a monstrous and gigantic animal; the Western devil is human, and of ordinary size; but it is necessary to fix the date of these two so different types, that we may say how and at what time they remained intact, independent one of another, and when and how they were commingled and modified the one by the other." We also have woodcuts of the devil in various capacities; yet it is obviously impossible, as Didron says, to indicate ranks in the hierarchy of demons, since any such order cannot exist where confusion constantly reigns.

Nevertheless, the learned author gives us a kind of leading scheme which he has drawn from the Apocalypse. This gives us certain heads and chiefs in the diabolic legion, and the subject is further entered upon in its various sculptured and painted forms of the thirteenth and fourteenth century.

In accordance with the extraordinary incongruity of mediæval art there is the humorous aspect of diabolism. In illustration of this we have a woodcut of a demon from Amiens cathedral, which strongly reminds us of our old acquaintance, the Imp at Lincoln; and Miss Stokes mentions a curious example from a Book of Hours, which belonged to Anne of France, daughter of Louis XI, of a devil blowing a pair of bellows in the face of a terrified angel. It will be remembered that in the mediæval religious plays the part assigned to the devil was frequently that of being outdone, cheated and castigated.

The iconography of Death opens with a woodcut of the winged Thanatos in the British Museum, a mystic and abstracted figure. In this interesting chapter Miss Stokes treats successively of the triumph of death, death as a woman, as a rider, &c., with references to the works of Orcagna, and other early Italian painters, "les trois Vifs et les trois Morts," and the Danse Macabre.

The chapter on the iconography of the Soul is in natural sequence to that of Death. It is a large subject, because images of the soul have come down to us from the very earliest times. With the Egyptians the departing spirit is shown as a hawk sitting on a mummy; the word for hawk also signifying soul and heart. According to the ancients the soul was liberated with the last breath through the mouth. From the fable of the immortality of Psyche was developed the beautiful allegory of the released soul passing away in the form of a butterfly.

Of other representations of the departing spirit the figure of a little child appears to have been in use before the Christian era. We frequently find this icon in our fourteenth century monuments, for instance, in that of Aymer de Valence, where two angels supporting a small figure are sculptured at the head of the effigy. In brasses similar representations are not uncommon—in the great brass of Bishops Burchard de Serken and John de Mul, at Lubeck, the two souls are further shown in the upper part of the canopy in the arms of the Almighty.

Miss Stokes gives a very interesting chapter on the iconography of the Christian scheme, showing how such mystic poems as the *Speculum Humanæ Salvationis*, and the *Biblia Pauperum* had their growth in the first images of Christian art. It is not easy to condense what is so well set before us, but it is summed up as follows:—I. That the scheme of the Byzantine painter was a chronological abstract of the Hebrew Scriptures and New Testament. II. That the Catacomb Christian painters' scheme was symbolical and sacramental. III. That the texts of the *Biblia Pauperum* and *Speculum Humanæ Salvationis* were a complete series of scenes from the life of Christ, selected for their symbolical signification, which was explained by types from antiquity. IV. That the artists of the French cathedrals enlarged their horizon, their scheme being to present a Mirror of the Universe, Nature, Science, and Human History. The final scheme was that attempted in the Vatican, and worked out on the walls and ceiling of the Sistine Chapel.

Chapters on the Influence of the Drama on iconography and Mediæval Art, and the Antique, bring us to the end of Christian Iconography. We then have three Appendices:—I. "Additional Notes." II. "Byzantine Guide to Painting;" a Greek MS., translated by M. Durand into French, and now into English by Miss Stokes; and III. The "Text of the Biblia Pauperum," translated from the Latin. The advantage of having these two latter for convenient reference in the book is obvious. But we should certainly have welcomed the first part of "Byzantine Guide to Painting," which treats of the *technique* of the painter's art, and we do not quite see why it has been omitted.

We cannot better conclude this imperfect notice than by quoting Miss Stokes's earnest remarks in the final sentence of Christian Iconography: "But when at the present day we approach such subjects we are met at every turn by the danger of falling into platitude and cant, and it would seem as if an entirely novel phraseology must be invented for the religious poetry and art of the future. Yet the sorrow is the same, and the hope the same, which mediæval art symbolised by the archetypal forms of Genesis as by those beloved of Christ, and we do but wait for some sincere religious movement for a noble iconography to be again evolved, believing that Christianity is a storehouse, inexhaustible, of germs which it does but take successive intellectual atmospheres to develop." It is, indeed, "a consummation devoutly to be wish'd," but whether it is likely ever to come about in our own dreadful time of flippant florid vulgarity, it is not for us to say.

THE HOUSE OF WILLIAM BURGES, A.R.A., illustrated by forty photographs. Edited by R. P. Pullan, F.S.A. A Selection from the Designs of William Burges. Edited by R. P. Pullan.

Probably no architect ever had so complete an education as the late Mr. Burges. How sincerely he profited by his travels and opportunities, the want of which has chilled so many aspiring souls, is well shown, not by the quantity of the work he produced, though he worked hard, but by its quality.

"There are only two styles," he once told us, 'the Greek, and the Thirteenth Century," and, with a complete knowledge of the one, he

clung to the other with an enthusiasm which only Pugin approached, and with all the warmth and ardour of his own genial nature.

The capabilities of the human frame are so thoroughly well understood by eminent painters and sculptors that it may often appear to superficial observers that they sometimes overstep the limits which nature imposes. So it is with the works of Burges. With a complete knowledge of the capabilities of the thirteenth century Gothic style, he astonishes us by the manner in which he carried them to their very furthest point. In so doing he called to his aid all the scientific knowledge, and technical and artistic skill of the present age, and, with his rare familiarity with the mediæval arts, he bent them all to his purpose, as he, better than any man, knew the ancients would have done, had they possessed such allies.

It is, therefore, not surprising that Burges was able to produce a dwelling house which, with all its fittings and decorations, is probably more complete in its appropriateness than any house that has ever been built in any style. His work cannot be judged by the standard one is accustomed to apply to ordinary modern Gothic, and it is necessary thoroughly to recognize this before going inside the house, saddened as one must be by the knowledge that the gifted author of it was carried away in the prime of his life and the fullness of his genius, and almost before he could begin to enjoy the brilliant creation of his fruitful brain.

That such a unique building would invite much criticism was to be expected; the critics must say something, though, certainly, they may occasionally only "assent with civil leer;" but we are apt to think that no one so safely as Burges could throw open his door when his work was done, and say "que messieurs les critiques commencent." For a man who was learned in all the arts of the ancients would enjoy the comments of the carpers, who, perhaps, only saw

"Such laboured nothings in so strange a style,"

and failed to perceive the striking unity of the whole, or to recognize the skill with which so many dead mediæval arts had been revived, extended, ordered, and set forth in the making and decoration of a house which no one can say does not fulfil the highest requirements of a dwelling, namely, that of being eminently comfortable to live in.

We could not possibly deal in detail with a house of this kind, nor would any bare description give an adequate idea of it. We must, therefore, content ourselves with speaking generally of the arrangement of the fabric, of the *motif* of the decorations, of the carving and decorations, and of the furniture and designs, with reference more particularly to special objects.

The area occupied by the house not being much more than fifty feet square, it will be at once understood that in order to make a moderately roomy abode within this space careful planning was required. Thus we have on the ground floor a covered porch, an entrance hall, 15ft. by 14ft.; a dining-room, 17ft. by 16ft.; a charming library, 25ft. by 17ft.; and a drawing-room, 24ft. by 18ft., communicating with it by sliding doors. A stone staircase in a semi-circular turret, a most happy arrangement within, and the particularly picturesque feature without, leads to the substructure, and to the first and second floors. From the landing of the staircase a gallery takes us to the armoury over the drawing-room, the master's bedroom, and the guest chamber. The

planning leaves nothing to be desired, and the lighting is excellent, subdued, as it should be, but not gloomy. Throughout the house the beams are shown resting upon corbels, in accordance, we suppose, with "true principles."

We well remember our first impression on coming into the house on a visit late one evening in June, when, after walking over the "cave canem," the *vera effiiges* of poor "Pinkie" in the porch, our attention was suddenly arrested by the vigorous representation of the combat of Theseus, with the Minotaur in the mosaic floor of the hall; and our subsequent quiet talk with Burges in the library. How quaint and genial he was, and as he showed us MSS. and books, modestly assuring us that all he had done was not so much by force of talent as of sheer plodding, hard work, how much we felt was in him! Ushered later on into the guest's chamber one crept (somewhat abashed we must confess) into the gorgeous bed, to awake in the early morning with just enough light streaming through the Oriental-like shutters to enable us to study the "Earth and its Productions" in the brilliant decoration; and the thought arose, "was even the great Edward ever sheltered so well?" Later in the day we were able to realise the general scheme of the decorations, of which the *motif* is as follows:—

In the Entrance Hall—Time.
In the Dining-room—Chaucer's "House of Fame."
In the Library—Literature, and the Liberal Arts.
In the Drawing-room—Love: Its Fortunes and Misfortunes.
In the Guest's Chamber—The Earth and its Productions.
In Mr. Burges's bedroom—The Sea and its Inhabitants.

There is thus a leading theme in every room, and these are severally illustrated by representations of the heavenly bodies; by scenes from fairy tales; by delineations of the achievements of great artists; by pictures borrowed from classical myths; by portraits of celebrated men and women of all periods; and by comic alphabets, which last illustrations are not much to our taste, though we do not pretend to judge them.

The Entrance Hall, going up to the full height of the two first stories, contains the balustraded gallery supported by massive corbels. The doorways opening into the reception-rooms are severally identified by symbols painted on the lintols; so, the entrance to the dining-room is indicated by a flask of wine and a dish; the drawing-room by musical instruments; and the library by open books. The Hall is well lighted by a large window filled with painted glass, symbolizing the divisions of the twenty-four hours by half figures of four females, representing Dawn, Noon, Twilight, and Night, and issuing from bells. This is a striking design, broadly and admirably treated. The decorative paintings on the walls and ceiling have reference to Time, Light, and the Solar System; the Sun, Moon, and Morning and Evening Stars are represented by figures. On the ceiling are the emblems of the constellations in the positions in which they were when the house was first occupied. The front door, and that leading to the garden, are covered with bronze plates; the four figures in the panels of the former represent the Ages of Man.

We have dwelt somewhat upon the Hall, not only because we believe that Burges had quite done all he intended to it, but also on account

of its being so characteristic an example of the author's work. We take it that the creation of only one such a room would have gone far to exhaust all the powers of many a "Gothic" architect of the usual type that satisfies the "cultured" public.

In the Dining room we may notice that the walls are lined with polished Devonshire marble to the height of 6ft. Above this is a deep frieze, containing a procession of characters from fairy tales and legends, while the ceiling exhibits the sun, planets, zodiacal signs, winds, elements, &c.

The Library is a delightful room. The ceiling, framed in pitch pine, in itself a sufficiently raw and harsh material, is decorated in red, gold, and black, painted on the natural wood, as it happens, with the best result. The books are very wisely protected by closed cases. A broad frieze in low relief, painted in white and gold on a red ground, goes round the room with striking effect, and the portions of the wall not taken up by fixed furniture are covered with canvas painted in patterns, a satisfactory feature we never saw elsewhere. The chimney-piece is a remarkable work of art, illustrating in a most original manner the Dispersion of the Parts of Speech at the time of the Tower of Babel.

The Drawing-room, as yet incomplete in all its decorations, contains a fire-place, which is certainly the most beautiful and poetic composition in the house. Here are sculptures representing the enemies and the friends of Love, drawn from Chaucer's "Roman de la Rose." Among the latter we may specially mention the sweet figure of "Beauté."

With a too-hospitable intent Burges decided that the guest should have the best accommodation in the house. So the guest's chamber exceeds all in its splendour. Need we say that space, no less than words, fail us to describe it!

In the colouring of his own bedroom Burges chose the rich dark red, of which he was so fond, and we can fancy how he must have revelled in the designs of the various denizens of the deep, which are here shown in such quaint and infinite variety.

We have now run rapidly through the house, and have barely left ourselves space to mention the elaborate furniture with which it is filled, or to allude to the beauty and interest of any of the painted glass besides that in the Hall. Both furniture and glass alike display the resources of Burges's mind, and the extraordinary care he took with every detail. It is cheering in these days of "Art Manufacturers" to see something of these kinds that is sound and solid. Of the furniture we may specially mention a book-case in the Library, made many years ago, and which is quite a combination of the talents of Burges and his artistic friends. The Storming of the Castle of Love, in painted glass in the staircase, no less than the Arts and Sciences in the windows of the Library, are models of what such things should be in this particular style.

It is well known that Burges applied himself to the designs of articles of domestic use. Among these we may mention the "Elephant inkstand," the "Cat cup," and sets of knives, forks, and spoons, all of which, among other choice objects, he had the enjoyment of, like a sensible man, in their constant use.

We have said nothing about the armoury, because by his wise bequest the principal part of that valuable collection formerly contained in it is now preserved in the British Museum, and may be there studied.

We are grateful to Mr. Pullan for placing these reliable illustrations within easy reach of students, and with the knowledge that whatever Burges attempted he did thoroughly well, it is satisfactory to feel that the house itself in which he poured out all the rich resources of his mind is so well built and finished, that it will long stand a worthy memorial of a highly accomplished man for the contemplation and study of future generations.