

TRANSACTIONS  
OF THE  
LONDON AND MIDDLESEX  
Archæological Society.

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Part V.

THE LIBRARY OF WESTMINSTER ABBEY.

BY W. H. HART, F.S.A.

[*Read in the Library, at the Meeting of the London and Middlesex Society,*  
Oct. 25, 1860.]

THE library was founded by Lord Keeper Williams (whose portrait is there) during the time he was Dean of Westminster, about 1620. The books were originally kept in one of the chapels in the Abbey, but were afterwards removed to their present quarters.

In 1644 the books are stated to have suffered from a conflagration, but whether this catastrophe took place before they were removed hither or no, cannot be ascertained. The printed books number about eleven thousand volumes, and include many valuable works. Among them are the Complutensian Polyglott, 1515, in six vols. folio; Walton's Polyglott, dated in 1657; several valuable Hebrew Bibles, ranging in date from 1596; various Greek and Latin Bibles, and several English ones, including Cranmer's of 1540, and the first and second editions of Parker's, or the Bishop's Bible, in 1568 and 1572. Rituals and Prayer-books, the works of the ancient Fathers, the Schoolmen, and the Reformers, are in great plenty. English theologians and English historians also abound, including the *Legenda Nova Angliæ*, London, 1516; and Parker, *De Antiquitate Ecclesiæ Britannicæ*, London, 1562.

In classical literature there are ample materials both for the industrious student and the curious bibliographer. Again, here is the first edition of the works of Plato, printed at Venice, in 1513; this is on vellum. A valuable book is here preserved,—it is one of those printed at Oxford during the fifteenth century,—*Johannes*

*Latteburius in threnos Jeremie, Capitulis CXV., folio, Oxonii, Anno dni 1482, ultimá die mensis Julii.* From a memorandum on the first leaf of this book it appears that in 1563 it belonged to Thomas Sackomb, who purchased it of John Avyngton, a monk, also Scholar and Bachelor of the Cathedral Church of Winchester, and afterwards Professor of Theology. Several of the books here bear the signature of William Camden, in small and neat characters; they were doubtless gifts from him.

On one of the leaves of a copy of an early printed English book, "The Dialogue of Dives and Pauper," printed by Richard Pynson in 1493, in excellent condition, is this inscription, partially defaced: "Iste liber constat . . . Banbury . . . Osneye." Under this are three shields, the centre one containing these arms, Argent, two bends, azure; the two others are alike, each one containing a device like a merchant's mark.

The signature of John Fox the martyrologist occurs on the title-page of a book entitled *Gasparis Megandri Figurini in Epistolam Pauli ad Ephesios Commentarius*, Basil, 1534. Two others are on a copy of Melancthon's *Loci Communes Theologici*, 1548.

A book here preserved, entitled *Descriptio Britanniae Scotiae, Hyberniae, et Orchadum, ex libro Pauli Jovii Episcopi Nuceri*, was once the property of Robert Glover, Portcullis Pursuivant at Arms, but afterwards passed into the possession of another proprietor, as appears by an inscription on the fly-leaf; and the second possessor has added this somewhat sarcastic remark, "Sic transit rerum proprietas."

In a copy of Ben Jonson's works, 1640, these verses are on a fly-leaf:—

"Tho' cruel Death has this great Conquest made  
And learned Johnson in his urn is lay'd  
Nere shall his fame be in y<sup>e</sup> tyrants pow'r  
For y<sup>t</sup> shall live when Death shall be no more."

In another part of the same book:—

"Lord give me wisdom to direct my ways  
I beg not Riches nor yet Length of Days.  
Farewell."

In a "Daily Office for the Sick," &c., 1699, is this note:—

"If this be lost and you do find, I pray you to bere so good an mind as to restore un to the seme that here below heth set her name. H. G."

In *Lombardica Hystoria*, 1490, is this amusing note:—

"Thomas Tyllie ys my name  
And with my hand I cannot mend this same"

He that dothe reade and not understande  
 Ys lyke to a blinde man led by y<sup>e</sup> hande  
 Who, yf the guide be not suer and sounde  
 Ys lyke often tymes to ly one the grounde  
 Therefore good reader let theise be thy stayer  
 And be not unmyndfull of them every daye.  
 For feare of fallinge as ofte doth the blinde,  
 And so by false guiders the truth shall not finde,  
 W<sup>ch</sup> greatly doth greve the blind for the tyme,  
 And thus craving pardone I make up my ryme.

“JOHN LEE. THOMAS TYLLE.

“An<sup>o</sup> Dñi 1586.”

On the fly-leaf of Heylyn's "Help to English History," (London, 1670,) is this short but very expressive admonition:—

“Exodus 20th c.  
 ‘Thou shalt not steal.’”

In a book entitled *Homeliarius Doctorum*, 1494, are two interesting documents, nearly perfect, only just so much having been cut off from the edge as to destroy perhaps the last two words in each line. They are on parchment, and were pasted inside the covers, but are now disengaged from their fellows by the joint action of time and damp.

The first consists of the will of Robert Atte Wod, Alderman of Oxford, dated the 28th day of May, 1461, just thirty-three years prior to the date of the book itself. By it he bequeaths his soul to Almighty God and all the saints, and his body to be buried in the church of the Blessed Mary of Oseney, near the grave of his father; and after making gifts to various churches, he provides for a chaplain to offer up the Mass for his soul, and the soul of Cicely Herberfeld, for whom he was bound, (i. e., he was under obligation,) in the church of St. Martin at Oxford for four years. He also gave to Joan his wife, for her life, a tenement in the parish of St. Thomas, called Bokebynders Place; and after her death, then according to the form and effect of certain indentures between the abbot of the Blessed Mary the Virgin of Osseneya, and himself. This will was proved in the Ecclesiastical Court at Oxford.

The other document is undated, but is probably of the same period as the will. It is a petition, in English, and is remarkable for the title it assigns to the magnates of the city of London, namely, that of “sovereigns.” It runs thus:—

“To the Ryght honourable and gracyous lorde end worshypfull souveraignes the Mayre and Aldremen of yis noble Citie of London.

“Besecith full humbely your poore and perpetuell oratrice Johan Pentrith, widowe, late th . . . John Pentrith, youre trewe Servaunt and Officere, that it may please

you and goode graces in . . . deracion of the longe daies of theire continuance in youre service withinne this Citee of L. . . of the gret and importable penurye that youre sayde poore oratrice seth tyme of hir sed h . . . decesse hath longe tyme continued and abyden unto the gret peine and hevynesse of your . . . suppliant, the which she cannot well long tyme endure without youre goode and gracious . . . relief. To yeve and graunt unto youre saide poore oratrice some annuell refreshment . . . gracyous almesse and goodnesse in relevynge and refreshing of hir said poverté and heu . . . for the tendre love that ye have hadde unto hir said housbond, atte reverence of almyght . . . and in wey of charite, and youre saide poor wydowe and perpetuell oratrice shall pra . . . for you hir lyf durynge," &c.

In another book, *Homiliarum Opus*, F. Adami Sasbout, Delphii Lovanii, 1556, are two parchment deeds, which have been made use of for binding purposes. They are not so perfect as the previous specimens, but they yield some little information as to property and persons in the city of London.

By the first one John Brother, son and heir of Adam de Brother, grants to Adam de Brauncestre and another, goldsmiths, of London, and their heirs or assigns, two marks annual rent, which the same Adam and Thomas purchased of Adam Brother his (grantor's) father, issuing out of the principal messuage, and the tenement adjoining, in the parish of Saint Mary Magdalen, in Old Fish-street, near the said church. This deed is of the reign of Henry III. or Edward I. The other deed is very fragmentary. By it John de . . . rd, citizen and vintner of London, gives to Edward de Westmethefeld, London, and Roger de Creton, certain lands, the locality of which does not appear. It is dated at "Iseldon," (Islington) 8 Edward III.

Another series of books which have not only a local, but also a great historical interest, are the books used at the coronations of the sovereigns of this realm.

The first two are histories of the solemnity; one entitled,—

"The entertainment of His Most Excellent Majestie Charles II., on his passage through the City of London to his Coronation, containing an exact account of the whole solemnity: The Triumphall arches, and Cavalcade delineated in Sculpture; the Speeches and Impresses illustrated from antiquity. To these is added a brief narrative of His Majestie's Solemn Coronation: with his magnificent proceeding, and Royal Feast in Westminster Hall. By John Ogilby. London. Printed by Tho. Roycroft, and are to be had at the Author's house in King's Head Court within Shoe Lane. M DC LXII."

The other entitled,—

"The History of the Coronation of the most High, most mighty, and most excellent Monarch, James II. by the Grace of God King of England, Scotland, France and Ireland, Defender of the Faith, &c., and of his Royal Consort, Queen Mary: solemnized in the Collegiate Church of St. Peter, in the C.ty of Westminster, on Thursday the

23 of April, being the Festival of St. George, in the year of our Lord 1685. With an exact account of the several preparations in order thereunto, their Majesties' most splendid processions, and their Royal and Magnificent Feast in Westminster Hall. The whole work illustrated with Sculptures. By his Majestie's especial command. By Francis Sandford, Esqre., Lancaster Herald of Arms. In the Savoy: Printed by Thomas Newcomb, one of His Majesties Printers, 1687."

We then come to George the Third's reign. Here is a book handsomely bound in red morocco, and gilt, and the inner sides of the covers ornamented with gold and flowers. It is entitled,—

"The Form and order of the service that is to be performed, and of the ceremonies that are to be observed in the Coronation of their Majesties King George III. and Queen Charlotte in the Abbey Church of St. Peter, Westminster, on Tuesday the 22nd of September, 1761. London: Printed by Mark Baskett, Printer to the King's most Excellent Majesty, and by the assigns of Robert Baskett, 1761."

And then in their order are the books of George the Fourth, William the Fourth, and our present sovereign, the Lady Victoria; but in this series the gradual falling off of external ornament cannot but be noticed, the last book being merely stitched in black paper covers, *without any attempt at dignity.*

It is stated that in the library founded by Dr. Williams in Red-cross-street, Cripplegate, were many manuscripts, which were burnt, and among them the pompous and curious book of the ceremonies of the coronation of the kings of England.

#### MANUSCRIPTS.

The greater part of the manuscripts perished in the fire before spoken of, but there are a few left, and among them are some valuable specimens.

In the Harleian MS., No. 694, is contained a number of catalogues of various libraries, and among them a list of the manuscripts here, compiled apparently in the year 1672. It is entitled, "Catalogus Codd. MSS. in Bibliotheca Westmonast. Anº 1672." This contains above three hundred volumes, all of which are briefly specified. There is a good sprinkling of *classical authors*, the ancient Fathers of the Church, and several books which, if now in existence, would have been well worthy our attention. Among these are—

"An English new Testament with a Calender of the Epistles and Ghospells.

"An old Missall with the Roman Calender before it.

"Two other Missalls.

"A treatise how to live godlyly, Beginneth, a Treatize y<sup>t</sup> sufficeth to each man and woman to live after if they wolen bee saved.

"A book of prayers to certaine Saints with the pictures.

"The Summary of the whole Bible collected by Wickliffe."

Next come several books on legal subjects, gavelkind, pleadings, statutes, and forms of writs; then a curious book entitled,—

“The method of preparing food, or concerning the ancient culinary art, in which are elucidated the names of the dishes had at the dinners of Coronations and Installations.”

The magnificently illuminated missal or service-book, prepared in the year 1373 under the care of Nicholas Litlington, at that time abbot of this church, is in most excellent preservation, with scarcely a blemish throughout, except those owing to design.

The first volume commences with the consecration of salt for the holy water. It contains offices for the Sundays of the whole year, from Advent to the twenty-fifth after Trinity; likewise several of the principal festivals.

The second volume contains the Mass and the service for Passion-week, at great length; the office for the coronation of the king and queen, and that for the queen only when not crowned with the king; the office for the royal funerals; several offices for inferior or national saints, as Edward the Confessor, Edmund, Dunstan, Laurence, Catherine, &c.

By a proclamation in Henry the Eighth's time, renewed under Edward the Sixth, all services, litanies, and books of prayer were ordered to be purified from all the remains of popery; and in consequence of this, the very name of the Pope has been erased from many Missals, and in this of Litlington's the name of St. Thomas à Becket is erased from the calendar, as also the office for his festival.

There is a very curious piece of History respecting a manuscript still preserved in the library, entitled “*Flores Historiarum*, or the Chronicle of Matthew of Westminster.” In some rhymes written by a monk of Westminster on the life of Henry the Fifth, (contained in Cotton MSS. Brit. Mus., Cleopatra B., and lately edited by Mr. Charles Augustus Cole in the series of Chronicles now being published under the direction of the Master of the Rolls,) the author, after describing the bounteous gifts made by the King to the church of Westminster, mentions in particular two precious books and a sceptre which he restored to the same church:—

“*Psalterium carum, sic Flores Historiarum  
Restituit gratis ad Westmynstre vir pietatis.*”

There can be but little doubt that the *Flores Historiarum* spoken of by the chronicler is the identical volume still in the library,

while there is every reason to believe that the "precious Psalter" is none other than *Litlington's Missal*.

We have here the ancient Chronicle of England commonly called the "Brute;" which is a compilation from the history of Geoffrey of Monmouth. There is an abundant supply of copies of this *Chronicle* throughout the manuscript repositories of this country, especially at the British Museum.

Here also is a curious manuscript on subjects of natural history, with coloured representations of various animals, preceded by drawings of human monstrosities, and a view of Adam's naming the animals.

A book, which though not in the library, is yet connected with the Abbey, demands a few passing words. In the Public Record Office in this metropolis is preserved a book containing the various indentures between King Henry VII. and the abbot and convent of Westminster concerning the prayers to be said for himself and family during his life, and the performance of services for their souls after their decease. These indentures are dated July 16, 1504, and they enumerate with great precision all the services which were to be held, and the various collects and psalms to be used from and after the execution of the deed. Special prayers were to be said daily in the regular services of the Abbey for the prosperity of the King and his family; there was to be a "herse" set round with 100 tapers, which the King provided till the chapel was erected in which his tomb was to be placed, and an "Anniversary" was to be performed upon February 11. At certain of the Masses said by the chantry-monk appointed for that purpose, he was to turn his face "at the first lavatory" to the people, and bid them pray for the King thus:—

"Sirs,—I exhorte and desire you specially and devoutly of your charitie to praye for the good and prosperous estate of the Kyng oure Souverayne Lorde Kyng Henry the vij<sup>th</sup>, founder of thre masses perpetually to be sayd in this monastery, and for the prosperitie of this his reame, and for the soule of the moost excellent Princesse Elizabeth late Quene of Englande, his wif, and for the soules of their children and issue, and for the soule of the right noble Prince Edmund late Erle of Richemont, fader to oure said souverayne lorde the Kyng, and for the soules of all his other progenitours and auncestres, and all cristen soules."

This book is illuminated, and is superbly bound in velvet, and the seals of the contracting parties are enclosed in small silver skippets.

## ON ANCIENT BINDINGS IN THE LIBRARY.

BY JOSEPH J. HOWARD, F.S.A.

[*Read in the Library, Oct. 25, 1860.*]

THE examples of fifteenth and sixteenth century impressed leather bindings in this library are numerous, and many of them are of very rare occurrence in other collections.

The first I would describe is the cover of a book printed at Basle in the year 1502. On one side of this volume is the representation of St. John the Baptist preaching. He is clad "in raiment of camel's hair," and is standing on a mount, behind three branches of trees tied together, resembling in shape the letter H. The people surrounding him have their hands clasped in prayer.

On the reverse side of the volume is impressed the figure of St. James holding in the left hand a staff and wallet, and supporting with his right a youth who is suspended from a gibbet.

The legend is thus narrated by Pope Calixtus II. :—

"A certain German, who with his wife and son went on a pilgrimage to St. James of Compostella, having travelled as far as Torlosa, lodged at an inn there; and the host had a fair daughter, who looking on the son of the pilgrim (a handsome and graceful youth), became deeply enamoured; he being virtuous, and, moreover, on his way to a holy shrine, refused to listen to her allurements. Then she thought how she might be avenged for this slight put upon her charms, and hid in his wallet her father's drinking cup. The next morning, no sooner were they departed than the host discovering his loss, pursued them, accused them before the judge, and the cup being found in the young man's wallet, he was condemned to be hung, and all they possessed was confiscated to the host.

"Then the afflicted parents pursued their way lamenting, and made their prayers and complaint before the altar of the blessed St. Jago; and thirty-six days afterwards, as they returned by the spot where their son hung on the gibbet, they stood beneath it weeping and lamenting.

"Then the son spoke, 'O my mother! O my father! do not lament for me, for I have never been in better cheer; the blessed Apostle James is at my side sustaining me, and filling me with celestial comfort and joy.' The parents being astonished, hastened to the judge, who at that moment was seated at table, and the mother called out, 'Our son lives.' The judge mocked at them. 'What sayest thou, good woman? Thou art beside thyself. If thy son lives, so do those fowls in my dish.' And, lo! scarcely had he uttered the words when the fowls [being a cock and a hen] rose up full feathered in the dish, and the cock began to crow, to the great admiration of the judge and his attendants.

"Then the judge rose up from table hastily, and called together the priests, and the lawyers, and they went in procession to the gibbet, took down the young man and restored him to his parents, and the miraculous cock and hen were placed under the protection of the Church, where they and their posterity long flourished in testimony of this stupendous miracle."—*Mrs. Jameson's Sacred and Legendary Art*, ed. 1850, p. 140.



In the chapel of St. James, four miles from Spoleto, are frescoes representing the miracles of this saint. In one compartment St. James is represented sustaining a youth who is suspended from a gibbet<sup>a</sup>. The example before you is the only instance I have seen of this saint being so represented on early bindings.

The next binding is a very beautiful example of early art, and appears to be of the same date as the volume, which was printed by Wynkin de Worde in 1511. On one side is represented, under a canopy, the figure of St. Barbara, surrounded by a floriated border, in which are introduced lions, birds, &c., and on a scroll the legend *SANCTA BARBARA ORA [PRO NOBIS]*. She is holding in her right hand a palm-branch, (the emblem of martyrdom,) and in her left the Bible. By her side is a tower, and the ground is powdered with fleur-de-lis.

The legend as given by Mrs. Jameson<sup>b</sup> is as follows:—

“Dioscorus, who dwelt in Heliopolis, had an only daughter named Barbara, whom he exceedingly loved. Fearful lest from her singular beauty she should be demanded in marriage and taken from him, he shut her up in a tower, and kept her secluded from the eyes of men. The virtuous Barbara in her solitude gave herself up to study and meditation; and the result of her reflection was that idols of wood and stone worshipped by her parents could not have created the stars of heaven on which she so often gazed. So she contemned these false gods, but did not as yet know the true faith.

“Now in the loneliness of her tower the fame reached her of the famous doctor and teacher Origen, who dwelt in Alexandria. She longed to know of his teaching, and wrote to him secretly. On Origen reading the letter he rejoiced, and sent to her one of his disciples, disguised as a physician, who perfected her conversion, and she received baptism from him.

“Her father, who was violently opposed to the Christians, was at this time absent; but previous to his departure he had sent skilful architects to construct a bath chamber of wonderful splendour. One day St. Barbara descended to view the progress of the workmen, and seeing that they had constructed two windows commanded them to insert a third. When her father returned he was much displeased, and said to his daughter, ‘Why hast thou done this?’ and she answered, ‘Know, my father, that through three windows doth the soul receive light,—the Father, the Son, and the Holy Ghost, and the three are one.’

“Then her father being enraged, drew his sword to kill her, but she fled to the summit of the tower, and he pursued her; but by angels she was wrapped from his view and carried to a distance. A shepherd betraying her place of concealment, her father dragged her thence by the hair, and beat her, and confined her in a dungeon, denouncing her to the Proconsul Marcian. Her father, seeing no hope of her renouncing Christianity, carried her to a certain mountain near the city, drew his sword and cut off her head; but as he descended the mountain there came a most fearful tempest, and fire fell upon this cruel father and consumed him.”

On the reverse side is a representation of the mass of St. Gregory,

<sup>a</sup> Mrs. Jameson's *Sacred and Legendary Art*, ed. 1850, p. 144.

<sup>b</sup> *Ibid.*, p. 292.

who is seen officiating at the altar, surrounded by his attendant clergy; immediately over the altar is the Saviour, supported by two angels, His feet resting on a chalice.

The legend is as follows:—

“On a certain occasion when St. Gregory was officiating at the mass, one was near him who doubted the real presence; thereupon, at the prayer of the saint, a vision is suddenly revealed of the crucified Saviour Himself, who descends upon the altar, surrounded by the implements of the Passion.”

Another representation of St. Barbara is impressed on the cover of Gregory's “Decretals,” printed by Regnault in 1519. The figure of the saint is similarly treated to the example last described.

On the cover of a small book entitled *Apparatus Latinæ Locutiones* is impressed the representation of the wise men's offering. The Virgin is seated with the Saviour on her knee; behind her is Joseph; in front, the wise men with crowns on their heads are offering cups of various shapes. The binder's device, or merchant's mark, (with the initials B. I.,) is in the foreground.

Many of the bindings are impressed with the royal arms, badges, &c., and I have placed on the table several of the more remarkable specimens.

The impressed cover of a volume entitled *Annotationes in Proverbia Salomonis*, printed by Froben, is deserving of notice. On one side is represented the Tudor rose, surrounded by the legend,—

“Hec rosa virtutis de celo missa sereno  
Eternū florens Regia sceptrā feret.”

On either side are two angels; above the legend are two escutcheons, the dexter charged with the arms of St. George, and the sinister with those of the City of London; on another shield at the base are the initials and merchant's mark of the binder; and on the reverse side of the cover are the arms of France and England, quarterly, surmounted by a royal crown, and supported by two angels. The initials of William Bill, D.D., Master of Trinity College, Cambridge, and Dean of Westminster, who died in 1561, and was buried in Westminster Abbey, (where there is a brass to his memory,) are stamped on the covers of this volume.

On the cover of a work printed by Jehan Petit early in the sixteenth century, entitled *Sermones de Adventu*, are represented on one side the arms of Henry VIII. (France and England quarterly), impaling 1 and 4, quarterly, Castile and Leon; 2 and 3, Aragon

and Sicily; and on a point in base a pomegranate erect, slipped, proper, for Granada. The arms are supported by two angels, and surmounted by an imperial crown. On the reverse side are the royal arms (France and England only) supported by the dragon and greyhound; above the shield, which is surmounted by the imperial crown, is a rose, on either side of which are two angels with scrolls. Immediately under the arms is the portcullis, allusive to the descent of the house of Tudor from the Beaufort family.

The Tudor rose, fleur-de-lis, castle, pomegranate, and other royal badges, frequently occur on impressed bindings *temp.* sixteenth century. In the example on the table the binder's device and initials, as well as the badges above mentioned, are represented.

On the cover of a small volume printed in the year 1542, is impressed the portraiture of Charles V., Emperor of Germany. He is represented in armour, holding in his right hand the orb, and in his left the sceptre, surrounded by the legend,—

"CAROLVS V. ROMA IMP. SEMPER  
AVGVST. ETAT SVE XLII."

Above is a shield charged with the imperial arms, (a double-headed eagle displayed,) and beneath are the two columns of Hercules, with the motto PLUS OULTRE.

The binder's name in full is seldom found impressed in bindings. There is, however, a very interesting example in this library, stamped on the cover of a small volume printed by Regnault in the year 1555. The following legend, viz., JOHANNES DE WOVDIX ANTWERPIE ME FECIT, surrounds a square-shaped compartment, within which is represented a lion rampant, ensigned with an imperial crown, probably intended for the arms of Flanders.

The arms of Edward IV. are impressed on the covers of a manuscript Book of Prayers. The arms, supported by two lions, are surrounded by fleurs-de-lis and hearts, and round the extreme verge is the representation of a hand, the first finger extended. It is not in the form for the act of blessing. It may have had reference to the hand on one of the sceptres of France, seeing it is associated with the fleur-de-lis.

## THE ORGAN OF WESTMINSTER ABBEY.

BY W. H. HART, F.S.A.

WITH reference to the old organ, Mr. Hart observed that he could give no particulars of any instrument previous to the great Rebellion, for on that event nearly all the organs in England were broken up and destroyed by the Parliamentary troops; but on the restoration of Charles II., and the return of affairs to their old channel, there was naturally a great demand for organs, or rather for organ-builders. Among these was the great Bernard Smith, many of whose works now remain, such as the organ at the Temple Church, St. Paul's Cathedral, and elsewhere. He was organ-builder to the Royal Chapels, and was succeeded in his business by his pupil, Schreider, who, from being his apprentice, became, by a not unusual course, his son-in-law, and constructed the organ now in this Abbey. It originally stood in the first bay from the transept, on the north side of the choir, to accompany the chants, services, and anthems of the daily matins and evensong. The situation was exactly over the monuments of Blow, Purcell, and Croft, who were buried under the organ which in their lifetime they had performed upon. From a memorandum in a MS. book in the custody of the Precentor, the organ seems to have been placed at the west end of the choir in 1730:—"The new organ built by Mr. Schreider and Mr. Jordan was opened on the 1st of August, 1730, by Mr. Robinson; the anthem, Purcell's, *O give thanks.*"

The instrument was divided into two cases, one containing the great organ and swell, the other the choir organ, and was placed over the screen, as most of you may recollect. It had three rows of keys, and twenty-three stops; the total number of pipes being 1,348.

It remained thus till 1846, when great alterations were made in the arrangements of the abbey itself, including the remodelling and alteration of the instrument. It was thought desirable, among other improvements, to obtain, if possible, a complete view inside the Abbey from end to end; and to effect this the organ was divided, as you may now see it, into three cases: one, placed on the north side of the church, in the fourth arch from the opening of the transept,

contains the great organ ; another exactly similar is placed fronting it in the corresponding arch, on the south side of the church, and contains the swell ; and a third, placed over the arch in the screen, contains the choir organ.

At the time of this alteration several new stops were added, and it is now an instrument worthy of the cathedral it stands in ; the richness and fulness of tone given by the diapasons of Schreider, and the brilliancy of the full organ, will not easily be forgotten by those who enjoy a musical taste.

## ON SOME DISCOVERIES IN CONNECTION WITH THE ANCIENT TREASURY AT WESTMINSTER.

BY JOSEPH BURTT,

ASSISTANT KEEPER OF THE PUBLIC RECORDS.

[*Read in the Library of Westminster Abbey, Oct. 25, 1860.*]

THIS discovery was made by Mr. Scott when prosecuting his examination of the remains of the Confessor's building. It was first brought to my notice upwards of eleven years ago, when I was desired by that gentleman to assist him in examining what seemed a heap of rubbish, but which, when trodden on, was more "springy" than its external appearance justified. It was in a kind of cellar close to the cloister door of the Chapter-house underneath this chamber<sup>a</sup>, into which no daylight could enter, and in a part of the chamber which consisted only of a narrow walled-up passage. Our examination was then only a slight one; but I saw enough to enable me to see that the bulk of this mass of "rubbish" appeared to consist of documents of a public nature that had probably by some accident been separated from the contents of the ancient treasury, which once occupied the adjoining chamber.

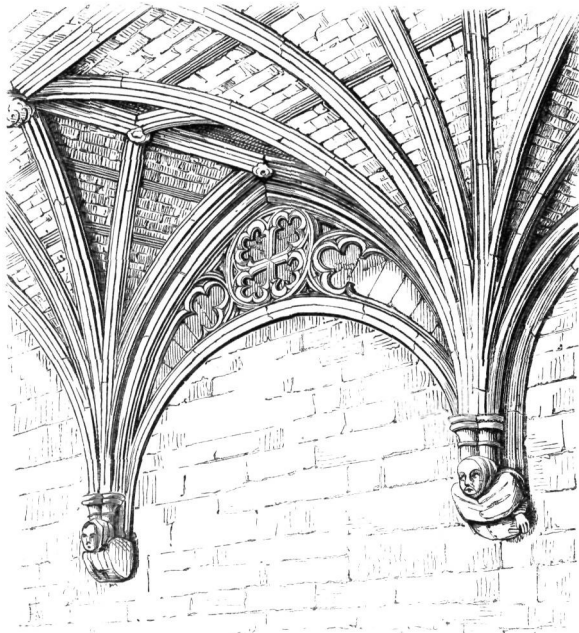
I have said that the mass to which my attention was drawn by Mr. Scott was at once seen to contain public documents. The requisite steps were taken in the matter, and I have made an official report upon the collection, of which a specimen is before you.

In continuing his description of this portion of the building, Mr. Scott says:—

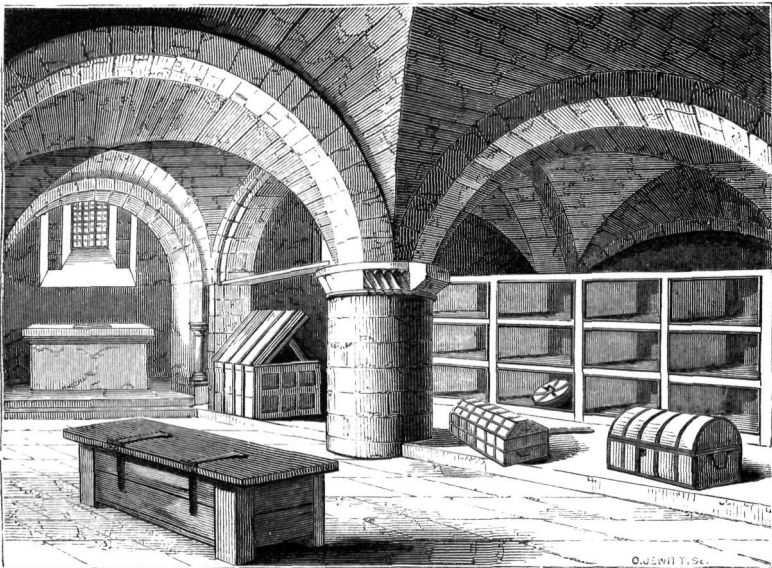
"I presume, therefore, that this, too, was a treasury; and I have a strong idea that it then formed a part of, and that its door was the entrance to, the pyx chamber; and it is possible that, after the robbery of the chamber before alluded to, the king, finding the terror of human skins offered no security, remodelled the chamber."

It is with reference to this great robbery of the royal treasury that I have to present to you a few particulars, which will, I trust, be of some interest. I cannot claim for them any great novelty, as they are nearly all in print, but in such print that their readability (to the uninitiated) is not much improved. The detailed

<sup>a</sup> See Mr. Scott's paper, "Gleanings from Westminster Abbey," printed in *GENT. MAG.*, Feb.—June, 1860, for the precise locality.



Part of the Vaulting of the Cloisters over the Lavatory, A.D. 1376—1336. (See p. 107.)



Chapel of the Pyx in its present state, 1850. [Part of the Substructure of A.D. 1093.]

account of the judicial investigations into this most daring and important robbery, (a robbery of two millions of money,) which has been printed in one of the Record publications, has not, I believe, been turned to any further account. It will be found, however, to be full of illustrations of the manners and state of society of the times; and considering that we are now over the very chamber from which the treasure was taken, and that the whole of the immediate locality was the scene of the various circumstances which are most distinctly and minutely referred to in the account, I thought some of those details might be acceptable to you, as they bear closely upon the subject in hand, and the event itself perhaps accounts completely for the discovery now brought to your notice.

I shall make no attempt to trace the history of the ancient treasury. From the earliest times, and in many countries, the royal treasury has been associated with a place of worship. The exchequer was held in a portion of the royal palace; the king and the abbot were generally much associated together; the palace and the monastery were contiguous; a strongly built vault was at the king's service as a store-room for his jewels not in general use, his plate and the cash that might not be wanted but for some great occasion. At later periods we have complete inventories of every article in the treasury, and most interesting they are, but there is none at this date. Such was the state of things in the year 1303, when Edward I. was preparing to take summary vengeance upon the Scotch for their so-called rebellion against his power. He probably anticipated a stubborn resistance, for he had consigned to the safe keeping of his treasury a large sum of money for the purpose of this war, and yet no subsidy had been granted since that two years previously. On the 14th of March he left Westminster; he lingered about the neighbourhood of London for a short time, and then advanced slowly northwards, reaching Newcastle on the 6th of May.

About the first of that month, or late in the preceding, for the accounts vary a little, the treasury was broken into, and the treasure carried off. From Linlithgow, on the 10th of June, the King issued his first writ directing the investigations into the matter. There is little reason to doubt that a large quantity of the treasure—that consisting of the plate and jewels—was recovered. One



of the principal thieves, Richard de Podelicote, was found with £2,200 worth in his possession. This man himself subsequently confessed the whole matter, as did another. Their accounts are not quite consistent, which is usually the case. Podelicote is always spoken of as the great culprit, and in his confession he takes the whole blame of the matter, as well as of a previous robbery of the conventual plate from the refectory. I will read a small portion of his story :—

“He was a travelling merchant for wool, cheese, and butter, and was arrested in Flanders for the King’s debts in Bruges, and there were taken from him £14 17s., for which he sued in the King’s Court at Westminster at the beginning of August in the thirty-first year, and then he saw the condition of the refectory of the Abbey, and saw the servants bringing in and out silver cups and spoons, and mazers. So he thought how he might obtain some of those goods, as he was so poor on account of his loss in Flanders, and so he spied about all the parts of the Abbey. And on the day when the King left the place for Barnes, on the following night, as he had spied out, he found a ladder at a house which was near the gate of the Palace towards the Abbey, and put that ladder to a window of the chapter-house, which he opened and closed by a cord; and he entered by this cord, and thence he went to the door of the refectory, and found it closed with a lock, and he opened it with his knife and entered, and there he found six silver hanaps in an ambry behind the door, and more than thirty silver spoons in another ambry, and the mazer hanaps under a bench near together; and he carried them all away, and closed the door after him without shutting the lock. And having spent the proceeds by Christmas he thought how he could rob the King’s treasury. And as he knew the ways of the Abbey, and where the treasury was, and how he could get there, he began to set about the robbery eight days before Christmas with the tools which he provided for it, viz., two ‘tarrers,’ great and small knives and other small ‘engines’ of iron, and so was about the breaking open during the night hours of eight days before Christmas to the quinzain of Easter, when he first had entry on the night of a Wednesday, the eve of St. Mark (April 24); and all the day of St. Mark he stayed in there and arranged what he would carry away, which he did the night after, and the night after that, and the remainder he carried away with him out of the gate behind the church of St. Margaret, and put it at the foot of the wall beyond the gate, covering it with earth, and there were there pitchers, cups with feet and covers. And also he put a great pitcher with stones and a cup in a certain tomb. Besides he put three pouches full of jewels and vessels, of which one was ‘hanaps’ entire and in pieces. In another a great crucifix and jewels, a case of silver with gold spoons. In the third, ‘hanaps,’ nine dishes and saucers, and an image of our Lady in silver-gilt, and two little pitchers of silver. Besides he took to the ditch by the mews a pot and a cup of silver. Also he took with him spoons, saucers, spice dishes of silver, a cup, rings, brooches, stones, crowns, girdles, and other jewels which were afterwards found with him. And he says that what he took out of the treasury he took at once out of the gate near St. Margaret’s Church, and left nothing behind within it.”

The other robber who confessed speaks of a number of persons—two monks, two foresters, two knights, and about eight others

—being present at the “debrasure.” His account, too, makes it a week later than the other.

The affair was evidently got up between the sacrist of Westminster, Richard de Podelicote, and the keeper of the Palace, with the aid of their immediate servants and friends. Doubtless they speculated upon comparative impunity, while the King was so far away and occupied on such important matters, and they arranged accordingly. An extraordinary instance of the amount of cunning and foresight exercised by the robbers is shewn by the circumstance of the cemetery—the green plot enclosed by the cloisters—being *sown with hemp* early in the spring, “so that the said hemp should grow high enough by the time of the robbery that they might hide the treasure there, and the misdeed be unknown.” This, if true, shews that the plot was deeply laid and the crime long prepared for.

But the King acted with his usual vigour in the matter. Writ after writ was addressed to the magistrates of London, Middlesex, and Surrey; they knew him too well not to act vigorously upon them, and terror was struck into the hearts of the robbers. Jurors were summoned from every district in which any portion of the crime appeared to have been perpetrated, and we have (as I have already said) a tolerably complete account of all that took place. It must be borne in mind that the office of jurors was then to collect evidence, and give it and support it in every way. They were summoned, not as now from their *ignorance*, but for their *knowledge*, of the facts. In every ward in the city, in numerous hundred courts of the contiguous counties, evidence was given upon the subject. Many persons, especially goldsmiths and dealers, appear to have been implicated through the agency of the three persons named. Just before the robbery some friends of William de Palais “met in a certain house within the close of the prison of the Fleet, together with a knight and four ribald persons unknown, and there staid two nights eating and drinking, and in the middle of the third night they went armed towards Westminster and returned in the morning. This they did for two nights, and then came no more. And as the treasury was broken into about that time—say the jurors—they were suspected of the felony.” Much of the treasure seems to have been hid in the immediate neighbourhood of the Abbey, to be carried off at the convenience of the

thieves. A linen-draper at St. Giles had a large pannier full of broken vessels of gold and silver sent to him, about which he became so alarmed when the royal proclamation was published, that he gave it to a shepherd-boy to hide in Kentish-town, where it was found. Some of the treasure found its way across the water, but was not traced, although the boatmen of the river from Lambeth to Kingston were examined. The case against the sacrist and the monks appears to be that the robbery could not have occurred without their knowledge, the gates of the Close must have been opened to admit some of the thieves, and *they* had the keys of them, while they refused admittance to a man who had bought the herbage of the cemetery, as they knew what was hid there, and that afterwards much treasure was known to have been taken to the sacrist's house, and claimed by him. I am sorry to say, too, that even their antecedents were brought forward to strengthen the case against them, for it is said there was "a great suspicion against the monks because four years ago an attempt was made to break open the treasury in the cloister, which was enquired into, and the abbot made peace with the King respecting it."

Doubtless the criminals had their deserts, though the record does not give the sentences passed upon them.

But it is high time that we returned to the collection before us, and I will now attempt to shew how it is connected with the tale we have heard.

In some further portions of his lecture Mr. Scott describes the low vault which is outside the pyx chamber, and how by scientific induction he had arrived at the conclusion that this exceedingly enigmatical portion of the structure had once been a part of the treasury, and had been perhaps separated from it in consequence of the great robbery. I think this conclusion, arrived at inductively, is fully borne out by the documentary evidence.

In a part of the records of the proceedings on account of the robbery is a notice of an indenture, shewing that the keeper of the royal wardrobe in the Tower had all the recovered treasure and jewels handed over to him to be there kept. It was doubtless then decided to make alterations in the chamber for the purpose of ensuring the safety of its future contents, as the structure itself had been attacked by the robbers, and injured. When it was first re-occupied does not appear, but there is evidence that it was so in

the year 1327, as there is an indenture in existence specifying the delivery of the contents of that treasury from an outgoing treasurer. The alterations made consist of the building of the wall across the northern side from east to west, at the intersection of one of the central columns, shutting out a window in the east wall, the doorway in the Chapter-house vestibule, and the steps which gave access to the dormitory. It was the southern portion only (now the pyx chamber) which was subsequently used as the treasury, though probably the occupation of both continued in the royal officers. The collection, then, was found in what was the northern portion of the ancient treasury chamber.

In conclusion, I would wish to draw attention to a few of the pieces of iron-work now exhibited, which appear to me to have belonged to some large leather bag, or "forcer" as it was called. One of these bags, characteristically ornamented, is still in the pyx chamber. There are notices of their being used for the conveyance of the stolen treasure, and they are referred to as regular places of deposit in Bishop Stapleton's Calendar.

## THE MONUMENTS IN WESTMINSTER ABBEY AS A MUSEUM OF SCULPTURE.

BY HENRY MOGFORD, F.S.A.

WESTMINSTER ABBEY may justly be appreciated as a museum of British sculpture, offering the earliest examples of the sculptor's art, from its erection in the thirteenth century, and continued to the present day.

Although it contains some works by the hands of foreigners, yet, as their skill was employed commemorative of British sovereigns and British worthies, the designation that it is a national collection, or museum of national sculpture, may fairly be accepted, because, although they are the productions of foreign artists, they were unquestionably executed in the British dominions.

In the reign of Henry III. the present edifice was begun on the ruins of a former erection; every monument it now contains commences from this epoch.

The earliest specimen of sculpture in the Abbey may be assigned to the date of 1269, when Henry III. caused the erection of the shrine in the centre of St. Edward's chapel, to the memory of the Confessor. It is a frieze on the screen that separates this chapel from the choir, and which represents in fourteen compartments the principal occurrences of the Confessor's life. The figures of this composition are of small size, very simple in execution.

The first statue which demands attention is that of Henry III., in this chapel, a recumbent figure cast in brass, and the earliest known to have been cast in England.

On the adjoining tomb to this is placed the recumbent figure of Queen Eleanor, wife of Edward I. *Both these statues are reputed to be the works of Pietro Cavallini, who came here from Italy for the purpose. But the latter is now said to have been the production of a native artist, upon what grounds I have not been able to learn.*

Considering the extraordinary beauty of this statue of Queen Eleanor, it would be gratifying to our national feeling, or pride, if it were so authenticated.

It merits in the highest degree every praise; the beauty of the

features and the elegance of the hands are not surpassed, if equalled even, by any similar work in the Abbey. The small heads of two angels on the canopy at the head of the figure are replete with the most charming sweetness and innocence of expression.

The effigies of Edmund Crouchback and of Aymer de Valence follow the series in order of date. No record exists of the authors of these remarkable monuments, which is regrettable, as the mutilated remains of the small statuettes, called *pleureurs*, in the niches beneath, indicate a grand dignity and breadth of treatment.

Hitherto no record or tradition naming the authors of the numerous fine recumbent figures of our sovereigns or others has been discovered, some of them wondrously enamelled, until the name of Torregiano appears. He erected the magnificent tomb in the chapel of Henry VII., and is the sculptor of the effigies of this sovereign and his wife, and of the figures of cherubim at the angles.

Another of Torregiano's works is that of Margaret, Countess of Richmond, mother of Henry VII.

These productions of Torregiano's skill are not of a very high order of art comparatively. The tradition that he broke the nose of Michael Angelo in a fit of jealousy at the transcendent talents of the greatest of modern sculptors, has certainly foundation for the motive by comparison of their respective abilities.

Passing over the intermediate period of time until the reign of James I., the first authenticated works of sculpture in the Abbey appear to be those of Nathaniel Stone, a native of Exeter. According to Walpole, he was paid 4s. 10d. daily while in the King's employ. The recumbent statues of Queen Elizabeth and of Mary Queen of Scots are attributed to him; it is certain that he made the monuments of Spenser, Frances, Hollis, and the Countess of Buckingham.

Of the famous sculptors of a later date, the most important in the series are Roubiliac and Rysbrach. Scheemacker's is also of the epoch, although inferior to the two preceding artists.

Roubiliac's grandest works are in the Abbey. The monuments of his skill here are those of Handel, his last work, and of the Duke of Argyle in Poets' Corner, that of Sir Peter Warren in the north transept, and the celebrated one in St. John's Chapel to Mr. and Mrs. Nightingale.

All the statues to these monuments are worthy of being rigidly studied, and the result will surely tend to a very high estimation of this artist's merits.

The Nightingale monument, as it is usually called, demands an inquiry of another nature. Does not the embodying or manifestation of the awfulness of death in the form of a human skeleton enveloped in drapery, border on absurdity, or even profaneness? It is both an æsthetic question and one of higher feeling, of religious awe.

Rysbrach may be well studied in the two monuments in the nave, at the entrance of the choir, of Sir Isaac Newton and of the second Earl of Stanhope.

The statue of Shakespeare, in Poets' Corner, is a favourable specimen by Scheemacker.

The names of other sculptors here comprise a series of great extent, mostly native. A work by Grinling Gibbons, in the north aisle of the nave, is not worthy of his reputation. Quellinus and Coysevox indicate a foreign origin, and Hubert le Sœur, who made the equestrian statue at Charing-cross of Charles I., has also a specimen of his art in the Abbey.

To come down to our own time, there are fine works by the familiar names of Bacon, Flaxman, Chantrey, Nollekens, Westmacott, Banks, and others. Of living sculptors of distinguished merit may be cited Baily, Gibson, Calder Marshall, and several more.

The portrait statues are doubly interesting, first, because they represent the features of the individuals, and secondly, the accuracy of the costume of the times. The features are mostly well preserved, excepting those only of the Crusaders and of the Countess of Lancaster, in the choir, which have much suffered. Some few of the portrait statues are habited in the Roman costume of former times. In future ages, nevertheless, antiquaries will be sorely puzzled at the fanciful envelopes given by the sculptors of our days, as exemplified in the statue of the late Sir Robert Peel, by Gibson of Rome.

Among the sculptured statues forming the decoration or exemplification of the virtues of the several individuals, there will be seen an abundance of angels and cherubs; every virtue is personified in marble to excess. Figures of Fame are blowing trumpets. In this Christian church there are statues of Minerva, Neptune,

Hercules, with other pagan deities; charity children are not omitted; and to complete the variety, there are not wanting Negroes and Red Indians. There are here also a great number of statues and statuettes, either of attendants, children of the deceased, saints or other, as weepers over the deceased.

Nor are animals forgotten; a couple of lions by Wilton are on the monument of General Wolfe. Two magnificent specimens of this king of animals by Flaxman, on the monument to the memory of Captain Montague, deserve the highest encomium; it is at the west end of the north aisle.

The sculptures which may be considered as adjuncts to the architecture are very numerous, and consist of a considerable number of saints in niches or on brackets. Of these, worthy of special notice, are two statues now existing in the chapter-house, representing the Annunciation; they are of a very simple and of archaic character,—probably their execution dates from the erection of this part of the Abbey. There are equally in the upper spandrils of the north transept angels of grand character, nearly life size. Casts have been lately taken of these, which may be seen to advantage where they are for the present placed, in the triforium, by those who are disposed to perambulate this part of the sacred edifice. Here will be found many singular and interesting sculptured corbels.

The chapel of Henry VII. alone contains more than one hundred statues of saints in niches, and busts of angels on the cornice that runs round the chapel and part of the side aisles; the carvings to the seats are of great variety and excellence in execution. Some of these carvings represent sacred subjects, whilst others are of a profane character.

The chantry enclosing the tomb of Henry V. is also profusely decorated with statues and statuettes in niches, as well as with *bassi relievi*. One is said to represent the coronation of the sovereign. The whole are deeply imbued with a good feeling for fine art.

To resume, and give some idea of the immense amount of the wealth of sculptural art herein contained, it may be briefly stated that the Abbey possesses sixty-two recumbent statues of life size; several of these are of bronze, and have been highly gilt or richly enamelled, the remains of this decoration being still visible. There are forty-six portrait statues, life size or colossal, six sitting and six



kneeling portrait statues, and ninety-three busts or medallion portraits.

Of allegorical statues, already alluded to, there are 204, and beyond this vast amount an almost unlimited number of *bassi* and *alti-relievi*, corbels and spandrils richly sculptured of all epochs, besides the multitude of heraldic representations of lions, dogs, griffins, and other animals, either natural or imaginative.

I trust it will be admitted that we possess in this magnificent Abbey a museum of sculpture eminently national, unequalled in extent in any other place or country, of surpassing beauty, and of the highest artistic excellence.

The study of this immense collection will afford intense gratification to the historian, the antiquary, the archæologist, and the lover of fine art. The public feeling is becoming daily more awakened to the treasures we possess, and to the determination to preserve them to our posterity.

## ON THE ORDER OF THE BATH.

BY MR. JOHN HUNTER.

[*Read in King Henry the Seventh's Chapel, Oct. 25, 1860.*]

MR. HUNTER remarked that the history of the institution of the Order of the Bath may be divided into three periods: the first ending with the coronation of King Charles II., when for the last time Knights of the Bath were made according to the ancient forms; the second commencing from the revival of the Order by His Majesty King George I., on the 18th of May, 1725; and the third, on its re-organization and enlargement by His Royal Highness the Prince Regent, on the 2nd of January, 1815, in the reign of His Majesty, George III. In the first period it was only customary to make Knights of the Bath at the coronations of sovereigns or their queens-consort, or on the creation of the Prince of Wales or the Duke of York. There was a creation of knights on the marriage of the Duke of York in 1477; and again in 1501, on the marriage of the Prince of Wales.

The earliest mention since the Conquest of the ceremony of bathing at the creation of a knight appears to be that of Geoffrey, son of Fulk, Count of Anjou, who on being contracted to marry the daughter of King Henry I., was knighted by that monarch at Rouen; and it is evident by the language of the chronicler that the solemnities then observed were usual in all similar cases.

The first name on the list having pretensions to being a chronological one, is Sir Thomas Esturmy, who was created on the 17th of July, 1204; after which, at different periods, sometimes upwards of twenty, at others more than fifty or sixty, were summoned to receive the honour. The ceremony at that time was no small undertaking. It is fully described by Anstis; and in Bysshe's edition of Upton there is a series of engravings of the ceremony copied from original drawings, which Anstis conjectured to have been made in the reign of King Edward IV. or King Henry VII.

Upon the accession of Queen Mary a new form was observed, and Letters Patent were issued on the 17th of October, 1553, appointing Henry Earl of Arundel to exercise everything on behalf of Her Majesty, to make such persons knights as shall be named by her, so as not to exceed the number of threescore.

Queen Elizabeth followed the example of her predecessor, and deputed the Earl of Arundel, then Lord Steward of the Household,

to confer knighthood upon so many as she should name, so as not to exceed thirty. King James appointed the large number of sixty-two to be made knights at his coronation. Fifty-nine were appointed at the coronation of Charles I.; and on the return of Charles II., in May, 1660, he was attended by Knights of the Both and their Esquires. At his coronation he appointed sixty-eight persons to be created. This creation was the last until the Order was newly arranged by George I. in 1725.

The first notice of any insignia or badge being worn round the neck of a Knight of the Bath is in 1614. John Lord Harrington of Exton, who received that dignity at the coronation of James I., died in 1613; and in the following year the sermon preached at his funeral was published, illustrated by an engraving of the jewel worn by the deceased nobleman as a Knight of the Bath.

One of the knights made at the coronation of Charles II. was Sir Edward Walpole, (grandfather of Sir Robert Walpole, first Earl of Orford,) on whose badge the present motto occurs.

Although the badge was directed to be worn from the neck, it would appear that the Knights of the Bath imitated the Knights of the Garter by wearing it under the arm, as they are represented in some portraits of the time with the riband over the right shoulder, such persons having been made knights at the coronation of King Charles I. in 1625, or King Charles II. in 1661.

The second period of the Order was when, by the advice of Sir Robert Walpole, it was appointed there should be a Great-Master and thirty-six Knights, the first Great-Master being John Duke of Montague; and,

The third period of the Order was from its extension to three classes, on the 2nd of January, 1815, which was rendered necessary in consequence of the conclusion of the protracted but glorious war in 1814.

On the 14th of April, 1847, Her Majesty was pleased to enlarge the Order, and to direct that it should consist of the Sovereign and a Great-Master, and of 952 Companions or Members, to be divided into three classes. The Order was again enlarged on the 31st of January, 1859, it being then ordained that the total number of Companions should be 985. The first class to consist of seventy-five members, to be designated Knights Grand Cross; the second class to consist of 160, styled Knights Commanders; and the third class of 750, to be designated Companions of the Order.