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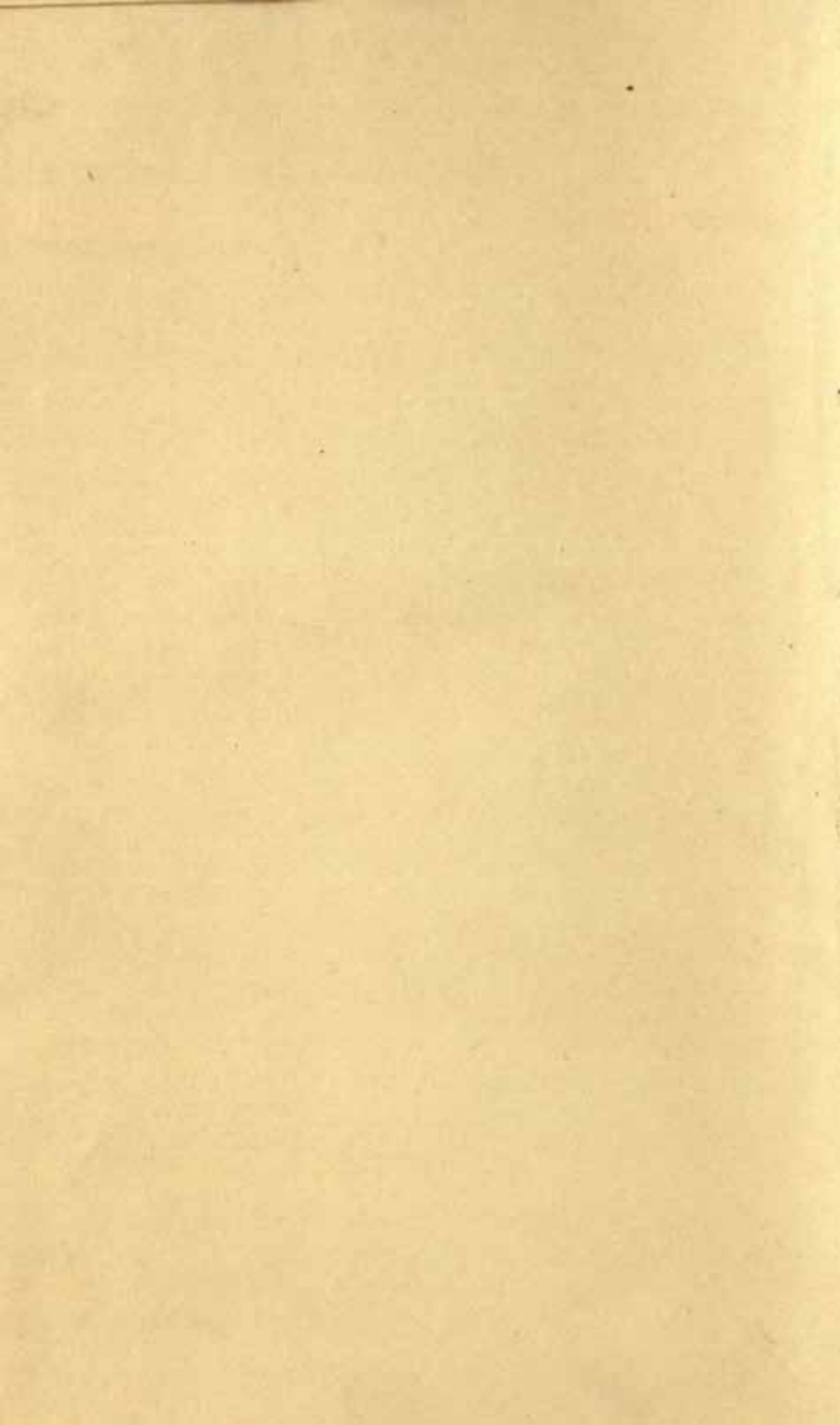
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THE

Archaeological Journal.

PUBLISHED UNDER THE DIRECTION OF

THE CENTRAL COMMITTEE

OF

The Archaeological Institute of Great Britain and Ireland,

FOR THE ENCOURAGEMENT AND PROSECUTION OF

RESEARCHES INTO THE ARTS AND MONUMENTS

OF

The Early and Middle Ages.

29461

VOLUME IX.

913.005
Arc



LONDON:

PUBLISHED AT THE OFFICE OF THE INSTITUTE, 26, SUFFOLK STREET, PALL MALL EAST.

(DISTRIBUTED GRATUITOUSLY TO SUBSCRIBING MEMBERS.)

TO BE OBTAINED THROUGH ALL BOOKSELLERS, FROM (THE PRINTERS) MESSRS. BRADBURY AND EVANS, WHITEFRIARS.

MDCCCLII.

1852

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CONTENTS.

	PAGE
INTRODUCTORY ADDRESS . . . EDMUND OLDFIELD . . .	1
The Collection of British Antiquities in } the British Museum . . .	AUGUSTUS W. FRANKS . . . 9
Example of Decorative Brickwork at } Boos, near Rouen . . .	REV. J. L. PETIT, M.A., F.S.A. . 15
The Descent of the Earldom of Oxford . JOHN GOUGH NICHOLS, F.S.A. .	17
Painted Glass in New College Chapel } and Hall, Oxford . . .	CHARLES WINSTON . . . 29
Supplementary Note	120
Examples of Ecclesiastical Architecture } in France	REV. J. L. PETIT, M.A., F.S.A. 59, 141
Assay Marks on Gold and Silver Plate OCTAVIUS MORGAN, M.P., F.S.A.	126, 231, 313
Sepulchral Monuments, Oxford Cathedral M. HOLBECH BLOXHAM . . .	150
The Abbey Church, Dorchester . . . EDWARD A. FREEMAN, M.A. .	158, 262, 329
The Geometrical Period of Gothic } Architecture	EDMUND SHARPE, M.A. . . . 170
Notice of a Saxon Brooch found in } Warwickshire	ALBERT WAY, M.A. . . . 179
The Bronze Doors of the Cathedral of } Gnesen	ALEXANDER NESBITT . . . 213, 339
Excavations near the Fleam Dyke, } Cambridgeshire	HON. RICHARD C. NEVILLE, F.S.A. 226
The Alien Priory of Andwell, Hants . REV. W. H. GUNNER, M.A. . .	246
The Battle of Ashdown, A.D. 871 . . W. NELSON CLARKE, D.C.L. . .	320
Notice of Two Remarkable Balls found } in Sussex and Gloucestershire . . .	A. W. 336

ORIGINAL DOCUMENTS :—	PAGE
Ancient Consuetudinary of Winchester. By E. SMIRKE	69
Bond by the Abbot and Convent of Winchcombe. By A. W.	181
On the Use of Tin on Girdles, XIV. century. By E. SMIRKE	281
Documents relating to Suffragan Bishops. By the REV. W. H. GUNNER	358
Proceedings at the Meetings of the Institute	99, 185, 285, 381
Annual London Meeting and Auditors' Report	205
Report of the Annual Meeting, Newcastle-upon-Tyne	361
NOTICES OF ARCHAEOLOGICAL PUBLICATIONS :—The Pursuivant of Arms, by J. R. Planché, p. 120. Fairford Graves, by William M. Wylie, p. 207. Monumental Effigies in Elford Church, by Edward Richardson, p. 208. Specimens of Tile Pavements, by Henry Shaw, p. 210. Tour in Sweden, by Samuel Laing, p. 308. Remains of Pagan Saxondom, by John Yonge Akerman, p. 310. Itinerary of Antoninus, new edition, by Parthey and Pinder, p. 391.	
ARCHAEOLOGICAL INTELLIGENCE	396
MISCELLANEOUS NOTICES	124, 211, 400

LIST OF ILLUSTRATIONS.*

	PAGE
1, 3. Bronze Sword, Spear and Pin, found in Surrey	7
4. Bronze Celt, and Profile of do. found <i>ibid.</i>	*8
5. Urn from Broughton, Hants	*11
6. Cover of Cist, Binstead, Hants	*12
7, 8. Sepulchral Cist, and Fictile Vessels found in it, at Binstead	12
9. Portion of a Pigeon-house, Boos, near Rouen †	15
10. View of the same	*15
11. Decorative Coloured Brickwork, <i>ibid.</i>	16
12, 13. Seals of Aubrey de Vere, 1st Earl, and Hugo, 4th Earl of Oxford	27
14. Seal of Robert de Vere, Earl of Oxford	26
15, 16. Seals of John de Vere, 7th Earl, and John, 13th Earl of Oxford	28
Views of Churches in France :—†	
17. Agnets	65
18. Breuil le Vert	66
19. Cambronne	67
20. Cauffry	68
21. Laigneville	68
22. Common Seal of Winchester	83
23. Counterseal of Winchester	*89
24. Silver Brooch, from Kirby Ravensworth	90
25, 26. Helmet, t. Richard II. Tower Armory. Two Cuts.	93
27—29. Stone Objects, from Honduras Bay. Three Cuts.	97
30. Inscribed Tablet, Stixwold Church	*97
31. Bronze Object, from Chilton Bustle	*106
32. Inscribed Relic of Bone, APRILIS	*107
33, 34. Gold Pendant Ornament, from Palgrave	*107
35. Ring Brooch, from Carisbrook	*110
36. Incised Slab, from Cracow. John Kovilensky	113

* The Illustrations marked thus * are in the letter press. The remainder are to be inserted at the pages indicated.

†: This and the following Illustrations are presented by the Rev. J. L. Petit.

	PAGE
37. Incised Slab, from Laon	*114
38. Bronze Object, for Drawing the Bow!	*115
39. Jewelled Saxon Ornament, part of a Buckle	*116
40, 41. Ring Brooch, in Mr. Whincopp's collection	*116
42. Ogham Inscription, from co. Cork	*116
43, 44. Portions of Mural Painting, East Wellow	*117
45, 46. Bifurcate Bolt-heads	*118
47. Painted Glass, Figure of St. Longinus	119
Views of Churches in France :—*	
48. Nogent les Vierges, south side	141
49. —————, Tower	142
50. Auviller	142
51. Angy	143
52. Rieux	145
53. St. Leu d'Esserent	146
54. St. Maximin	146
55. Champagne	147
56—68. Sections, shewing various forms of Abacus. Thirteen Cuts	150
69. Ground Plan, Dorchester Abbey Church	158
70. Bronze Brooch, Saxon period, from Myton	179
71. Crystal Bead, found with the Brooch, Myton	*179
72—74. Stone Moulds for Casting Bronze Weapons	185
75. Bronze Object from Ireland	*186
76, 77. Sculptured Head, from Dominican Convent, Exeter	*188
78. Reverse of an Inedited Coin of Carausius	*194
79—82. Bronze Celt with two side loops. Bronze Object, resembling an <i>umbo</i> . Both Irish	195
83—85. Irish Antiquities of Bronze, Harp-pin and Brooches, in Mr. Brack- stone's Collection	200
86. Sepulchral Brass at Bamberg, Bishop Lambert Von Brunn	204
87. Panel from the Bronze Doors, Gnesen Cathedral	*222
88. Another Panel, <i>ibid.</i>	*224
89. Sepulchral Urn, from Matlow Hill	228
90, 91. Four Sepulchral Urns, from same place	229
92—100. Brooches, Armlets, Bronze Needle, and Iron Buckle, Matlow Hill. Nine Cuts.†	230
101, 102. Seal and Dated Counterseal, Guido, Abbot of Chartres	*248
103. Seal of Andwell Priory, Hants	*251
104, 105. Norman Pilaster, and Remains of Norman Turret, Dorchester Abbey Church	*266

* The whole of these Illustrations are presented by the Rev. J. L. Petit.

† The whole of these Illustrations are from drawings by Mr. Youngman, of Saffron Walden, executed for the Hon. Richard Neville, who has kindly permitted them to be used for the *Journal*.

	PAGE
106. Junction of Norman and Decorated Work, <i>ibid.</i>	*267
107. Inscription on a Cross at St. Vigean's, Forfarshire	*286
108, 109. Chalice and Paten, Christ Church, Monmouthshire	290
110. Winged Burgonet, Tower Armory	292
111. Piece for the Game of Tables? From Scotland.	*297
112, 113. Palimpsest brass Escutcheon	*300
114. Sepulchral Brass, Sir Walter Mauntell.	300
115, 117. Progressive Forms of Spoons	*301
118, 119. Bronze Chisel, Romford, Essex	*303
120, 121. Jewelled Ornament, and Bronze Buckle, Saxon period, from Ringwould	*304
122. Necklace of Amber, from co. Monaghan	304
123. Impression of a Ring, with Merchant's Mark, from Dorsetshire . .	*305
124. Sword, bearing Portraiture and name of Cromwell, Dover Museum .	*306
125. Remarkable Ancient Balls, found in Sussex and Gloucestershire . .	336
126. Portion of Panel, Bronze Doors, Gnesen Cathedral.	*343
127. Another portion, <i>ibid.</i>	*345
128. Incised Slab, Meaux Cathedral, Jehan Rose and his Wife	384
129. Bronze Relic, found near Buttevant, co. Cork	*387
130. Enamelled Escutcheon	*389
131. Table for finding the Dominical Letter, Eastry, Kent	*389

ERRATA.

Page 9, line 31, for "Reliquie" read "Reliquie."

" 185, The stone moulds found in Devon are inadvertently described as in the possession of Mr. Croker, by whom they were communicated. They belong to Mr. Davey.

" 212, line 32, for "Lord Clive," read "Hon. R. H. Clive, M.P."

" 223, foot-note 9, for "Rome," read "France."

" 296, lines 17 and 19, for "ecclesia," read "ecclesie."

The Archaeological Journal.

MARCH, 1852.

WITHIN no very distant period the study of antiquities has passed, in popular esteem, from contempt to comparative honour. That this change should have occurred in an age by no means remarkable either for its reverence for the past, or its sensibility to impressions of romance; an age distinguished, in common phrase, as preeminently "practical" and "utilitarian," furnishes some proof of an improvement in the method in which the study itself has been pursued. Whilst the remains of former times were collected and treasured rather for their own sake, than for the illustration they afforded to history, social manners, or art, the antiquary was considered a worshipper of what was essentially unreal, and had therefore little claim for sympathy or support from others. His researches have risen in estimation, as they have been animated by a more comprehensive spirit, and directed to a more instructive end: whilst the very effort which has elevated Archaeology to the dignity of a science, has at the same time, by exhibiting the past in a more lively relationship with the present, given to the study more general interest.

An honourable position has thus been gained. To maintain it, the student of antiquities must struggle,—not against the "spirit of the age," still less against rival sciences,—but against that which can alone permanently degrade any science, an unphilosophic or sterile system. The credit of Archaeology must ultimately depend upon the value of its results. Nothing will more tend to keep up its efficiency, than an occasional, even a periodical, balancing of its accounts, and estimate of its progress. In all pursuits such reviews are of service; but they are peculiarly important in a study where the attention is apt to be distracted by the

multiplicity, as well as the individual interest, of details. In the sciences which are conversant with necessary matter, and employ demonstrative reasoning, success or failure, progress or decline, are immediately recognised ; for the sum of problems solved, or laws discovered, determines the amount of gain. But in those which deal only with what is contingent, the estimate is more difficult ; for we have first to pronounce upon the proof of facts admitting no higher evidence than probability, and then to determine the value of the truths established by reference to the general condition of the science.

In the instance of Archaeology, it will hardly be possible to arrive at a correct judgment of its state and progress, without some attempt to distinguish and classify the materials with which it has to deal, and the methods of treatment properly applicable to each. A principle of classification, available *in limine*, is suggested by the motive from which the study is pursued. This may be, firstly, the discovery of evidence, primary or collateral, in proof of what is emphatically termed "History," that is, the record of ancient events directly affecting the public relations and interests of nations, regarded as communities. Archaeology, in this point of view, acts simply as the purveyor to another, though kindred, science ; and its present efficiency must be tested by the value of the evidence applicable for this purpose which it is daily contributing. Such value will depend, like that of all other evidence, upon the proportionate importance of the events thereby proved, upon the conclusiveness of the proof, and especially upon the absence of other testimony ; from which last consideration it incidentally results, that the most profitable field for researches founded on this motive will be the *darkest*.

A second motive may be the illustration of personal life amongst our ancestors, in points of which national History takes no account, as lying, in a manner, off its highway. Archaeology here no longer holds a merely ancillary position, but itself rises to the level of History, as it furnishes the only memorial of what the great masses of mankind individually were, and did, and thought, and felt, in former ages ; questions more essential to the true biography of the human race, than the locality of a battle-field, the legitimacy of a dynasty, or the constitution of a senate : for,

"small, of all the ills that men endure,
The part which laws or kings can cause or cure ;"

whilst infinite, because ever present, is the influence of those unregarded companions of daily life, labour and recreation, household cares and joys, bodily wants and comforts, objects for the affections, and exercise for the mind. In this department of Archaeology it can no longer be assumed that the obscurest periods are most worthy of investigation. Those, on the contrary, should be preferred which are richest in the materials intrinsically deserving of study; that is, in the visible development of the human intellect, the display of personal character, the creative activity of the arts, the variety of the social relations, and the analogies or contrasts which these may present to life amongst ourselves. In proportion to the light which they may throw upon such subjects of inquiry, will be the scientific value of those relics of the past which we may collect or preserve. In proportion to the use that is made of them by comparison, induction, generalization, by unfolding their history, interpreting their language, and applying their testimony to the illustration of past forms of human life, will be the credit which the archaeologist may claim for intelligence and progress.

Thirdly, the object of research may be limited to procuring materials from the remains of former times for the improvement of our own Arts and Manufactures. In those branches of ideal or ornamental design which are known distinctively as the "Fine Arts," the best models are to be found in the Past; not from any inherent superiority in the genius or taste of preceding ages, but simply because in that which is not in its nature progressive, but the independent offspring of individual intellects, the competition of all Time has naturally vanquished the efforts of a single generation. To discover, select, and preserve such models, and render them available for æsthetic teaching, is the honourable tribute of Archaeology to Art. In the purely Mechanical Arts, on the other hand, where success is the result of experiment, guided by knowledge which is ever accumulating, we have no longer to seek the best models amongst the works of our ancestors. Still, even here, advantage may result from an acquaintance with the earlier modes of practice adopted in such Arts: some methods will perhaps be found to have been disused from negligence rather than knowledge, whilst others will prove suggestive in their very imperfections; and all will be pregnant with that instruction which belongs to the history

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of difficulty subdued by perseverance. The most profitable remains for the study of the artist or manufacturer will of course be the productions of those periods and countries which have most affinity, in their forms of civilization and social condition, with our own ; a consideration which might have appeared too obvious for mention, had we not seen it so often practically ignored.

From this rapid survey of the domain of Archaeology, let us turn to its actual condition, as it presents itself in each of these several points of view.

First, in its Historical application. It is seldom that the recovery of the actual vouchers of History from the *débris* of ages can be the reward of systematic research. The unconscious evidence of war, or of flight,—the heaped bones, or deposited treasure,—even, in many instances, the purposed monumental record,—the Chronicle of Paros, or the Stone of Rosetta,—are the discoveries of chance. We owe, perhaps, more original materials to the rude labours of agriculture and modern engineering, than to all the learning and skill of Academies and Institutes. Nevertheless, our own day has witnessed one of the richest acquisitions of monumental evidence which sagacious and persevering antiquarian research has ever contributed to History. The excavations lately made, and still making, in the neighbourhood of Nineveh, have raised from the silence of the tomb the eloquent memorials of events once affecting the condition of millions of mankind. Incidentally, these discoveries have reflected light on other distinct sciences : the naturalist views in the Assyrian monuments the record of animals now wholly, or partially, extinct : and the architect recognizes his most familiar forms, the Ionic volute, the *guilloche* ornament, the arched vault, employed long before the supposed inventions of Greece and Rome. But the inscriptions thus obtained present us with a fresh library of historical literature, still indeed but imperfectly decyphered, yet now in course of interpretation, which, from its novelty, extent, and still undetermined influence, may be said to constitute Nineveh the California of Archaeology.

In considering, secondly, that department of the Science which is devoted to the illustration of the manners, arts, and personal life of our ancestors, two occurrences of the past year must be specially mentioned, as subjects of congratulation. The one is the act of the Society of Antiquaries of

Scotland, in transferring to the Crown for public use their valuable collection of antiquities at Edinburgh. The other is the institution, in the British Museum, of a separate Section, under distinct superintendence, for British and Mediæval Antiquities. The public recognition of the claims of a subject so peculiarly national in its characteristics and bearings, yet so long unaccountably neglected, and the organization of a central agency for its cultivation, may assist in promoting a more scientific method of research than it has as yet received from the undisciplined aid of its irregular votaries. In respect to system, classical Archaeology has been hitherto much in advance. The genius of Greek and Roman literature has exercised a commanding supremacy over the study even of the unwritten monuments of Greece and Rome, and imparted to the secondary science the breadth, simplicity, and precision, which characterize the principal. Our own country has not been wanting in achievements in this field. It may be permitted to refer to the Dictionaries edited by Dr. Smith, as models of analytical method, from which the student of our national antiquities might well borrow a suggestion. The first requisite at present is a more exact classification of the objects which are the foundation of our inquiries, with reference to their original localities, their age, use, and artistic fabric; and this will of itself lead to the supply of the second desideratum, a more fixed and definite terminology. In the primæval period, especially, Archaeology has hitherto effected but little of discovery. It is but recently that the basis of a chronological classification has been recognized in the material of the earliest remains, whether stone, bronze, or iron. The antiquities of the Danish people, both in Denmark and elsewhere, have lately received much light from the researches of M. Worsniæ: let us hope that an Island, which, together with the monuments of the Viking, is rich in the remains of three other independent races, will not fail to carry into further regions the investigation thus commenced.

In the remaining division of Archaeological inquiry, which is directed primarily to the interests of Art and Manufacture, a distinction must be noticed between the Fine, or Ornamental, and the Mechanical Arts. In the former, especially in Architecture, both classical and mediæval, the monuments of ancient skill have received, in England and abroad, ample

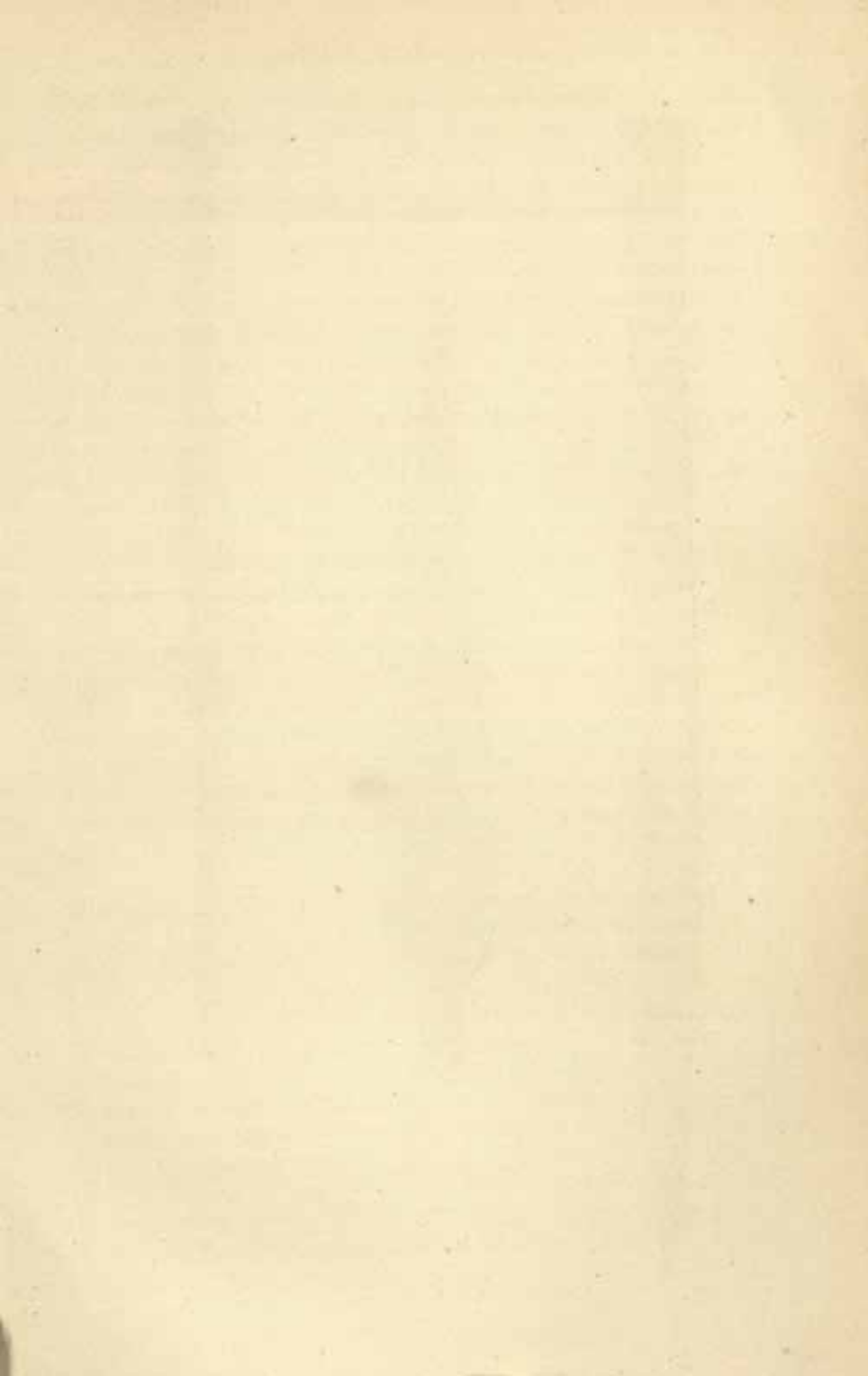
illustration from literature and engraving. The Mechanical, or purely useful Arts, on the other hand, seem to have obtained less favour with antiquarian students. Yet to this age and country few exhibitions could be more appropriate than a collection of the various productions of useful manufacture, and (if possible) of any machinery employed in their fabrication, each deduced from their infancy, and arranged chronologically, so as to elucidate not merely the progress of mechanical science, but the growing wants of civilization.

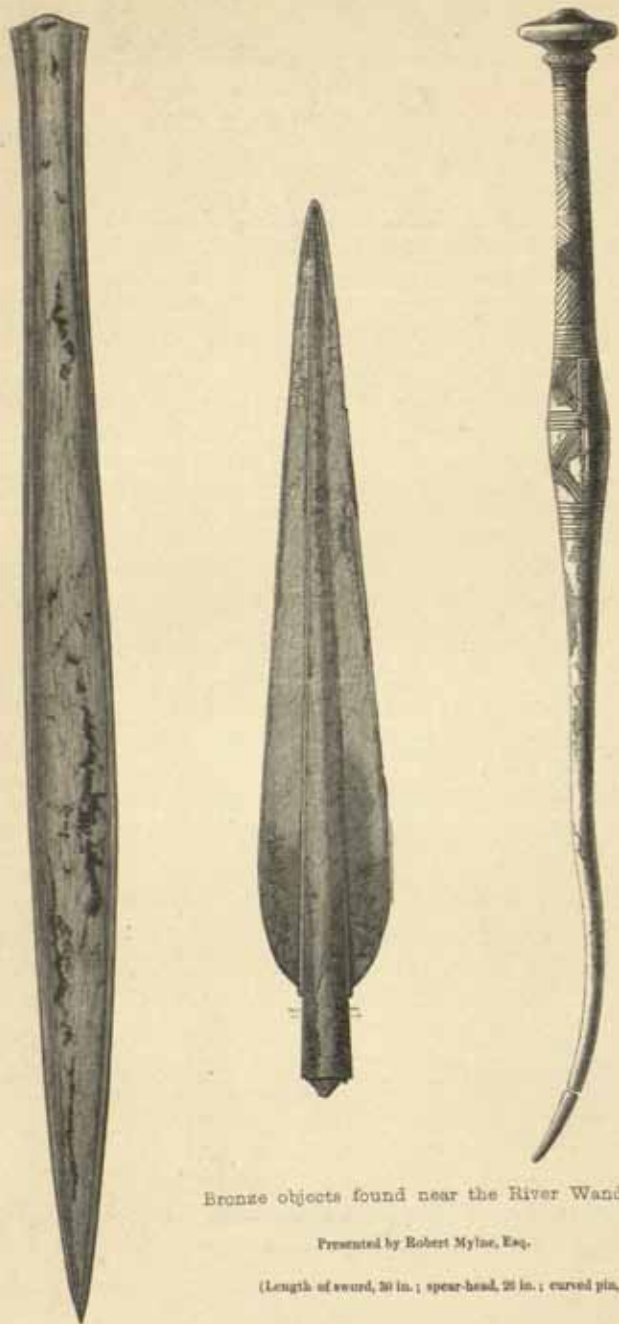
Even to the Fine Arts Archaeology can scarcely be said to have fully discharged its duty, whilst the preservation of so many of their noblest monuments is at least not enforced as a public obligation. Such a charge was specially imposed on the *Comité des Arts et des Monuments*, established in France by M. Guizot : and in a great and civilized community, proud of its history, and jealous of its rights, some provision for protecting the trophies of ancestral genius from the injuries of time and change seems no unreasonable demand for Archaeology to make on the State.

One further claim which Art has long urged upon us, but which still remains unfulfilled, can here be barely glanced at ; the institution of a Museum for reduced models of the noblest edifices of antiquity, with plaster casts of their finer and minuter details, and also for a collection of casts from the best productions of ancient sculpture, a collection which would concentrate ampler materials for artistic study than any single gallery of original works, either here or on the continent.

To fulfil all the functions that have here been suggested, is more than can be expected of any man or body of men. But it is the prerogative, and the duty, of a Society with such an organization as the Archaeological Institute, to collect from the remotest sources the demands of science, and holding, as it were, from time to time, its commissions of *Oyer and Terminer*, to judge at least such claims as it is unable to discharge, and note such deficiencies as it cannot supply. Let it endeavour to centralize the operations of scattered fellow-workers : in some it may aid by its machinery, in others influence by its authority ; in all it may encourage, advise, report ; but it must never be overlooked, that it is by the energy of individuals that all real success is gained.

EDM. OLDFIELD.

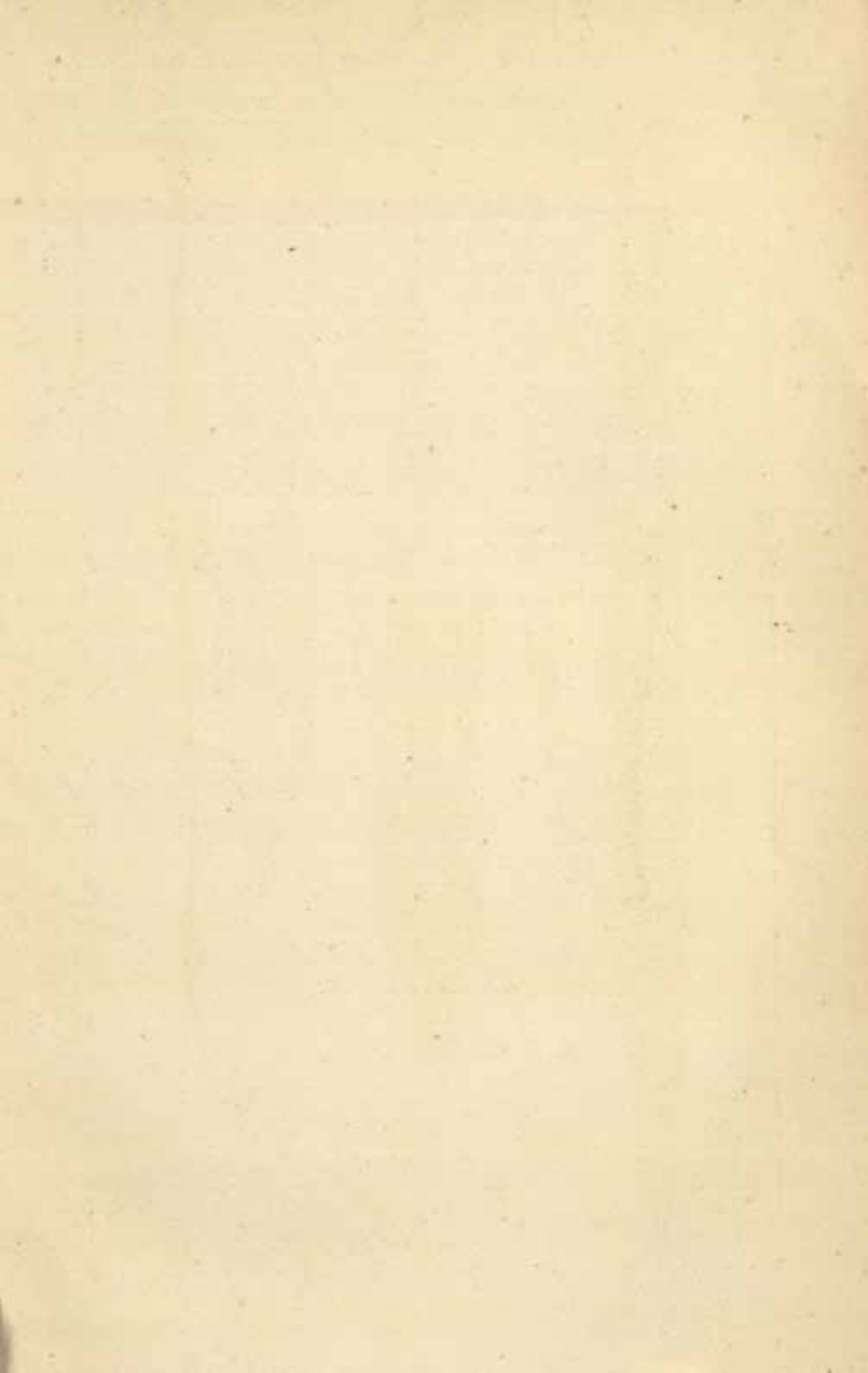




Bronze objects found near the River Wandle.

Presented by Robert Mylne, Esq.

(Length of sword, 26 in. ; spear-head, 26 in. ; curved pin, 26 in.)





Dagger, discovered in Cornwall.

In the possession of His Grace
THE DUKE OF NORTHUMBERLAND.

THE COLLECTION OF BRITISH ANTIQUITIES IN THE BRITISH MUSEUM.

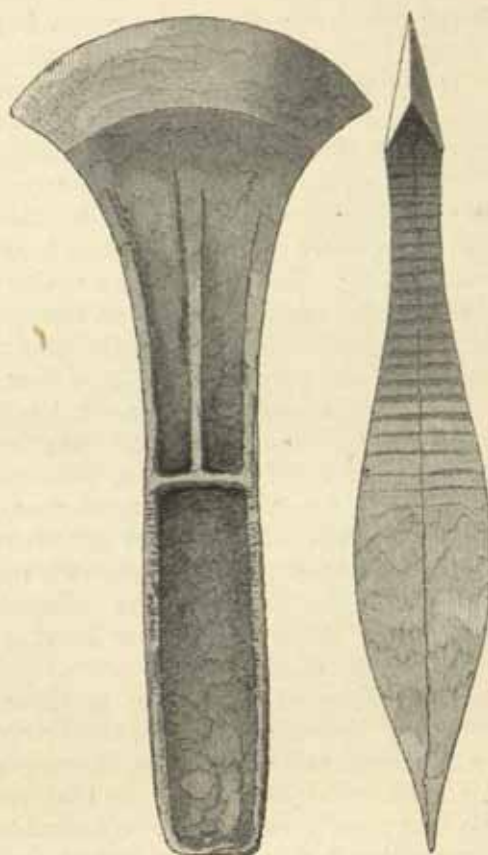
DURING the past year one of the new rooms in the British Museum has been set apart for a collection of British Antiquities. It has occurred to me that some account of the state and prospects of the collection might not be uninteresting to the members of the Archaeological Institute, more especially as it is in a great measure owing to the influence of the Society and of its liberal Patron, the Duke of Northumberland, that such a collection has been placed at last on a proper footing. I shall therefore notice briefly the materials already in the museum, and give a somewhat longer account of the acquisitions made during the year.

These materials are not extensive, and have been gradually accumulated from various sources during a long period of years. The only large number of objects relating to England which were obtained at one time were contained in the collection of Sir Hans Sloane: few of them, however, of great importance. The collections of Mr. Towneley and Mr. Payne Knight included some objects of great beauty, found in Britain, valued, however, by these eminent collectors rather on account of their artistic merits than of their interest to the British archaeologist.

Among the antiquities which belong to those obscurer periods of our history, known as the stone and bronze periods, may be noticed a considerable collection of weapons, &c., in those materials, collected chiefly during the Ordnance Survey of Ireland; no less than three bronze celt-moulds, and the shield¹ and dagger-sheath found in the bed of the Isis. To Robert Mylne, Esq., we are indebted for an interesting group of objects discovered at the mouth of the river Wandle, in Surrey. The perfect state of these remains and their value in being found together and probably, therefore, of contemporary workmanship render them important specimens in a collection. The sword, (fig. 1) is thirty inches long; it is of the usual type, though more carefully finished off than any I

¹ *Archæologia*, xxvii. p. 298.

have seen. The portion to which the hilt was attached is unfortunately broken off. The spear-head (fig. 2) is remarkably light and strong, it is very carefully worked, especially towards the point, combining a very sharp edge with considerable thickness, some portion of the original wood remains



Bronze celt found near the river Wandle.

in the socket. The length of the whole is 26 inches. The celt (fig. 3) of the form known to the antiquaries of the North as Palstaves has been cast and carefully hammered at the sides. The pin (fig. 4) is the most interesting object of the whole, the curved point as appears by other specimens, is purposely made. The bulging portion in the centre is pierced, probably to allow of a chain being

attached to the pin for greater safety. The purpose to which this object was applied must have been to adorn the hair, or fasten the dress. Its length is 20 inches. The collection is very deficient in Celtic pottery, the most important object being the urn supposed to have contained the ashes of Bronwen the Fair, aunt to Caractacus, found on the banks of the Alaw, Anglesea.² The gold ornaments of this period include the Mold breastplate³ and a considerable number of antiquities from Ireland.

The relics of the Roman occupation of Britain form the most considerable portion of the whole collection. Most of the varieties of pottery used by the Romans are to be found there. Among these should be noticed a considerable number of vessels, various in form and colour, discovered in excavations at the Royal Arsenal at Woolwich, and deposited in the Museum by the Board of Ordnance. Several urns were presented by the Right Hon. the Speaker, found in 1839, near the Reading-road bridge in the parish of Basingstoke. To Mr. Diamond we are indebted for the interesting collection of fragments found in the pits at Ewell,⁴ and to Canon Rogers for the remarkable specimen of red ware, bearing an inscription in unknown characters, found in the Cathedral Close at Exeter.⁵ Among the bronze objects are an Egyptian figure of Osiris Pethempamentes discovered in the Roman camp at Swanscombe, in Kent. The magnificent inlaid figure of a Roman general, discovered at Barking Hall, in Suffolk.⁶ The *tabulae honestae missionis* found at Sydenham and Malpas,⁷ The helmet from Tring,⁸ and the mirror-case from Coddensham in Suffolk.⁹ Mr. Lysons and Lord Selsey deposited in the Museum the greater part of the objects engraved by the former in his *Reliquæ Britannico-Romanæ*; ¹ while with Mr. Towneley's collection came the antiquities from Ribchester.² The Roman silver plate includes the splendid objects found on the estate of Sir John Swinburne in Northumberland,³ and the dish found at Mileham in Norfolk.⁴ Several glass vessels require to be

² Archaeological Jour., vol. vi., p. 238.

³ Monumenta Vetusta, vol. v.

⁴ Archaeologia.

⁵ Journal of Brit. Arch. Ass., vol. iv., p. 29.

⁶ Monumenta Vetusta, vol. iv., pl. 11—15.

⁷ Lysons' Reliquæ Britannico-Romanæ.

⁸ Monumenta Vetusta, vol. v.

⁹ Archaeologia, xxvii., p. 359.

¹ Vol. II., pl. 34—42.

² Monumenta Vetusta, vol. iv., pl. 1—4.

³ Archaeologia, xv., p. 393.

⁴ Archaeologia, xxix., p. 389.

noticed, viz., those found at Hemel Hempstead,⁵ Long Melford in Suffolk,⁶ Harpenden in Hertfordshire,⁷ and Southfleet in Kent.⁸ The sarcophagi in which the two latter were found are also in the Museum. Among the gold ornaments are to be observed the curious collection found near the Roman wall,⁹ and which formerly belonged to Mr. Brummell, as well as a fine armilla found at Wendover, in Buckinghamshire, presented by R. C. Fox, Esq.¹

The Museum is not rich in Saxon antiquities. It possesses, however, two interesting collections which though not apparently the work of the Saxon invaders, still must be referred to the same period, viz.: the remains found at Polden Hill in Somersetshire,² and those from Stanwick, Yorkshire, presented by the Duke of Northumberland.³ They consist chiefly of ornaments for men and horses. To the same period seem to belong the massive armillæ found at Drummond Castle, Perthshire, presented to the collection by Lord Willoughby d'Eresby.⁴ Of Saxon relics, properly so called, the Hexham bucket,⁵ Ethelwolf's ring, and the ornament found at Bacton in Norfolk⁶ and presented by Miss Gurney, are the most important.

The mediæval objects which belong to this country have not been separated from those of foreign origin, nor till the latter become more numerous does there seem any necessity to do so. In the middle ages art was far more universal than at an earlier period, and the constant intercourse between various countries diminished to a certain extent any wide differences in workmanship. Among the objects found in England I must mention the chessmen found in the Isle of Lewis,⁷ the two state swords of the Earldom of Chester, and some paintings from St. Stephen's Chapel, Westminster. There are likewise several ornamented paving tiles, including some very curious ones from Castle Acre. The English Porcelain manufactures have likewise their representatives. Two large vases made by Mr. Spremont at Chelsea, in 1762, were presented in the following year, and must have been nearly the last productions of that manufactory. There is

¹ *Archæologia*, xxvii., p. 434.

² *Archæologia*, xxiii., p. 394.

³ *Archæologia*, xxiv., p. 349.

⁴ *Archæologia*, xxv., p. 10.

⁵ *Arch. Jour.*, vol. viii., p. 35.

⁶ *Arch. Jour.*, vol. viii., p. 48.

⁷ *Archæologia*, xiv., p. 90.

⁸ *Trans. of Arch. Inst. at York*, p. 36.

⁹ *Archæologia*, xxviii., p. 435.

¹⁰ *Archæologia*, xxv., p. 279.

¹¹ *Trans. of Norwich Society*, vol. i.

¹² *Archæologia*, xxiv., p. 203.

likewise a bowl, the only authenticated specimen of the extinct manufactory at Bow.⁸

It now remains for us to notice the acquisitions made during the past year, which include several objects of importance. The numerous donations testify to the interest which is felt in a collection of national antiquities.

The greater part of the earlier antiquities which have been acquired were found in Wales. The Rev. J. M. Traherne has contributed one stone and three bronze celts, all found in Glamorganshire. From Lord Willoughby d'Eresby we have received a bronze sword and dagger discovered in cutting peat on his lordship's estates at Dolwyddelan, Caernarvonshire. A stone disk has been presented by Mr. Stokes, found in a ploughed field at Haverford West, South Wales. This is one of those curious objects which have been frequently found in England, but regarding which various opinions have been expressed. By some it has been conjectured to be the *verticillus* of a spindle, from its similarity to such objects found with Roman remains; by others a bead or a button. The last opinion seems not unlikely, as very similar objects have been found in Mexico, which have certainly been used as buttons. The present specimen has evidently had a cord



• Urn found in a tumulus at Broughton, Hampshire.

passed through it, as the edges of the hole in the centre are much worn by friction. An important addition has been made to the collection of Celtic pottery by the Hon.

⁸ Arch. Jour., vol. viii., p. 204.

W. O. Stanley, who has deposited in the Museum the curious urns found in a tumulus at Porth Dafarch, Anglesea. They have been fully noticed in a previous volume of the Journal.⁹ Another urn of unusual form has been presented to the Museum by Mr. Tomkins. It was found about twenty years ago in the centre of one of a group of seven barrows on a farm in the Parish of Broughton, Hampshire, and contained ashes. The urn is remarkable for two auricular projections on the prominent ridge of its exterior; the material is a coarse clay, slightly baked.

Among the Roman remains must be especially mentioned

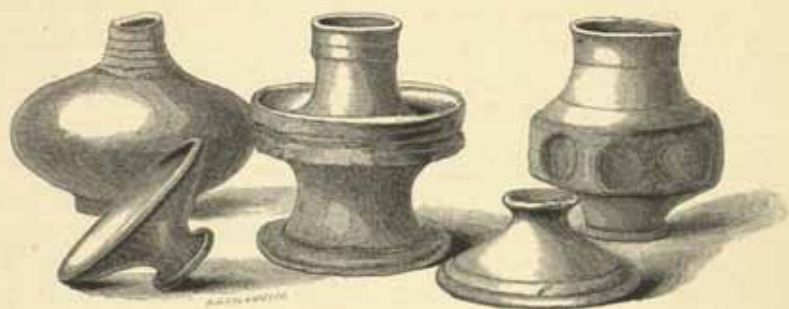


Cover of a sepulchral cist, found at Binstead, Hants.

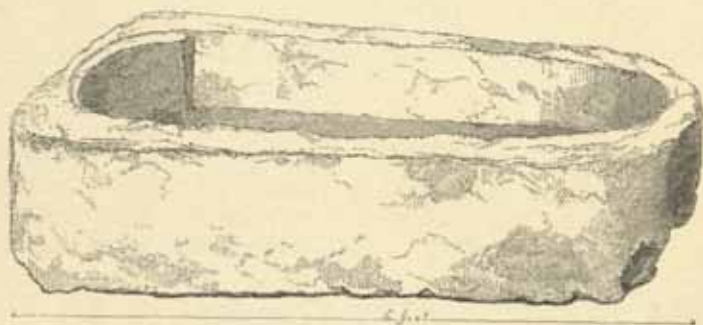
a stone sarcophagus presented by Henry Long, Esq. It is formed out of the malm-rock (lower chalk) and is a singular instance of so large a mass of that rock. It consists of a stone cist and cover, represented in the accompanying engraving; the cover is broken in several places, and is indented with rude scorings which are probably the marks of the ploughshare. It was found several years ago at a farm called Wheatleys, in the parish of Binstead, Hampshire, a little to the south of the Holt forest. It contained when found a skeleton and several small terra cotta vessels, six of which have been preserved. The three principal ones are black, the others which appear to have been used as covers, are of a light red. The spot where the discovery was made is a knoll on the verge of the malm escarpment, overlooking

the valley of Kingsley and the forest of Woolmer. The Duchess of Grafton has presented the fragments found in the

⁹ Arch. Jour., vol. vi., p. 226.



(Height of largest vessel, $2\frac{1}{2}$ in.; diam. of covers, $1\frac{1}{2}$ in.)



Sepulchral Cist, containing fictile vessels, found at Binstead, Hampshire.

Presented to the British Museum, by Henry Long, Esq.

Roman villa at Wakefield Forest,¹ and Mrs. Stuart McNaghten the pottery found at Bittern Manor, near Southampton, the Clausentum of the Romans.² The central committee of the Institute have, with the consent of the original donors, transferred to our care the curious fragments of Roman sculpture found at Wellow, in Somersetshire, presented to them³ by the Rev. C. Paul, and the Roman altar found by Dr. Ormerod in a tumulus at Sedbury Park, Monmouthshire.⁴

Of objects of Saxon times, I must allude to Mr. Deck's interesting situla and other relics, found at Streetway Hill, already published in the *Journal*,⁵ and the curious gold earrings found at Soberton in Hampshire, with coins of Edward the Confessor.⁶ The beautiful fibula found at Abingdon in Berkshire, and exhibited at Bristol by the President of Trinity, has, I am happy to say, been secured through his means for the National Collection.⁷ To the Rev. E. Jarvis we are indebted for the very curious collection of ornaments found in a barrow at Caenby in Lincolnshire.⁸

Among the mediæval objects relating to England must be mentioned the brass pyx found at Exning in Suffolk,⁹ and two pitchers of Flemish stoneware, one bearing the arms of Elizabeth, and the date 1594; the other the arms of England and the year 1607. Among the matrices of seals which have been added, are three brass ones, of considerable interest; the seal of John Holland, Earl of Huntingdon, as Admiral of England,¹ that of the town of Droitwich, and the seal of the Alnager of Wiltshire.²

Mediæval antiquities have not been neglected; a fine collection of twenty-one Majolica plates, has been purchased, painted by Maestro Giorgio, the best known master of the manufactory of Gubbio, as well as several enamels of the earlier and later schools of Limoges. Several specimens of Venetian and German glass have been presented by Felix Slade, Esq.

¹ *Arch. Jour.*, vol. vii., p. 172.

² *Arch. Jour.*, vol. viii., p. 205.

³ *Arch. Jour.*, vol. iv., p. 355.

⁴ *Archæologia*, xxix., p. 7.

⁵ *Arch. Jour.*, vol. viii., p. 172. I should mention that we are indebted to the Hon. Richard Neville for several of the missing fragments of the bucket.

⁶ *Arch. Jour.*, vol. viii., p. 100.

⁷ This fibula is similar to, but more perfect than, the one engraved in *Arch.*

Jour., vol. iv., p. 252, which was found about the same place.

⁸ *Arch. Jour.*, vol. vii., p. 36.

⁹ *Vide Proceedings of the Bury Arch. Soc.* This pyx was exhibited at the mediæval exhibition in 1850. The National Collection owes this acquisition to the Rev. A. Sharp, of Chippenham.

¹ *Archæologia*, xviii., p. 434.

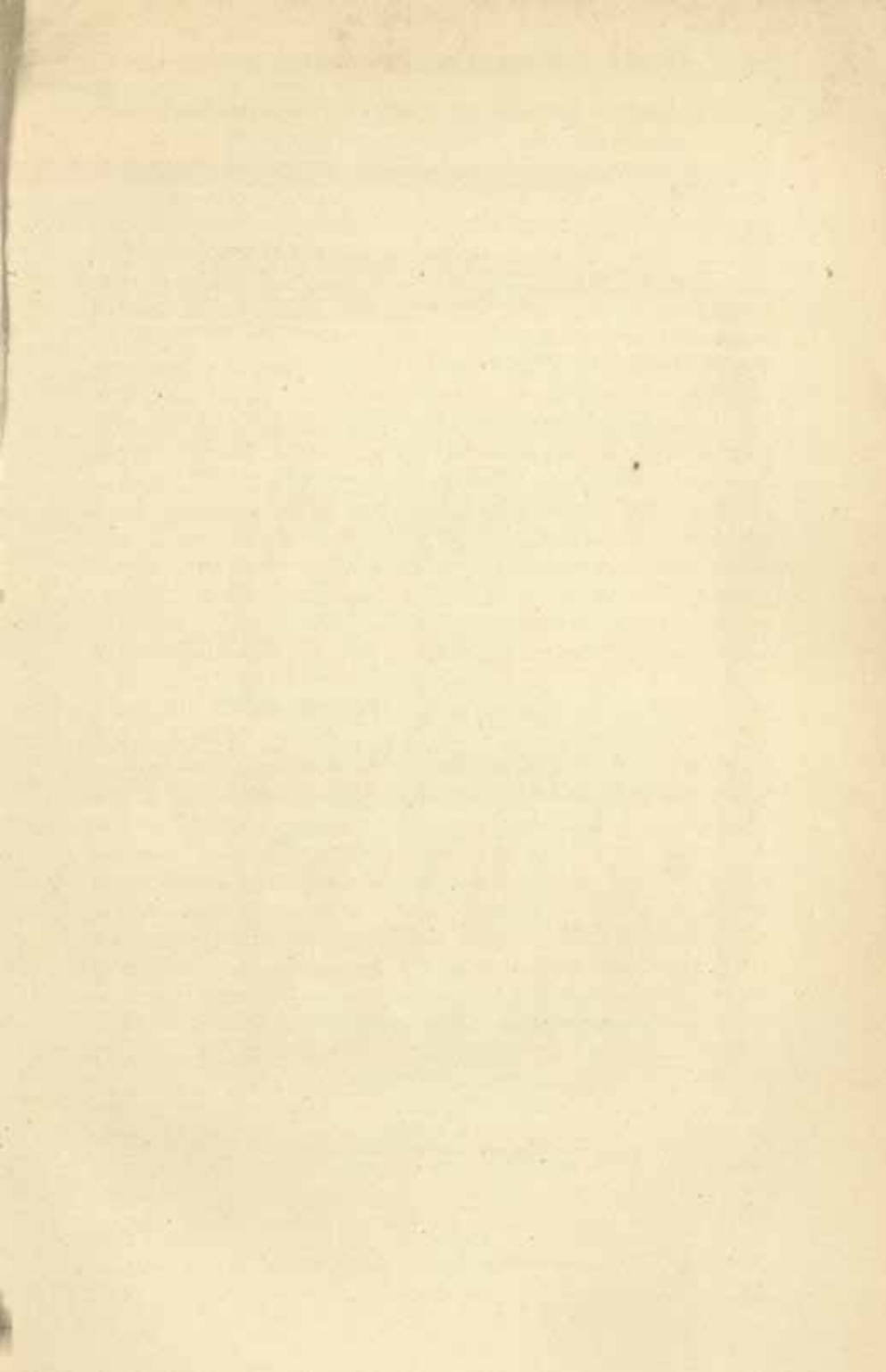
² *Archæologia*, viii., p. 450, where it is wrongly described as of lead.

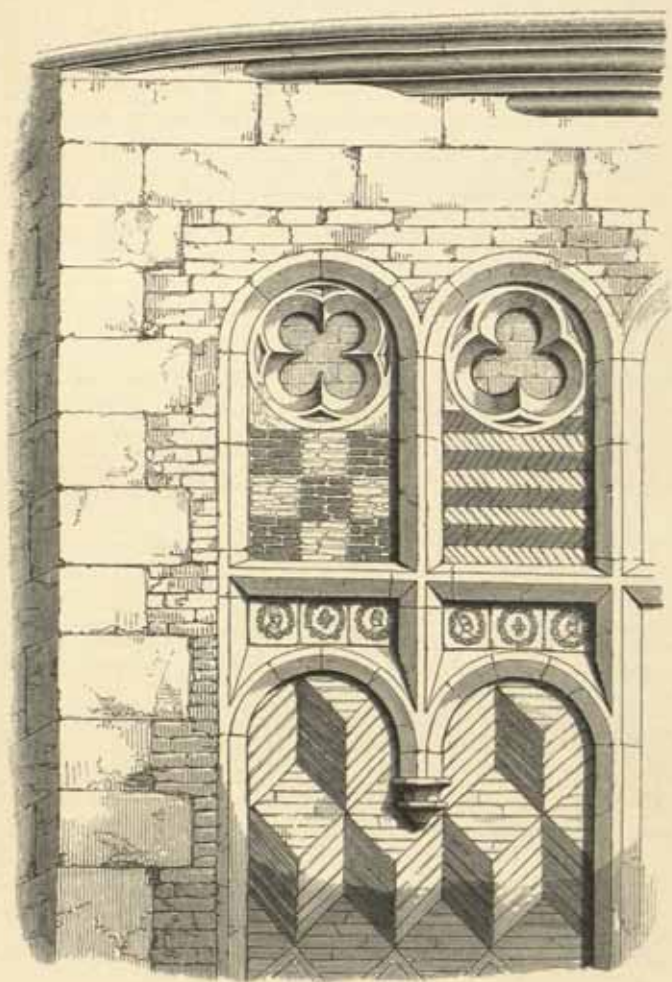
Two large collections of foreign antiquities have been purchased during the last year, by the Trustees of the Museum, which are of considerable importance to the English archaeologist. The first of these is the very extensive collection of Celtic and Roman-Colonial Antiquities formed by M. Commarmond, of Lyons; a collection well worthy of examination, from the great similarity of many of the objects in it, to those found in this country. The other collection is that formed by Professor Bähr, of Dresden, consisting of a vast quantity of bronze ornaments, and iron weapons and implements discovered by him in the graves of the Livonians. From the coins found with them, the greater part of these relics appear to belong to the tenth and eleventh centuries: they are closely allied with antiquities found in Denmark, but present many characteristic differences.² Both these collections are of great value from their having been made by two eminent archaeologists, who have watched the finding of the various objects and have recorded the particulars of their discovery.

It is scarcely necessary for me to call the attention of members of the Archaeological Institute to the value of a museum of national antiquities. We have all felt the want of it too much. For till such a collection is formed—till a large mass of antiquities has been brought together from various parts of England and properly arranged, it will be impossible to make great advances in the study of our early antiquities. Local museums are institutions of great value, as they rescue from destruction many relics which would otherwise be lost, and they encourage a local feeling of reverence for the memorials of the past. Still their claims are very inferior to those of a national collection. Objects of great importance to the archaeologist often lie buried in these far distant receptacles, affording him facts of the highest value as links in a great chain, but in their isolation perfectly useless.

It is to the members of societies like our own, to the great lords of manors, the parish clergymen and country antiquaries that we must look for assistance. The value of objects is frequently lost when they pass through a dealer's hands: their authenticity is destroyed and their history

² They are fully described and engraved in Dr. Bähr's work, *Die Gräber der Liven*. Dresden, 1850.





Portion of Bay, Pigeon-house, at Boco, near Rouen.

mutilated, or they acquire a pedigree which only misleads the unwary archaeologist. I trust that the assistance we seek will be cheerfully given, more especially as we seek it not for ourselves, but from a wish to form for this nation a collection worthy of it, which shall teach all what manner of men their ancestors were.

AUGUSTUS W. FRANKS.

NOTICE OF AN EXAMPLE OF DECORATIVE COLOURED
BRICKWORK IN THE NEIGHBOURHOOD OF ROUEN.



Pigeon-house at Boos, near Rouen.

DURING a recent visit to the city of Rouen, and a fresh examination of the varied architectural remains existing in

that part of Normandy, my attention was attracted to a little building of unusual character. It appeared to present a subject which might prove acceptable to those readers of the *Archaeological Journal* who take an interest in the adaptation of fictile work, as a means of producing architectural decorations; and, as a very pleasing and uncommon specimen of its kind, I hope that the accompanying representations may be viewed with interest.¹

It is a pigeon-house of an octagonal form, with a round cornice; this, and the angles of the building, the base-moulding, and the string-course between the upper and lower stage, is of stone; the other parts of the building are of brick. Each face is divided into two stages, the upper is panelled in brickwork; the lower has a plain surface. Both exhibit much variety in the colours of the bricks, and the patterns in which they are disposed; the colours employed are red, of two different tints,—purple, green, and yellow: the three latter are glazed.

But the chief peculiarity is a row of glazed tiles, each having, on a white ground, a head in profile, in a round medallion, coloured; or else an ornamental pattern, as is shown in the accompanying coloured illustration.

The tiles themselves are of square form. I should incline to think that the date of this work cannot be far from the beginning of the sixteenth century, as, at an earlier period, we should hardly find the adaptation of a round cornice to an octagonal building, the lower mouldings cropping out of the plane surfaces; and at a later period we should find marks of the revived Italian style.

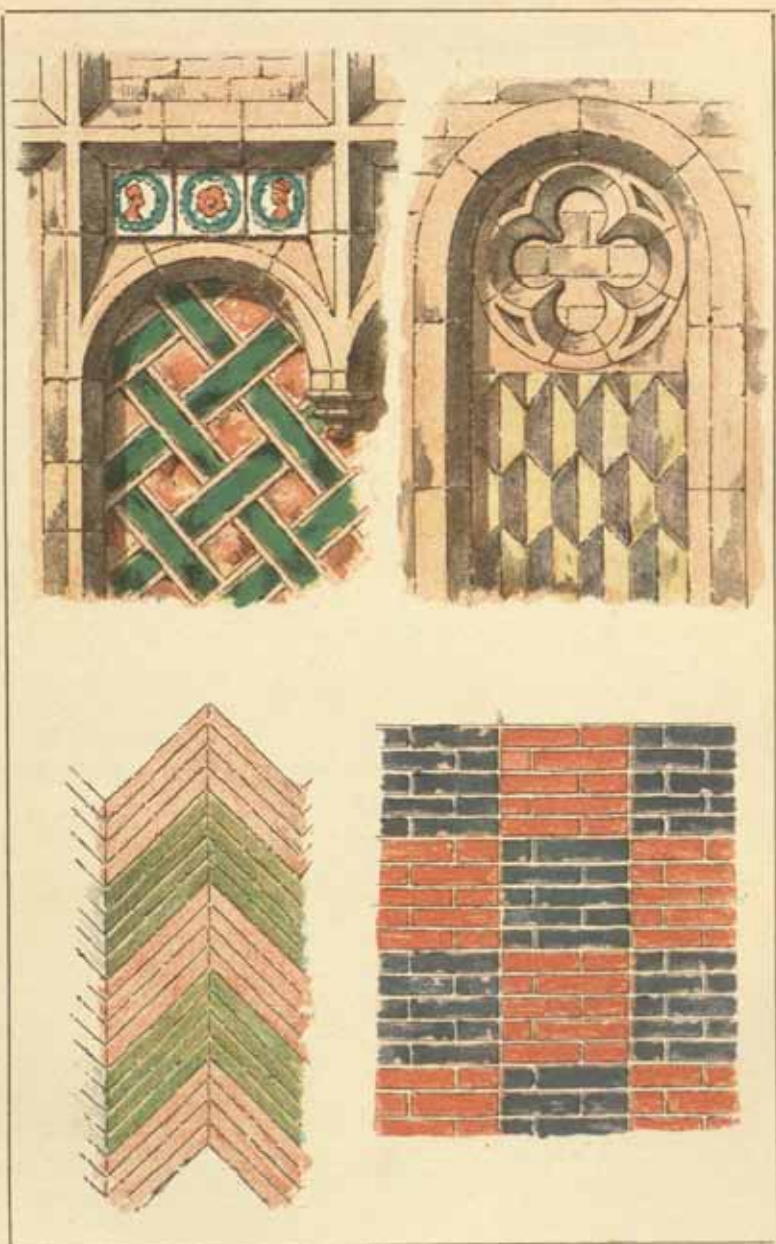
The house to which this building belongs is of considerable antiquity, and retains, amongst later works, some windows apparently of the fourteenth century. It is situated near the church, in the village of Boos, about five or six miles from Rouen, on the upper road to Paris.

J. L. PETIT.

¹ The Central Committee have the gratification to acknowledge the kindness of Mr. Petit, now absent on the continent,

in presenting to his friends at home the illustrations here given.

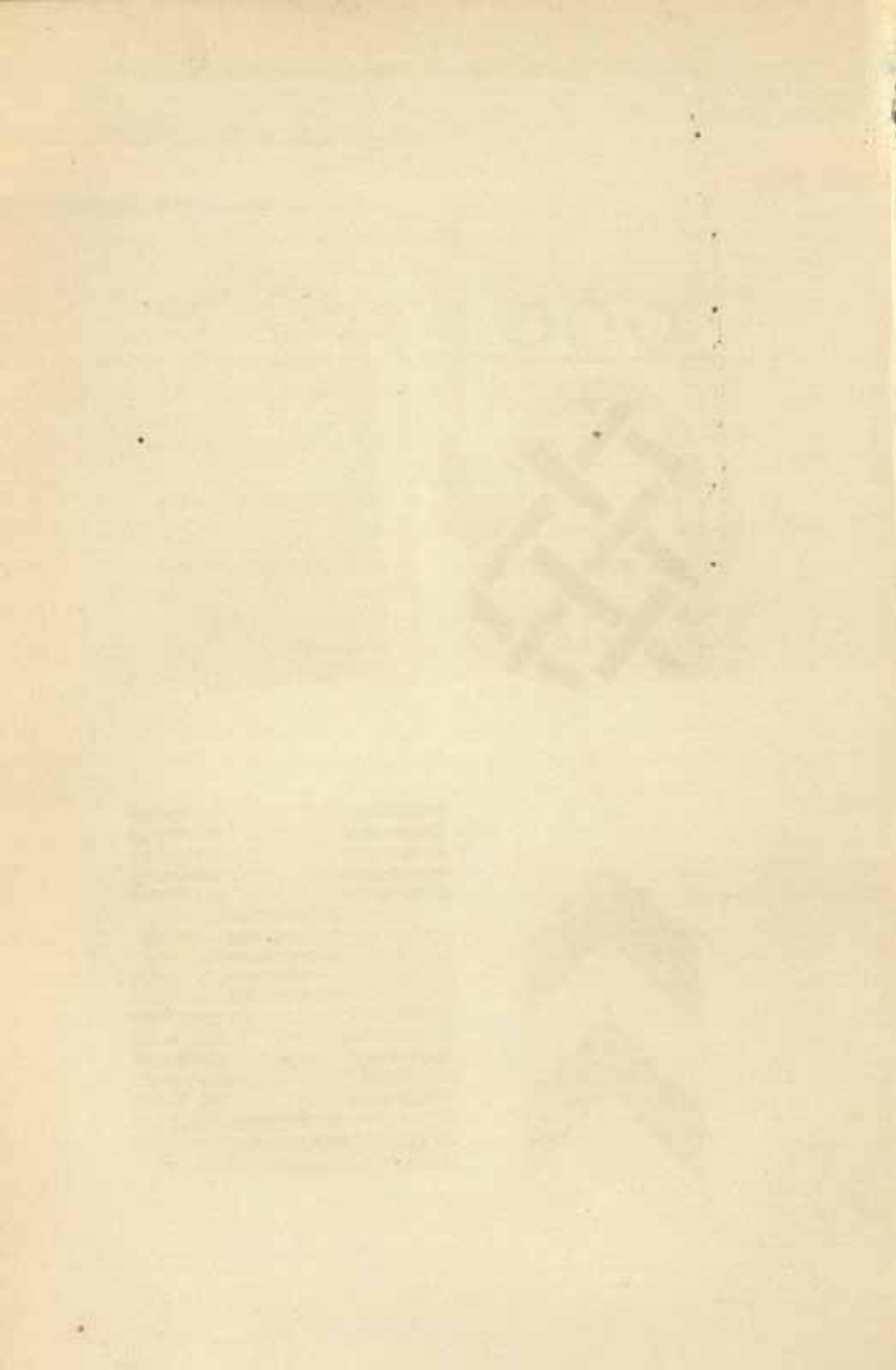
BRICKWORK . BOOS.



Rev^d Y. L. Fets, del.

Jayk Son Ltd^{rs} to the Queen.

PIGEON-HOUSE AT BOOS, NEAR ROUEN



ON THE DESCENT OF THE EARLDOM OF OXFORD.

BY JOHN GOUGH NICHOLS, ESQ., F.S.A.

READ IN THE HISTORICAL SECTION AT OXFORD, JUNE 21, 1850.

THE Earldom of Oxford is remarkable, beyond other English Earldoms, for the length of time that it continued in one family. For a period of more than five centuries and a half it was held, in male succession, by twenty Earls of the illustrious race of Vere. It presents, in this respect, a direct contrast to the Earldoms of Lincoln and Salisbury, whose history I have endeavoured to elucidate at previous meetings of the Institute, which were repeatedly subject to the inheritance of females; and, as my aim in these papers is rather to illustrate the nature and descent of the ancient dignity of an Earl in England, than to enter into the wide field of biography, (which, in this case, would occupy a large volume,) I have comparatively little to say upon the present subject. I shall, however, be able to remove the obscurity which Sir William Dugdale left resting on the origin of this Earldom; and I have also to point out that the right of inheritance to the dignity was limited to heirs male, and consequently altered from its original character, by the special provision of an Act of Parliament, which passed for its restoration after attainder, in the reign of Richard II.

There was no Earl of Oxford until the reign of King Henry the Second. The circumstance of a person styled Earl Aubrey—*Albericus comes*, occurring in Domesday Book, combining with the fact that the first two Earls of Oxford bore the same name, and also their forefathers for two preceding generations, has suggested the supposition of an earlier origin of this dignity; but the distinction between the *comes Albericus* of Domesday and Albericus de Ver is clearly marked in this respect: the former had forfeited his lands before the period of the survey, they were then in the King's hands, and they never belonged in after times to the Earls of Oxford; but those manors which belonged, at the survey, to Albericus de Ver, descended in due succession to the Earls his posterity. The family of the *comes Albericus* of the Conqueror's days has not been discovered: but there can be no doubt that he was really the Earl of Northum-

berland of whom it is related, by Simeon of Durham, that he received that honour after the slaughter of bishop Walcher, which occurred in 1080; but, having little success in the difficulties which beset his position, he deserted his charge, and went home to his own country—that is, to Normandy; after which the Conqueror appointed Robert de Mowbray in his room.¹

Albericus de Vere, the first of his name in England, came also from Normandy.² He held in chief, at the Domesday survey, lands in the counties of Middlesex, Cambridge, Huntingdon, Essex, and Suffolk. Among these was Kensington in the first mentioned county, in after ages the residence of our kings, the church of which he gave to the abbey of Abingdon, whence arose the name of St. Mary Abbat's, still attached to the church of Kensington. He also had Colne in Essex, since called Earl's Colne, where the Earls were customarily buried in a priory of their own foundation; and Hedingham, in the same county, where they erected their magnificent Norman castle.

The second Aubrey de Vere, son of the former, made an illustrious alliance by marrying Adeliza, daughter of Gilbert de Clare, earl of Hertford; and, in the year 1106, king Henry the First made him his chamberlain in the room of Robert Malet, lord of Eye in Suffolk, then recently slain in rebellion.³

It was Aubrey de Vere, the third after the Conquest of England, who became the first Earl of Oxford. But his elevation to the dignity of a *comte* was originally the result of his marriage, and this is one of the circumstances that have confused the old accounts of this Earldom; for Dugdale erroneously attributed that marriage to his grandfather,

¹ This important contribution to the right understanding of the Domesday Survey, was first pointed out by Mr. Baker, in the "History of Northamptonshire," vol. i. p. 561. The Domesday student will do well to note it in his copy of the Introduction by Sir Henry Ellis, who was not aware of it. Mr. Baker further remarks that Sir William Dugdale (Baronage, i. 188) was incorrect in his supposition that this Earl Alberic was an Englishman, having misunderstood the entry under Wiltshire which led to that conclusion; and that the historian of Leicestershire has adopted the same

erroneous interpretation of the statements of the survey,—the fact being that the tenure of the Earl was then spoken of in the past tense, because his lands were actually forfeited. In his "History of Warwickshire," Dugdale has uniformly misrepresented this Earl as progenitor of the Earls of Oxford.

² Simeon Dunelm. edit. Twysden, col. 205.

³ Robert Malet was slain at the battle of Tenerchebrai, fighting on the side of Duke Robert Courteuse, against his father King Henry, on the 27th Sept. 1106.

the Domesday Aubrey.⁴ We owe to that accomplished genealogist, our late valuable and much lamented member, Mr. Stapleton, the information which has set us right upon this point; and which he made known in his memoir on the Barony of William of Arques, in the county of Kent, which was read at our first Archæological meeting at Canterbury, and afterwards printed in the *Archæologia* of the Society of Antiquaries.⁵

William of Arques, the Domesday lord of Folkstone, left two daughters his coheiresses, of whom Emma the younger was married, first to Nigel de Monville, and secondly to Manasses comte of Guisnes in Flanders. By the latter alone she had issue, and that an only daughter named Rosa, otherwise Sibilla, who, having been married to Henry castellan of Bourbourg, died in her father's lifetime, leaving again a single female heiress, named Beatrice. It was this Beatrice who was destined to convey the dignity of a *comte* to the man who might win her in marriage. Her grandmother, Emma, was still living, and it was by her advice, being an English woman, that a husband was selected in the English court for the future comtesse of Guisnes. The nobleman of her choice was Aubrey de Vere, son of Aubrey the king's chamberlain.⁶

The marriage of Beatrice is said to have been hastened because she was in precarious health, and lest, in case of her death without issue, the *comté* of Guisnes should revert to the next heir, by name Arnold de Gand. The comte Manasses died in the year 1137; whereupon Henry de Bourbourg, the father of the young heiress, dispatched a message to his son-in-law, Aubrey de Vere, requiring him to come immediately to take possession of the county of Guisnes, and obtain investiture from his

⁴ Probably Ver in the Bessin, not Vire, of which Hugh Earl of Chester was castellan in the reign of William the Conqueror. See Stapleton's *Rolls of the Norman Exchequer*, vol. i. pp. lxxx., cliii., vol. ii. p. clvii.

⁵ Vol. xxxi. pp. 216—257.

⁶ Deland has a fabulous pedigree: "Ex libello genealogie Comitum Oxoniensium," tracing the Veres in a male line of Erles of Genney, alias Gisney, from Milo Duke of Angiers, living in the year 890. This is founded, of course, on the connection

with the Comte of Guisnes, which is related in the text. After a string of princely alliances, it terminates with a fictitious marriage between Alberic de Ver Erle of Genney, who came over at the Conquest, and Beatrice a sister of the Conqueror. It is to be regretted that Arthur Collins, in his "Historical Collections on the noble families of Cavendish, Holles, Vere, Harley, and Ogle," fol. 1752, has given some credence to this forgery. The memoirs of the house of Vere in that work occupy pp. 214—243.

suzerain the earl of Flanders. Aubrey, though then, it is said, honourably engaged in the service of King Stephen, forthwith obeyed the summons, and from that time became entitled to the style of *comte*.

However, it is further related, by the same chronicler,⁷ that he preferred a residence at the English court to the requisite superintendence of his matrimonial domains. His wife was in too delicate a state of health to enjoy his society; and in consequence, though continually sent for by his father-in-law, he obstinately prolonged his absence, until the patience of his barons was fairly exhausted. The result was one of those petty intestine wars which were then so frequent; and it was carried on for some time in the unhappy *comté* of Guisnes with various success. On one side were ranged the *comte's* bailiff, Arnold of Hammes, and the father of the *comtesse*, Henry castellan of Bourbourg. Arnold de Gand, the pretender to the *comté*, headed the insurgent party, and one of his chief supporters was Baldwin lord of Ardres. This Baldwin, being severely wounded, sought comfort in his sickness in the counsels of the abbot of la Chapelle Thierry, and, at his instigation, he withdrew from the cause of Arnold de Gand. In brief, it was concluded that Baldwin of Ardres would make a better sovereign for the men of Guisnes than either Arnold or the Englishman whom they never saw. Aubrey de Vere, on his part, seems to have been readily persuaded to relinquish so troublesome and unpromising an alliance. He assented to a divorce. The wishes of Baldwin of Ardres were accomplished; he was married to the *comtesse* Beatrice; but she survived for only a few days, and finally Arnold de Gand succeeded to the *comté* in peace.

These events took place about the year 1144. It was consequently for about seven years that Aubrey de Vere was *comte* of Guisnes. There are several English charters extant in which he uses the title of *comte*; and one to the monastery of Hatfield, in Essex, is particularly remarkable, as proving that he did so whilst his father was living. He styles himself therein *Albericus comes, filius Alberici de Ver*, and his father is the first of the witnesses.⁸ His father, the king's chamberlain, was slain in London, during a riot of the citizens, on the 15th of May, 1140.

⁷ Lambert d'Ardres.

⁸ Morant's Essex, ii. 506.

Such were the circumstances under which the dignity of *comite* first accrued to Aubrey de Vere. His apparent apathy in relinquishing it is explained by what was going on at the time in his own country. He had become one of the most active partisans of the empress Matilda in her claim to the English crown : and had received from her the promise of an English earldom. By a charter made after Milo of Gloucester had been created earl of Hereford at Oxford on the 25th July, 1141, and before the siege of Winchester in the following month, and which, from its being dated at Oxford, (though without date of the year) was probably contemporaneous with the former event, Matilda granted to him all the land of William de Abrincis, together with all the inheritance he claimed on the part of his wife, as the heiress of William of Arques ; also the town and castle of Colchester, so soon as it should be in her power to deliver it : and further, the reversion of the Earldom of Cambridgeshire and the third penny thereof, as an Earl ought to have, provided the king of Scots had it not ; but, in that case, the said Aubrey was to have the choice of four earldoms, namely, Oxfordshire, Berkshire, Wiltshire, and Dorsetshire, according to the decision of her brother the earl of Gloucester, earl Geoffrey (the earl of Essex), and earl Gilbert (the earl of Pembroke).

The political influence of earl Aubrey is further shown by the fact, that at the same time the empress gave baronies to his brothers Geoffrey and Robert, and promised the chancellorship of England to his brother William de Vere.

King Henry the Second, when he came to the throne in the year 1155, though he preferred Becket for chancellor, fulfilled the agreement made for an earldom with Aubrey de Vere. The earldom given him was that of Oxford, of which he was confirmed Earl by a grant of the third penny of the pleas of the county.⁹

⁹ The charter of the creation was transcribed by Selden, from the original which he had seen among the evidences of the Earls of Oxford, as follows :—

H. Rex Angliæ et Dux Normanniæ et Aquitaniæ et Comes Andagaviæ, archiepiscopis, episcopis, abbatibus, comitibus, baronibus, justiciariis, vicecomitibus, ministris, et omnibus fidelibus suis totius Franciæ et Angliæ salutem. Sciatis me dedisse et concessisse Comiti Alberico in

feodo et hereditate tertium denarium de placitis comitatus Oxenfordaciæ ut sit inde Comes. Quare volo et firmiter precipio quod ipse et heredes sui habeant inde comitatum suum ita libere et quiete et honorifice sicut aliqui Comitum Angliæ liberi et quietius et honorificentius habet. Testibus T. cancellario, Hugone comite de Norff, Rogero comite de Clare, comite Patricio, Ricardo filio Gisleberti, Henrico de Essex constabulario, Richardo de

It is remarkable, however, that the Earls of Oxford never possessed lands in Oxfordshire. Essex was always their principal county; and Aubrey, the second Earl, was sheriff of the counties of Essex and Hertford from the tenth to the fifteenth years of king John.

The first earl of Oxford enjoyed his dignity for a period of nearly forty years. He died in 1194, and was followed in succession by his two sons, Aubrey and Robert, the former of whom gave king John, in his sixth year, a fine of two hundred marks to be confirmed in this earldom, and in the receipt of the third penny.¹ After these brothers, six more generations carry us down to Robert, the ninth earl and fourth of his name, who is celebrated in history for the extraordinary honours which were lavished upon him by king Richard the Second.

Having been left an orphan at an early age, his wardship was given, by king Edward III., to his son-in-law Ingelram de Courcy, earl of Bedford; and, according to the ordinary practice in such cases, that nobleman destined the young earl's marriage as a provision for the establishment of his own daughter, Philippa de Courcy. Having thus become the husband of king Richard's cousin-german, the earl of Oxford was placed in a position of family relationship towards his sovereign, which, added to his own rank and a parity of years, might at first appear to justify a familiarity which was gradually carried beyond all the bounds of propriety and decency. On the 1st Dec., 1385, to distinguish his favourite beyond all his peers, Richard introduced into this country the hitherto unknown title of Marquess, advancing the earl of Oxford to the dignity of Marquess of Dublin, with no less an appanage than the whole territory and lordship of Ireland.² About the same time he was elected into the order of the Garter. But these favours still fell short of his fond master's estimate of his deserts. The patent of the Marquisate was therefore recalled, and, on the 13th October following, the lordship of Ireland was erected into a Dukedom, and, with the adjacent islands and all other dependencies, transferred

Humet constabulario, Richardo de Lucy, Waltero filio Roberti, M. Biseet dapifero, Warino filio Gerald camerario, Richarado de Canvilla, Willielmo de Lanvall, Hamone Peccato, apud Dour' in transitu

Regis. Selden's "Titles of Honour."

¹ Rot. Pip. Essex.

² Pat. 9 Ric. II. p. 2, m. 18.; Rot. Parl. iii. 209.

to Robert de Vere upon his liege homage only.³ To do him further honour, permission was granted to him to bear as his arms, so long as he should live and hold the said lordship, these arms, viz.—Azure, three golden crowns within a bordure,⁴ which he was authorised to bear, quartering the arms of Vere, in all shields, banners, penons, coats of arms, and all other his equipments which were capable of being adorned with cognizances of arms, wherever he chose to display them, either in actions of war or elsewhere. But, after this extravagant exaltation, the favourite's career was brief. He was attainted by parliament in the year 1388; and, whilst in exile at Louvaine, was killed by a wild boar when hunting, on the 22nd November, 1392. He died without issue.⁵

His uncle Aubrey de Vere was his heir; and in the parliament held at Winchester, in January following, he was, for the good service done to the king and his father, restored to the estates of his family, and to the dignity of Earl of Oxford, with remainder to his heirs male for ever.⁶ Whereupon the said earl did his homage to the king, and then was put and sat with his peers in parliament, "right humbly thanking our lord the king for his good and gracious lordship." This act of parliament, and its limitation of the dignity to heirs male, became the authority upon which the succession of the Earldom was decided in the reign of Charles the First. This earl, however, was not restored to the office of Lord Great Chamberlain, which the earls of Oxford

³ Cart. 10 Ric. II. p. 1. m. 2.

⁴ Patent 9 Ric. II. pars 1. m. 1. (MS. Cotton, Julius C. vii. f. 237 b.) From the terms of this patent it would seem that these were then regarded as the *Arms of Ireland*. It may be that they were intended to be so constituted by this royal charter, and that they originated as follows: The king had himself assumed the arms of King Edward the Confessor, and impaled them with those of France and England; and he had granted to some of his peers of the blood royal the same, with differences; for instance, his nephew, Thomas Holland Duke of Surrey, bore them with a bordure argent. In like manner he appears to have assigned to his favourite Vere the arms usually attributed to Saint Edmund the King (and which, like those of the Confessor, were usually carried in the royal host), viz., Azure,

three crowns or, differenced by a bordure argent. See an essay on the Ancient Arms of Ireland, in the *Gentleman's Magazine* for 1845, vol. xliii. p. 603. The coat of the three crowns occurs on an encaustic paving tile, found in Essex, which is engraved in the *Gentleman's Magazine* for October, 1818, p. 305. It exhibits three crowns, two and one, quartered with the usual coat of Vere.

⁵ See a memoir of this royal favourite in *Beltz's Memorials of the Garter*, p. 299.

⁶ — "nostre dit sieur le Roi . . . de sa grace speciale restituit, done, et grante par assente du Parlement, al dit sieur Aubrey, le noun, title, estat et honneur du Count d'Oxenford, a avoir les ditz noun, title, estat et honneur a dit sieur Aubrey, et ses heirs males a toutz jours, et luy fist Count d'Oxenford en plein parlement." Rot. Parl. iii. 303.

had hitherto enjoyed from the reign of Henry the First. It was granted to the king's half-brother, John Holand, earl of Huntingdon, (afterwards duke of Exeter,) and it did not return to the Veres until the accession of Henry the Seventh.

On the history of the succeeding earls I shall only add some few remarks. John the twelfth earl was attainted and beheaded in 1461, suffering from his loyalty to his sovereign of the Lancastrian line.

His son John was restored to the dignity in 1464; but was himself attainted in 1474, in consequence of the active part he had taken on the Lancastrian side, during the temporary restoration of Henry the Sixth in 1470; having at that period distinguished himself as the last supporter of the cause of the Red Rose, which he maintained in the castle of St. Michael's Mount, in Cornwall, for many months after the rest of the kingdom had submitted to Edward IV. He was subsequently imprisoned in the castle of Hammes, in Picardy, where he remained for twelve years. At length, hearing of the preparations making by Henry earl of Richmond, to assert his claim to the throne, he won over the governor of Hammes, sir James Blount, and sir John Fortescue the warden of Calais, and, with them, joined the earl at Montargues in Britany. Having thus been mainly instrumental in bringing Henry to the throne, he was immediately restored to the Earldom of Oxford, and also to the office of Lord Great Chamberlain, which he enjoyed until his death in 1513.

On the decease of Henry the eighteenth earl, without issue, in 1625, the Great Chamberlainship descended to heirs female. The succession to the Earldom itself was also disputed. The heir male, Robert de Vere, descended from the fifteenth earl, made claim not only to the earldom, but also to the baronies of Bolebec, Sanford, and Badlesmere,⁷ and to the office of Lord Great Chamberlain: whilst Robert lord Willoughby de Eresby also put in a counter-claim to

⁷ Bolebec had accrued from the marriage of Isabel de Bolebec to Robert the third Earl; Sanford from that of Alice de Sanford to Robert the fifth Earl; and Badlesmere from that of Maud de Badlesmere to John the seventh Earl. Sanford, however, has not been admitted by Dugdale or Nicolas as a barony of the

realm: the family held their estates, not *per baroniam*, but by sergeantry of the queen's bedchamber, which is remarkable, considering the earl of Oxford was the king's hereditary great chamberlain. See Banks' *Stemmata Anglicana*, 1825, 4to., p. 245.

the whole, as the son and heir of Mary daughter and sole heir of John the sixteenth earl.⁸ The house of peers decided that the dignity of Earl of Oxford was clearly to be adjudged to Robert de Vere; as for the baronies of Bulbeck, Sanford, and Badlesmere, descending to heirs female, they stated them to be in the king's disposal, by reason that John the fourteenth earl had left three sisters his heirs, and the honour could not be divided; but as to the office of Lord Great Chamberlain, it was referred to the judges then attending the parliament, to consider thereof, and make report upon these two points: 1. whether that Robert earl of Oxford, who made the entail thereof temp. Rich. II. upon his heirs male, was at that time seised of it or not; 2. admitting that he was, whether such an office might be conveyed by limiting of uses. Upon which reference, there being only five judges then attending in parliament (the rest being in their circuits), three of them, justices Doddridge and Yelverton and baron Trevor, declared their opinions for the heir general; but the other two, the lord chief justice Crewe and sir John Walter, lord chief baron, declared for the heir male. Though their legal advisers were thus nearly balanced, the peers were guided in their vote by the majority; whereupon Robert lord Willoughby was admitted in the house on the 13th of April, 1626, bearing his staff as Lord Great Chamberlain, and took his place above all the barons, according to the statute of precedency passed by act of parliament in the 31st Hen. VIII.

The next day Robert de Vere received his writ of summons as Earl of Oxford, and coming to parliament the day following, he had his place next to the earl of Arundel⁹.

The Lord Willoughby was in the same year created an earl, by the title of Earl of Lindsey, in the county of Lincoln. He is famous in the history of the civil war, and was slain at Edge Hill in 1642. In his family the office of Lord Great Chamberlain descended through seven generations to Robert the seventh Earl of Lindsey and fourth Duke of Ancaster;

⁸ The Earl of Oxford's case, and that of the Lord Willoughbie, and a third by which the Countess of Derby claimed the office of Lord Great Chamberlain, are

printed by Collins, in his "Historical Collections," &c., pp. 269—275.

⁹ Journals of Parliament.

on whose death in 1779 it again fell in abeyance between co-heirs. These were his sisters, Lady Priscilla wife of Sir Peter Burrell, and Lady Georgiana, afterwards wife of the first Marquess Cholmondeley. Their children, the present Lord Willoughby de Eresby and the present Marquess Cholmondeley, are now jointly Lord Great Chamberlain of England, and an arrangement has been made that either family shall exercise the office alternately, in successive reigns.

According to the original practice with respect to earldoms to England, the heir general would certainly have been entitled to this ancient earldom; but the act of parliament of the 16th Rich. II., by which the dignity was revived after attainder, had, as we have seen, limited its inheritance to the heirs male; and, although the lord Willoughby⁹ appears to have relied upon the uncertainty that might arise from subsequent acts of parliament, by which the rebel earls of Oxford had been successively either attainted or restored in blood, and particularly upon an award relative to the family estates, confirmed by parliament in the 23rd Hen. VIII.; still it appeared that the act of the 16th Rich. II. had not been affected by any of them.

Robert the nineteenth earl of Oxford died in 1632, and there was only one more earl after him: but this earl, the last of his illustrious race, enjoyed the dignity for no less than seventy years. The old name of Aubrey was revived in his person. He flourished, or rather faded, in the effeminate age of Charles II., and to which his manners were unfortunately conformed. On his death in the year 1702 the male line of Veres became extinct; and it is a remarkable circumstance that the heiress of this ancient race was married to the first of an entirely new one. The heiress of Vere was united to one of the natural sons of king Charles the Second, who was created Duke of St. Alban's.

There had been a junior branch elevated to the peerage in the preceding century, in the person of the gallant sir Horatio Vere, brother to John the sixteenth earl. He was created Baron Vere of Tilbury in 1625, and died without issue in 1635.

After the extinction of the male line, lord Vere Beauclerk, grandson by his mother of the last earl, was in 1750 created



Seal of Robert de Vere, Earl of Oxford.



Albericus de Vere, first Earl of Oxford, A.D. 1155.



Hugo de Vere, fourth Earl, 1221-1263.

Lord Vere of Hanworth. His son succeeded as the fifth duke of St. Alban's in 1787, and this barony still accompanies the dukedom.

The title of Earl of Oxford was conferred by Queen Anne in the year 1711 on her prime minister, the lord treasurer sir Robert Harley; he was slightly connected with the Veres, from his grandmother Brilliana, daughter of Edward lord viscount Conway, having been the sister of Mary wife of Horatio lord Vere of Tilbury. To the title of Oxford was added the equally proud name of Mortimer; and it has been said that this addition was made because rumours were current that some junior branches of the Veres were still existing, and might possibly still assert their claim to the ancient earldom. This, however, has never happened. Alfred, the present and sixth Earl of Oxford and Mortimer, succeeded to the peerage in 1848, and is now the last male survivor of his family.

Five of the Veres earls of Oxford were knights of the Garter, namely, Robert the ninth earl and duke of Ireland, Richard the eleventh earl, John the thirteenth earl, John the fifteenth earl, and Aubrey the twentieth and last earl. Sir Harris Nicolas, in his *Synopsis of the Peerage*, inserted a correction to his original statement, to the effect that the duke of Ireland was not a knight of the Garter; but the late Mr. Beltz, Lancaster Herald, ascertained the fact of his election, and has inserted a biography of him in his excellent work, "*Memorials of the Garter*," which comprises biographical notices of the knights during the reigns of the first two sovereigns of the order.

Mr. Doubleday has furnished me with impressions of seals of seven of the earls of Oxford; viz., Aubrey the first earl, Hugh the fourth, Robert the fifth, Robert the sixth, John the seventh (privy seal), Aubrey the tenth (privy seal), and John the thirteenth¹. They do not differ in character from the seals of their contemporaries; and the only two which require any explanation are the first and the last.

The most remarkable feature in the first is that the earl does not display on his shield the arms of Vere. His shield has a central boss, and a circumambient line which a herald

¹ Five of these are engraved in the accompanying plates. The two others are neither perfect nor at all remarkable.

might blazon as a bordure or an orle. But in fact this seal is anterior to the assumption of coat-armour.

In the seal of Earl Hugh, in the reign of Henry the Third, the arms of Vere, quarterly, and a mullet in the first quarter, appear both on the earl's shield and on the housings of his horse.

The seal of John the thirteenth earl is a splendid specimen of the seals of Henry the Seventh's time. The shield bears the arms of Howard quartered with Vere, his mother having been the heiress of sir John Howard, the elder half-brother of the sir Robert Howard who married the heiress of Mowbray, and was progenitor of the dukes of Norfolk. His supporters are antelopes, and the crest a boar. This animal was from the earliest period of heraldry one of the cognizances of the family. The seal of Baldwin de Vere, son of Robert the crusader (presently mentioned), has a boar's head for its device. The boar alluded through the Latin *verres* to the surname of Vere. The French chroniclers whose narrations have been quoted in the earlier part of this memoir, proceeded from *Verres* to *Aper*, and Aubrey de Vere is disguised in the history of Lambert of Ardres under the designation of Albertus Aper. Weever in his Funerall Monuments has preserved the following inscription which was placed upon the tomb of the first earl in Earl's Colne priory :

"Hic jacet Albericus de Vere, filius Alberici de Vere, Comes de Guisney et primus Comes Oxonie, Magnus Camerarius Anglie ; qui, propter summam audaciam et effrænatam pravitatem, *Grymme Aubrey* vocabatur. Obiit 26^o die Decembris, Anno Xp'i 1194, Ricardi I. sexto."

And Leland thus varies the same story : "This Albrey, for the greatness of his stature, and sterne looke, was named Albry the Grymme²."

This name of "*Grymme Aubrey*," as Mr. Stapleton has remarked, is simply a translation back into English of the *Albericus Aper* of the French historians—*âper* being viewed as synonymous with *asper*. So readily was a romantic and credulous age misled by the enigmas of its immediate predecessors.

I will now close this paper with a brief allusion to the family of Vere of Drayton in Northamptonshire, whose coat-

² Itinerary, vol. vi. p. 38.



Privy Seal of John de Vere, seventh Earl, A.D. 1331-1360.



John de Vere, thirteenth Earl, A.D. 1417-1461.

armour is especially interesting. This early off-set of the house was descended from Robert de Vere, who was present when the second William Longespée was slain at the battle of Mansoura, in the Holy Land, in the year 1250³; and his cross-legged effigy is still existing in the church of Sudborough in Northamptonshire. Robert de Vere assumed for his coat-armour the simple red cross on a silver shield, the same which became the national ensign under the designation of the Cross of Saint George: and this coat of the crusaders was borne by his descendants for many generations, as may be seen in their history, which is detailed in the magnificent work of Henry, Earl of Peterborough, which goes by the name of *Halstead's Genealogies*, folio, 1685.

JOHN GOUGH NICHOLS.

ON THE PAINTED GLASS IN NEW COLLEGE CHAPEL AND HALL, OXFORD.

It has often been to me a matter of surprise that there should still be wanting, not only a detailed account, but even an accurate catalogue, of the numerous and interesting specimens of ancient painted glass existing in the public and collegiate buildings of Oxford, considering the number of persons addicted to Archaeological pursuits who enjoy in an Oxford residence, and leisure time, peculiar facilities for such an undertaking.

The present paper hardly pretends to supply the latter desideratum, even in respect of the single example which forms its subject. I have had neither time nor opportunity to test the accuracy of my researches as rigidly as I could have wished; nor have I sought for any other documentary evidence than what has already appeared in print: therefore, what I have written must be regarded as a contribution only towards a more full and perfect description of the painted glass in New College Chapel and Hall. The labour expended upon it will, I dare say, be appreciated by those who have actually prosecuted similar inquiries.

³ See my "Memoir on the Earldom of Salisbury," in the Salisbury volume of the Institute, and the "History of Lacock Abbey," in which I had the pleasure to

assist the late amiable poet, the Rev. William Lisle Bowles, then Rector of Bremhill, and afterwards Canon of Salisbury.

It will render the following remarks on the glass in New College Chapel more intelligible if I state, at the outset, that this building consists of an Antechapel, or Transept, and of a Choir, or Inner Chapel, at right angles to it. That the Antechapel is furnished with a central West window, having fourteen lower lights—the widest in the chapel—arranged in two tiers, and a head of tracery, to which no further allusion need be made: two smaller West windows, one on either side the last, each having eight lower lights arranged in two tiers, and eighteen tracery lights, six only of which are capable of containing figures; two windows on the North, and one on the South side, precisely similar to the last in size and arrangement; and two East windows, facing the smaller West windows, having twelve lower lights apiece—the narrowest in the chapel—and fourteen tracery lights, ten only of which are capable of containing figures; and that the Choir is furnished with five South, and five North windows, of the same dimensions and arrangement as the smaller West windows of the Antechapel.

I have been thus minute in noticing the relative widths of the lower lights of these windows, because the soundness of the conclusions at which I have arrived respecting the original arrangement of the glass in the chapel, in great measure depends on the fact of the lights of the two East windows being the narrowest, though of equal length with the others.

The remains of the oldest or original glazing are dispersed throughout all these windows, with the exception of the central West window; and from such an examination of them as time and circumstances have permitted, it appears to me that, when in a perfect state, the lower lights of the northernmost of the West windows, and of the two North windows of the Antechapel, contained representations of the Patriarchs and other worthies of the Old Testament—a single figure under a canopy occupying each light. That in like manner the lower lights of the two East windows of the Antechapel contained representations of the twelve Apostles, and of our Lord's Crucifixion, four times repeated. That similar representations of Old and New Testament and Church saints and worthies occupied the lower lights of the South and smaller West windows of the Antechapel, and most probably the lower lights of all the Choir windows; and

that the various orders of angels¹ were represented in the principal tracery lights of the Antechapel and Choir windows, besides the Coronation of the Virgin, and Wykeham's Adoration of Christ, which are to be seen in the tracery of the East windows of the Antechapel. I have no other clue to the subjects formerly represented in the central West window than what is derivable from the fragments removed from this window to make way for Sir Joshua Reynolds's design, and which are still, I believe, preserved in boxes at Winchester College. From the names which I found on searching these fragments during the Institute's visit to Winchester, in 1845, I conclude that single canopied figures of Church saints occupied the lower lights of this window; but I should state that I also met with part of a small mitre, apparently belonging to the subject of Becket's Martyrdom, which, however, judging from the small size of the mitre, might have been inserted in the tracery lights of this window.²

I am sensible that the opinion I have formed respecting the original arrangement of the glass rests partly on hypothesis, partly on evidence, in no case conclusive, and in many cases weak and uncertain. With this apology I must leave the matter in the reader's hands, and hope that he will be amused with the description I shall give of the glass, however much he may otherwise differ from my views.

It will be convenient to commence with an examination of the glass in the Northernmost of the West windows of the Antechapel, in which window, as it would seem, the series of subjects originally began; and, in order to compensate as much as possible for the want of illustrative aid, I give the accompanying diagram of this window, in which the lower lights are distinguished by numbers, and the principal tracery lights by letters. I shall employ the same diagram in explanation of all the other windows, except the central West and the two East windows of the Antechapel.

¹ One complete set of angels is engraved in "The Calendar of the Anglican Church illustrated," Parker, Oxford, p. 116.

² The glass in Winchester College chapel unfortunately throws no light on the subject. That chapel has no west window. Its side windows are fitted with canopied figures of saints and angels; and its east window with a design composed

of the following subjects: The Stem of Jesse, the Crucifixion, and the Last Judgment. When represented by itself, the Last Judgment is, I believe, most commonly assigned to a west window, but when associated with the Crucifixion, it is very frequently met with in an east window. The Crucifixion is usually represented in an east window.

THE NORTHERNMOST WEST WINDOW OF THE ANTECHAPEL.

Each of the eight lower lights of this window is occupied, as already mentioned, with a canopy containing a single

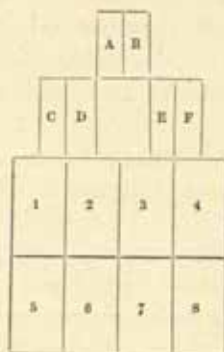


figure ; and I will state, since an attention to such minutiae will tend materially to facilitate our investigation of the other windows, that each of the canopies in Nos. 1 and 3 has a flat hood, its spire background coloured blue, and the tapestry back of its niche, which extends upwards to the groining of the niche, red ; and that the canopies in Nos. 2 and 4 have projecting hoods, red spire grounds, and blue tapestries. Whilst in the lower tier of lights, Nos. 5 and 7 have projecting hoods, blue spire grounds, and red tapestries ; and Nos. 6 and 8, flat hoods, red spire grounds, and blue tapestries. By which means, as will be perceived, a perfect alternation of form and colour is maintained throughout the canopies. All the canopies have projecting pedestals ; but those only of the lower tier of lights are crossed by the founder's legend, "Orate pro Willelmo de Wykeham episcopo Wynton fundatore istius collegii," which is written upon a continuous scroll, divided only by the mullions of the window.

Light No. 1. *Jonas p'pheta* is written across the pedestal of the canopy. The figure, which, like the other Old Testament worthies, has no nimbus, holds a scroll inscribed, *Hebreus ego su' & domini' d'm celi ego timeo.*—(See Jonah i. 9.) The tapestry is powdered with letters I, crowned.³

³ The crowned letters bring to mind Chaucer's prologue to the *Canterbury Tales* :—

"Of smale corall aboute hire arm she bare

A pair of bedes gauded all with grene,
And thereon heng a broche of gold ful shene,
On whiche was first yritten a crowned A,
And after, *Amor vincit omnia.*"

No. 2. *Joel p'pheta* is written on the pedestal of the canopy. The scroll held by the figure is inscribed, *In valle josaphath iudicavit o'es ge'tes*.—(See Joel iii. 12, of which this seems a paraphrase.) The tapestry is powdered with letters J, crowned.

No. 3. *Amos [p'ph]eta*⁴ is written on the pedestal. The scroll is inscribed, *qui [æd] ificat in celu' assenc'one' sua'*.—(See Amos ix. 6.) The tapestry is powdered with letters A, crowned.

No. 4. *Micheas p'pheta* is written on the pedestal. The scroll is inscribed, *De [Si] on exhibit [egredietur lux & v]erbm' de vert.*—(See Micah iv. 2.) The tapestry is powdered with letters M, crowned.

No. 5. *Ada' pm' pa [ter]* is written on the pedestal. The figure holds a spade, and looks sorrowful. The tapestry is powdered with letters A, crowned. Part of the founder's legend is written across the pedestal of this and the next three canopies.

No. 6. *Eva m'r o'u viveciu'* is written on the pedestal. The figure holds a distaff. The tapestry is powdered with letters E, crowned.

No. 7. *Seth filius Ade'*, is written on the pedestal. The figure holds a book. The tapestry is powdered with letters S, crowned.

No. 8. *Enoch tra'slat'* is written on the pedestal. The figure holds a small scroll, incised, *ivit cu' deo*. The tapestry is powdered with letters E crowned.

The tracery lights of this window A to F inclusive are each filled with a canopy under which stands an angel. *Troni* is written upon a small scroll at the foot of each canopy in the lights A and B. The angels throughout these tracery lights are alike in design. The canopies have alternately blue spire grounds, and red tapestries, or *vice versâ*. The smaller tracery lights are filled with ornaments, such as leaves, monsters, &c., painted upon white and yellow stained glass.

FIRST NORTH WINDOW OF THE ANTECHAPEL FROM THE WEST.

Light No. 1. *Osee p'pheta*, is written on the pedestal. The figure holds a scroll inscribed, *O mors ero [mo]rs*

⁴ The missing parts of the inscriptions, when this is practicable, are supplied within brackets.

tua morsus tuus ero inferne. (See Hosea xiii. 14.) The tapestry is powdered with letters **H**, crowned. From which I infer either that the tapestry does not belong to this figure, or that in the course of repairs wrong letters have been inserted. However it may have been a mere caprice to aspirate the name.

No. 2. *Abacuch p'pheta*, is written on the pedestal. The scroll is inscribed *D'ne audiui [auditi] o'e tua' & timui.* (See Habakkuk iii. 2.) The tapestry is powdered with letters **A**, crowned.

No. 3. *Ysaïas p'pheta* is written on the pedestal. The scroll is inscribed, *ecce virgo concipiet & pariet filium.* (See Isaiah vii. 14.) The tapestry is powdered with letters **Y**, crowned.

No. 4. [*B*] *aruc p'pheta*, is written on the pedestal. The scroll is inscribed, *Post hec in tri's visus est & cu' hom' co'v'satus est.* (See Baruch iii. 37.) The tapestry is, however, powdered with letters **M**, crowned. Most of the remarks made on No. 1 equally apply here.

No. 5. *Mathusale fili's Enoch*, is written on the pedestal. The figure holds a small scroll, which appears to be inscribed with the following words, *Legem n mor'.* The tapestry is powdered with letters **M**, crowned. The following portion of the founder's legend is written across the pedestal.—*Orate p Willm'o.*

No. 6. *Noe : $\frac{1}{q}$: archa' : fab¹₂a* is written on the pedestal. The figure holds an oar. The tapestry is powdered with letters **N**, crowned. The portion of the founder's legend that crosses the pedestal is, *de W*——

No. 7. *Abraha' p'riarcha*, is written on the pedestal. The tapestry is powdered with letters **A**, crowned. The portion of the founder's legend which crosses the pedestal is . . . *ton fu'dator'.*

No. 8. *Isaac patriarcha*, is written on the pedestal. The tapestry is powdered with letters **I**, crowned. The portion of the founder's legend attached to this pedestal is *istius*——

Each of the tracery lights A to F inclusive is filled with a canopy, under which is a military figure, winged as an angel, clad in a basinet and camail, jupon, broad sword-belt, petticoat of mail below the jupon, and plate or cuir-bouilli arm and leg armour. The figure holds a spear, to which a pennon charged with a plain cross is attached.

Prin : ci : pa : tus is written on a small scroll at the foot of each canopy in the lights A and B. The smaller tracery lights are filled with ornaments as in the last window.

SECOND NORTH WINDOW OF THE ANTECHAPEL FROM THE WEST.

No. 1. Light. *Sophonias p'pha*, is written on the pedestal of the canopy. The scroll held by the figure is inscribed, *Hec est civitas gl'riosa quia dicit ego sum.* (See Zephaniah ii. 15.) The tapestry is powdered with letters S, crowned.

No. 2. *Daniel p'pheta*, is written on the pedestal. The figure points downwards with its right hand, as if in allusion to the den of lions. On the scroll is written, *Post ebdomadas septuaginta (sic) duas occit.* (See Daniel ix. 26.) The tapestry is powdered with letters D, crowned.

No. 3. *Jeremias p'pha*, is written on the pedestal. The scroll is inscribed *Patre' vocabis me dicit d'ns* (see Jeremiah iii. 19). The tapestry is powdered with letters J crowned. Across the pedestal is written the following portion of the founder's legend, *orate p* — Which is either an insertion, or else shows that this figure was taken from some other window having prophets in its lower tier of lights.

No. 4. *Abdias p'pha*, is written on the pedestal. The scroll is inscribed, *et rectum erit d'nm d'ni amen.* The tapestry is powdered with letters A crowned.

No. 5. *Jacobus p'ar* —, is written on the pedestal. The tapestry is powdered with letters J, crowned. The following portion of the founder's legend is written across the pedestal *orate p Willmo.*

No. 6. *Judas ma* (Machabeus ?) is written on the pedestal. The figure has a coronet and sceptre. The tapestry is powdered with letters J, crowned. The following portion of the founder's legend is written across the pedestal, *de Wykeh'm ep'o.*

No. 7. *Moyse dux P'li dei*, is written on the pedestal. The figure holds in his left hand a green diptych, inscribed with Lombardic capitals. The tapestry is powdered with letters M, crowned. The pedestal is crossed with the following portion of the founder's legend, *Wynton fu'dator.*

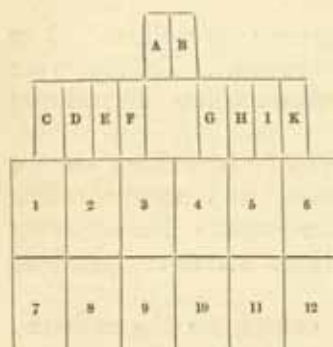
No. 8. *Aaro'* is written on the pedestal. The lower part of the tapestry is powdered with letters A, crowned, and the following portion of the founder's legend crosses the pedestal,

istius collegii; but the feet only of the figure belong to the high priest. The rest belongs to a prophet, part of another window, who appears to be Nahum, from the corresponding part of the tapestry being powdered with letters **N**, crowned, and from the following inscription on the scroll held by the figure: *ecce sup' montes ewa'geliz'atis ann'catis*. (See Nahum i. 15.)

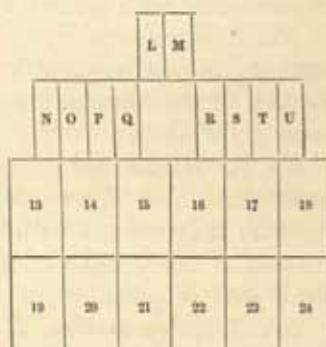
Each of the tracery lights A to F inclusive is filled with a canopy, under which is a winged figure habited in the civil dress of a king, *i. e.* crowned, holding a sword and sceptre, and clad in a tunic with short skirts, a furred tippet, hose, and shoes. *Dna : cio : nes* is written on a small scroll at the foot of each canopy in the lights A and B. The smaller tracery lights are filled with ornaments as in former windows.

THE TWO EAST WINDOWS OF THE ANTECHAPEL.

The arrangement of the subjects of these windows in their original order, is a somewhat troublesome task, requiring a close attention to detail, and continual references to individual lights. It will be convenient to distinguish the windows by calling one the Northern-East window, and the other the Southern-East window; and, with a view



NORTHERN-EAST WINDOW.



SOUTHERN-EAST WINDOW.

to render the following investigation more intelligible, I subjoin diagrams of both windows, in which the lower lights are numbered, and the principal tracery lights lettered in a consecutive series, commencing in the Northern-East window.

No. 1 light. The glass in this light consists of portions

of several designs. The upper part of the light is occupied with the head of a canopy, the spire background of which is red. From its fitting the light, and there being only three others like it in the building, I conclude that it belongs to one of the canopies containing a crucifix hereafter mentioned. Below is part of another canopy cut to fit the light, under which is placed the upper part of a female figure on a red tapestry background, powdered with letters *C*, crowned. This figure does not belong to either window.

Below it is the central part of another figure, on a blue tapestry background, powdered with letters *E*, crowned: which likewise does not belong to either window. The remainder of the light is filled with the lower part of a canopy, which, as I shall have occasion to refer to it again, I shall describe minutely. The pedestal of this canopy differs in design from that of any of the canopies in either window, except the three which I shall presently mention. In particular it is much more lofty, is hollow, and within it is the sitting figure of an aged man, supported on the top of a tall slender pedestal or shaft. A scroll passes through the pedestal of the canopy, a little below the figure just mentioned, and at the same height from the sill of the light, as that at which the pedestals of the canopies in Nos. 4, 19, 20, 21, 22, 23, and 24, hereafter described, are crossed by the founder's legend. The portion of the scroll in the present case is inscribed, *episc* —. The lower part of the canopy niche remains; on its floor are three steps coloured green, surmounted by what is evidently the shaft of a cross, coloured purple: on each side of which is a small portion of a white cloud; the rest of the subject is wanting. The inside of the niche has a blue tapestry ground, powdered with little yellow saltiers, or letters, *X*.

No. 2. In the head of this light, and exactly fitting it, is the head of a canopy on a blue spire ground, exactly like that first mentioned in No. 1. The rest of the glass, consisting of part of a canopy which has been cut to fit the light, half a female figure on a blue tapestry ground powdered with letters *C*, crowned, part of the hood of a canopy, and part of the base of another, inscribed *Mari* — *Salome*, does not belong to either window.

No. 3. In the head of the light, and exactly fitting it, is the head of a canopy on a red spire ground exactly like that first

mentioned in No. 1. Below is part of a canopy which has been cut to fit the light. Under it is the upper half of a female figure (which does not appear to belong to the canopy), on a blue tapestry ground, powdered with letters **E**, crowned. Below are fragments of canopy-work made into a sort of pattern; and the residue of the light is occupied with the pedestal, and part of the niche of a canopy, which clearly was originally of the same design as that described in No. 1. The only difference is, that here the steps of the cross are coloured purple, the shafts green, and the tapestry ground red. The scroll running through the pedestal is made up of fragments of other scrolls.

No. 4. The whole of this light is occupied with a representation of a figure and canopy. The canopy, across whose pedestal is written the following portion of the founder's legend, *Istius collegii*, is, in other respects, exactly like that in No. 19 light. The figure is a duplicate of that in No. 24 light. Any further description of either is, therefore, postponed for the present.

No. 5. In the head of the light, and exactly fitting it, is the head of a canopy on a blue spire ground exactly like that first mentioned in No. 1. Below is part of a canopy cut to fit the light, and the upper half of a female figure holding a palm branch, on a red tapestry ground, powdered with letters **M**, crowned. A piece of yellow glass has been accidentally inserted in the nimbus of this figure, in such a manner as, at first sight, to impart to it a cruciferous appearance. The figure does not belong to either window. The remainder of the light is filled with a pedestal and part of a niche of a canopy, precisely similar to that described in No. 1. The steps of the cross are here green, the shaft is purple, the tapestry red, and on the scroll running through the pedestal is written, *Wynton*.

No. 6. In the upper part of the light is the top of a canopy, of the same design as that in No. 4 light, having a red spire ground. Below is part of the hood of a canopy, cut to fit the light, under which are fragments of a male saint (which do not belong to either window), on a blue tapestry ground, powdered with letters **B**, crowned. The remainder of the light is filled with the pedestal and part of the niche of a canopy similar to that described in No. 1. The steps of the cross are green, the shaft is pink, the clouds, as in all

the other examples, are white ; and seven of the toes of the Saviour are still attached to the shaft, leaving the nature of the design no longer in doubt. The tapestry ground of the niche is blue, powdered with yellow letters, X; and the scroll which passes through the pedestal is inscribed, *fundatore*.

No. 7. This is a figure and canopy light. The canopy hood is supported by a semicircular niche arch ; its spire background is blue, and the niche tapestry is red. Precisely similar canopies are inserted in Nos. 9 and 11, and in Nos. 13, 15, and 17 also. The pedestal is inscribed *Sc's Petru'*. The figure, which exhibits the tonsure, carries a book in one hand and keys in the other ; it is clad in blue and white robes, the white being powdered with letters P, crowned, drawn in outline, and stained yellow.

No. 8. This is also a figure and canopy light. The canopy hood is double-headed ; its spire ground is coloured pink or warm purple, and the niche tapestry is blue, powdered with small yellow stars or suns rayonnés. Precisely similar canopies are inserted in Nos. 10, 12, 14, 16, and 18. The pedestal is inscribed *Sc's Andrea'*. The figure carries a small saltier.

No. 9. The pedestal is inscribed *Sc's Jacob'*. The figure holds a pilgrim's staff.

No. 10. The pedestal is inscribed *Sc's J[ohan]'es*. The figure carries a cup, from which a dragon issues, and is clad in red and white robes, the white being powdered with small dragons issuing from cups, drawn in outline, and stained yellow.

No. 11 is inscribed *Sc's Thoma'*. The figure holds a spear in the left hand ; the forefinger of the right is uplifted,—a movement which, coupled with the general attitude of the figure, seems to allude to the means whereby the Saint's incredulity was overcome.

No. 12 is inscribed *Sc's Jacob'*. The figure, which carries a scymetar, is clad in red and white garments, the white being powdered with small monsters, drawn in outline and stained yellow.

No. 13 is inscribed *Sc's Philippu'*.

No. 14 is inscribed *Sc's Bartole'm*. The figure carries a knife.

No. 15 is inscribed *Sc's Mathe'*.

No. 16 is inscribed *Sc's Simon*. The figure bears an axe.

No. 17 is inscribed *Sc's Mathia'*. The figure carries a club.

No. 18 is inscribed *Sc's Judas*.

No. 19. The canopy in this light differs in design from any of those already described. Though its hood is as long as those in No. 7 and the following lights. The pedestal is crossed with the founder's legend, at the same level as the pedestal in No. 1, &c. The spire background is red, and the tapestry blue. The figure under the canopy is, from the sorrowful expression of the countenance, evidently a representation of the Mater Dolorosa: the left hand is pressed against the head; in the other is a book. The figure looks towards its left. There is no other inscription except the following portion of the founder's legend, *Orate p Willo*, which, as before mentioned, crosses the pedestal of the canopy.

No. 20. The canopy is of the same design as the last, but its spire background is coloured blue, and its tapestry is red, powdered with letters *M*, crowned. The figure is evidently a representation of the Mater Dolorosa. The hands are clasped together; the figure looks to its left. The pedestal is crossed with the following portion of the founder's legend: *Fundatore*.

No. 21. The canopy is of the same design as No. 19, and has a red spire ground. The tapestry is blue, but is powdered with yellow crosses. The figure, which looks to its right, is evidently a representation of St. John the Evangelist. The right hand is pressed against the head, but the countenance is not particularly sorrowful. The pedestal is crossed with the following portion of the founder's legend: *Episcopo*.

No. 22. The canopy is of the same design as No. 19. The spire background is blue, and the tapestry is red, powdered with letters *M*, crowned. The figure is an exact duplicate of that in No. 20. The portion of the founder's legend is, *Wynton*.

No. 23. The canopy is of the same design as the last, but the spire ground is red, and the tapestry blue, powdered with yellow crosses. The figure is a perfect duplicate of that in No. 21. The portion of the founder's legend is, *de Wykeham*.

No. 24. The canopy is of the same design as No. 19, but

the spire ground is blue, and the tapestry is red, powdered with letters I, crowned. The figure, which, as before mentioned, is an exact duplicate of that in No. 4, is evidently a representation of St. John the Evangelist. The countenance is sorrowful; the right hand is pressed against the head, in the other is a book. The pedestal is crossed with the following portion of the founder's legend : *istius collegii*.

TRACERY LIGHTS.

A is occupied with the representation, under a small canopy, of a Bishop on his knees, in apparent adoration of the figure in B, which, though mutilated, may be easily recognised as that of our Saviour, seated, and exhibiting the wound in his side to the kneeling Bishop, which, I apprehend, personifies William of Wykeham. This figure is likewise under a canopy. An angel under a canopy is inserted in each of the lights C to K inclusive. The smaller tracery lights are filled with monsters or other ornaments.

The Coronation of the Virgin is represented in L and M, but the subjects have been transposed, the figure of Christ now occupying L, and that of the virgin M. Each figure is under a canopy. An angel, in female attire, under a canopy, occupies each of the lights N to V, inclusive. The smaller tracery lights are filled with monsters or other ornaments.

Having described the subjects in these windows, I proceed in the next place to state my reasons for supposing that they were originally arranged as I have mentioned.

One remarkable feature is, that the pedestal of no canopy in the lights Nos. 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, and 18, is crossed by any continuous scroll, and that the pedestals of the canopies in Nos. 1, 3, 4, 5, 6, 19, 20, 21, 22, 23, and 24 are so crossed; the scroll being as before mentioned, inscribed with the Founder's Legend. This circumstance, when considered with reference to the design and arrangement of the glass in the other windows of the building—the contents of one of the West and of the two North windows of the Antechapel have already been described—raises a strong inference that the glass in the first-mentioned series of lights originally occupied an upper tier of lights, and that the glass in the series of lights secondly mentioned originally occupied a lower tier of lights. That such lights are the

lights of these two windows is evident from the fact of their being the narrowest lights in the building, and that the glass exactly fits them.

Let us, then, re-arrange the glass upon this supposition, and put in No. 1 light what is now in No. 7 light ; in No. 2 what is now in No. 8 ; in No. 3 what is now in No. 9 ; in No. 4 what is now in No. 10 ; in No. 5 what is now in No. 11 ; in No. 6 what is now in No. 12 ; leaving the glass in Nos. 13, 14, 15, 16, 17, and 18 as it now is, and we shall find the Apostles arranged in a not uncommon order,⁵ and a perfect alternation preserved in the forms of the canopies, and in the colouring of the designs, throughout the upper tier of lights. Let us now put in No. 7 light the glass which is in No. 20 light ; in No. 8 the remains of the canopy work first mentioned in No. 1, and the portion of the crucifix in No. 1 ; in No. 9 what is now in No. 4 ; in No. 11 the remains of the canopy-work first mentioned in No. 2, and the portion of the crucifix in No. 5 ; in No. 12 what is now in No. 23 ; in No. 20 the remains of the canopy-work first mentioned in No. 5, and the portion of the crucifix in No. 3 ; and in No. 23 the remains of the canopy-work first mentioned in No. 3, and the portion of the crucifix in No. 6 ; leaving No. 10 blank, and the glass in Nos. 19, 21, 22, and 24 as it now is ; and we shall find, supposing the missing subject of No. 10 light to have been a duplicate of that in No. 19,⁶ and that the remains of the canopy-work, first mentioned in No. 6, belonged to it ; that not only will a perfect alternation in the forms of the canopies and the colouring of the subjects be preserved throughout the East windows, in the one, whether regarded in a horizontal or in a perpendicular direction ;⁷ in the other, when regarded in a horizontal direction—and it is obvious that a double alternation might, by a different arrangement, be produced in this as well as in the former window—but that the attitudes of

⁵ It is possible that Nos. 15 and 17 are transposed. If St. Mathias were to take the place of St. Matthew, which there is nothing in the order of the canopy design or colouring to prevent, the apostles would be arranged as at Fairford Church, Gloucestershire, with the single exception that there St. Matthew precedes St. Jude.

⁶ It is by no means an uncommon occurrence to find in ancient glass, the same figures repeated in different, or even the

same windows of the same building. I know of an instance as early as the latter part of the twelfth century.

⁷ This alternation of design and colour is observable in many early Perpendicular windows. The following diagram may serve to explain my meaning. Let the letters arranged in a square, represent
A C four figures and canopies : and let
B D canopies A and B each have a red spire-ground, and blue niche

the figures will correspond with the arrangement of the subjects. Thus, the Virgin and St. John, if placed according to the new arrangement in the lights Nos. 7 and 9, would be turned towards the Crucifix in No. 8; the Virgin in No. 10 light (which I have supplied by copying the figure in No. 19), and the St. John put in No. 12 light, would be turned towards the Crucifix in No. 11 light; and the Virgins in Nos. 19 and 22, and the St. Johns in Nos. 21 and 24, would be turned, respectively, towards the Crucifixes in Nos. 20 and 23 lights.

It is true that the portions of the founder's legend, attached to the glass now in Nos. 1, 4, 5, 20, and 23 lights, will not make sense under the new arrangement of the subjects, but this circumstance is entitled to no weight. The inscriptions on the pedestals of Nos. 1 and 5 have evidently been made up of fragments; and there is no reason why we should not suppose that those on the pedestals of Nos. 4, 20, and 23 have not likewise been supplied in the course of repairs. For it is impossible by any arrangement of the subjects to bring the word written on the pedestal of No. 20 into its proper place in the legend, or to arrange matters so as to make both parts of the legend attached to the pedestals of Nos. 4 and 23 fall into the inscription; one part or the other must be rejected as an insertion. On the other hand, the parts of the legend attached to the pedestals now in the lights Nos. 6, 19, 21, 22, and 24 will be found to read correctly on the suggested re-arrangement of the subjects. The pedestal in No. 3 light is, as before mentioned, at present without any legend at all.

It is unnecessary to speculate on the reasons which may have led to the fourfold repetition of the Crucifixion in the lower part of these windows; but lest this repetition should

tapestry; and canopies C and D each have a blue spire-ground, and red niche tapestry. It will follow that the masses of colour, when regarded horizontally, will alternate thus:—the red spire-ground of A with the blue spire-ground of C; the blue tapestry of A with the red tapestry of C; the red spire-ground of B with the blue spire-ground of D; the blue tapestry of B with the red tapestry of D. And when regarded vertically, the masses of colour will alternate thus:—the red spire-ground of A with the blue tapestry of A,

this again with the red spire-ground of B, and this again with the blue tapestry of B. And so, the blue spire-ground of C with the red tapestry of C, this with the blue spire-ground of D, and this with the red tapestry of D. Of course, if the canopies A and D are of one design, and B and C of another, their different patterns will likewise alternate. To put precisely the same case as that in the text the canopies must be supposed to be of four different patterns.

appear unfavourable to the view I take of the original arrangement of the glass, I will add that no subject is more commonly represented in a window above an altar than the Crucifixion, and that it is by no means improbable that four altars, two under each window, were placed against the east wall of the Transept, or Antechapel, although no trace of them may now exist.

SOUTH WINDOW OF THE ANTECHAPEL.

This is a figure and canopy window, like the windows on the north side.

No. 1 light. *Sc's* is written across the pedestal of the canopy. The figure is that of a Bishop. The tapestry of the niche is powdered with the letters **P**, crowned.

No. 2. *Sc's Pelagius* is written across the pedestal of the canopy. The figure is that of a Pope, having a tiara encircled with only one coronet. The niche tapestry is powdered with letters **P**, crowned.

No. 3. *Sc's Alphegus* is written across the pedestal. The figure is that of an Archbishop. The niche tapestry is powdered with letters **A**, crowned.

No. 4. *Sc's Gemreta* is written across the pedestal. The figure is that of a Bishop. The niche tapestry is powdered with letters **G**, crowned.

No. 5. *Sc's Athanasius* is written on the pedestal, with is crossed by the following portion of the founder's legend:—*Orate p Willo*. The figure is that of a Bishop. The niche tapestry is powdered with letters **A**, crowned.

No. 6. *Sc's [Barn]ard* is written on the pedestal, which is crossed by the following portion of the founder's legend:—*Wynton fu'd[atore]*. The figure is habited as a monk, in a russet dress. The niche tapestry is powdered with letters **B**, crowned.

No. 7. *Sc's* — appears on the pedestal, which is crossed by the following part of the founder's legend:—*Wynton fu'dator*. The figure is that of a Bishop. The niche tapestry is powdered with letters **H**, crowned.

No. 8. *Sc's Anselmus* is written on the pedestal, which is crossed by the following part of the founder's legend:—*Wykeham*, turned the wrong side upwards. The figure is that of an aged man, wearing a green cap, gloves, an alb,

and a russet mantle over it. The niche tapestry is powdered with letters **S** and letters **A**, crowned.

The tracery lights of this window, A to F inclusive, are each filled with a canopy, under which stands an angel. *Cherubim* is written upon a small scroll at the foot of each canopy in the lights A and B. The smaller tracery lights are filled with foliage and monsters.

SOUTHERNMOST WEST WINDOW OF THE ANTECHAPEL.

This is likewise a figure and canopy window.

No. 1 light. On the pedestal is written *Maria Egip'aca*. The figure is that of a female. The niche tapestry is powdered with letters **M**, crowned.

No. 2. *Sc'a Martha* is written on the pedestal. The figure is that of a female. The niche tapestry is powdered with letters **M**, crowned.

No. 3. This light is a good deal mutilated. The pedestal is inscribed *Maria Jacobi*, and the lower part of the niche tapestry is powdered with letters **M**, crowned. But the figure itself is that of a prophet, holding a scroll like the figures in the north windows, inscribed *visitabo oves meas & liberabo ea[s]*.—(See Ezekiel xxxiv. 12.) The remainder of the niche tapestry is powdered with letters **E**, crowned.

No. 4. This light is also much mutilated. The upper part of the figure is that of a Queen, and the niche tapestry is powdered with letters **W**, crowned. The lower part of the figure belongs to a different subject. The pedestal is inscribed *Sc's Cuthbert*, and is crossed by the following part of the founder's legend:—*Orate p Willmo*; from which I conclude that this part of the design belonged originally to a lower tier light of some window.

No. 5. *Sc's* — is written on the pedestal. The figure is that of a Bishop. The niche tapestry is powdered with letters **B**, crowned. A portion of the founder's legend, now missing, crossed the pedestal.

No. 6. *Sc's Bri* is written on the pedestal. The figure is, however, that of a female. The niche tapestry is powdered with letters **C**, and letters **B**, crowned. A portion of the founder's legend, now missing, crossed the pedestal.

No. 7. The figure is that of a female. The niche tapestry

is powdered with letters E, crowned. A portion of the founder's legend, now missing, crossed the pedestal.

No. 8. The figure is that of a Queen. The niche tapestry is powdered with letters E, crowned. A portion of the founder's legend, now missing, crossed the pedestal.

The tracery lights of this window, A to F inclusive, are each filled with a canopy, under which stands an angel. *Seraphim* is written upon a small scroll at the foot of each canopy in the lights A and B. The smaller tracery lights are filled with foliage, and monsters, as in the other windows.

The present seems the most convenient place for offering a few remarks on the date, style, and general effect of the oldest or original glazing of the Chapel.

In the absence of any direct information, we can arrive only at an approximation to the date of this glass. That it was erected in Wykeham's lifetime may be inferred, if not even from the style of the legend which runs across the windows, and contains the expression "*Orate pro Willelmo de Wykeham*," at least from the fact of New College having been the first of Wykeham's three great works, and the silence of his will respecting its fabric; a will which, as is well known, contains minute directions for the glazing of a part of Winchester Cathedral. Indeed, the somewhat earlier character of the glass as compared with the windows of Winchester College Chapel, which have been copied faithfully, as it would seem, from the original glazing of that edifice, would justify the supposition that it was erected before the commencement of Winchester College, in 1387. On the whole, I think we shall not be far wrong in concluding that the windows of New College were glazed between the founding of the establishment, in 1379, and its being taken possession of by the first warden, and fellows, in 1386, at which time, we have reason to believe, that the Chapel and Hall were completed; and if so, that the windows were glazed, for it is true, as a general rule, that in medieval times the glaziers commenced operations as soon as any part of a building was ready to receive the glass.

The glass, though Perpendicular in its general character, and therefore to be regarded as one of the earliest, if not the earliest, exponent of that style, displays, as might be expected, many Decorated features, as in the design of some of the canopies, especially as exemplified in the square tower

over the niche arch, from which the spire of the canopy rises; and even in the pedestals used in the lower tier of lights, which, with the small rayonnated sun on each side, bear considerable resemblance to the pedestals of the early Decorated canopies in the Lady Chapel windows of Wells Cathedral—in the coloured moulding sometimes occurring under the battlements of the tower—in the coloured windows of the spire—in the pot-metal yellow finials occasionally employed—in the shape of the crockets—in the use of flesh-coloured glass to represent the nude parts of several of the principal figures—in the white hair and beards, leaded into pink faces, &c. Yet these, and many other Decorated features, which a practised eye will not fail to detect, are, as it were, merged in the general character of the later style, which displays itself in the broad colouring of the windows, in the general flatness of the composition, which, by the way, is more remarkable in the North, South, and West windows of the Antechapel than in the East windows, where the canopy spires are cut out and surrounded with colour more completely—a circumstance which once induced me to think that these canopies were of earlier date than the rest—in the preponderance of white and yellow stained glass over the pot-metal colours; and, though in a less prominent degree, in the attitudes and draperies of most of the figures, particularly those in the North, South, and West windows—in the drawing, especially of the heads—in the thinness of the black outlines—in the general softness and delicacy of the execution, &c. Smear shading is occasionally used in the canopy-work, but the shadows are generally executed, if I mistake not, in “Smear shading stippled,” an invention of the early part of the 14th century, and which differs from “Stipple shading” (the mode commonly adopted in the 15th century) in this, that the lights are left clear in the first instance, instead of being picked out of a stippled ground of Enamel Brown, spread uniformly over the glass. The granulation and depth of the shading are perhaps best shown in the white robe of Eve, in the northernmost West window; but, even in this instance, the shadow is not very coarsely stippled, nor can it be called deep even in its deepest part. There is no instance, in any of the windows, of the practice, adopted with such effect in later times, of making the accidental varieties of depth common in a sheet of coloured

glass correspond in position with the lights and shades of the picture; and, though many parts of the composition are strongly contrasted in colour to others, yet this is not sufficient to supply the want of deeper shadows and more decided outlines, and secure the distinctness of the design, or save the painting from the imputation of being little else than a congeries of flat spots of white and coloured glass.

When, in addition to this defect, the imperfection of the figure drawing⁸ and want of proper perspective in the canopies are brought to mind, we are tempted to inquire what is it that renders these windows so beautiful, so infinitely more agreeable than those of modern times. It cannot be their discoloration, for modern windows that have been as much discoloured fail to please. The secret lies in the fine tone and harmony of their colouring: and, perhaps, I may venture to add in its perfect keeping with the architectural character of the building. There is not a harsh or discordant hue anywhere. The whole colouring is equally quiet and subdued, and is in entire agreement with the silvery grey of the white glass. It is without doubt to the excellent tone of the latter material that this satisfactory result is owing. For this same white glass, which has no modern representative,⁹ forms the base of all the

⁸ Should it be objected that most of these figures possess a certain degree of sublimity, I would respectfully warn my readers of the danger there is of engendering a false taste by recurring to such models for sublimity. Nothing is more true than that from the sublime to the ridiculous there is but a step. What can be more absurd, for instance, than the mode of representing the Passage of the Red Sea by a capering figure betwixt two cauliflowers; or the Plagues of Egypt by so many carcases, frogs and fish, &c., sprawling in a plate—as in the late M. Géroente's window at Ely; or the Raising of Lazarus, by a mummy jumping up like Jack-in-the-Box; or Sampson slaying the Lion, by a clown who, with much grimace and affected violence, caresses the royal beast; as in his brother's windows at Christ-Church, Oxford, and the late Exhibition; or, I may add, than the cat's-eyed saints of Messrs. Pugin and Hardman! Enthusiastic amateurs should recollect that they tolerate such things at the risk of being laughed at by the very persons they employ. Work of this description is even now nick-named, in derision, *bogie-work*

by the glaziers' men. If sublimity is aimed at, we may be sure it will not be reached simply by rectifying the more palpable anatomical faults of the medieval artists.

⁹ As I still meet with occasional assertions to the contrary, I think it is as well to repeat what I have constantly stated, that modern glass differs from old both in tone, colour, and texture, and this more widely in proportion to the difference of date; the nearest resemblance, though by no means an exact one, being between modern glass and that of the sixteenth century, and the greatest difference being between it and the glass of the twelfth, thirteenth, and fourteenth centuries; and further, that the attempts hitherto made to disguise this difference have completely failed. I am able to make this assertion more positively, since it is borne out by certain chemical experiments which I have caused to be instituted during the last two years, the result of which I hope, ere long, to make known through the medium of this Journal. I, of course, should not be expected to notice any opinion of the writers in the Ecclesiologist

coloured glasses, and consequently imparts to them its own hue; of the actual depth and greenness of which we are not aware so long as the white is intermixed with cool blues, reds, purples, and apparently though not really faded greens, as in the Antechapel windows; but which surprises us when fully brought out by contrast with a warmer scale of colouring, as will hereafter be shown to be done in some of the south windows of the nave. Without expecting a ready acquiescence in the opinion hazarded, that a part of the pleasure excited by the colouring of these windows arises from a perception of its harmony with the architectural character of the building; I cannot but think that the idea is less fanciful than may at first appear. There is a gloominess in the style of Gothic ecclesiastical architecture which is very much opposed, not indeed to rich, but to warm and gay colouring. And though this gloominess in the present instance is, to a certain extent, disguised by the elegance of the modern fittings, and the warmth of the yellow wash with which the walls of the Antechapel and Choir are covered, it still exists, and grows upon the eye in

on a subject of this kind, nor should I now allude to them, if it were not to guard those who may be as inexperienced, or as careless observers as themselves, from the danger of being misled by the misrepresentation of a matter of fact which occurs in the following passage.—“Mr. Winston reminds us that ‘no cleaning is able to deprive ancient glass, of a certain date, of its tone, richness, and general appearance.’ This we entirely deny. The east window of Bristol, *which is of middle-pointed date*, has been lately cleaned, and it is neither better nor worse than Messrs. Wailes, or O’Connor, or Willement would produce. *Rich is just what it is not,*” &c. &c. It unfortunately happens that about two-thirds of the Bristol window consists of modern glass. But the appeal to it is not useless, as it serves to show that an ability to distinguish modern from ancient glass is not a necessary qualification for an adept in the mysteries of ecclesiology. Of the various expedients resorted to for imitating the effect of the ancient material, Messrs. Powells’, and Messrs. Hartleys’ processes for roughening the surfaces of the glass, are the most successful, though but expedients after all. “Antiquating the glass,” i.e., dulling it with enamel colour in imitation of dirt and the rust of age, is commonly resorted to as a means of destroying the perfect pellucidness of the modern

material: a quality resulting from refinements in the manufacture. Instead, however, of making the glass look thick and rich like the old, it only makes it dull and heavy in effect: nor does it materially improve its tone of colour. Of three imitations of ancient glass in the late Exhibition, which I particularly examined, one by M. Lussan, which had been the most antiquated, was the least watery in effect. The second, by M. G rente, which also had been antiquated, though in a less degree, was, in proportion, more flimsy. The last, by Messrs. Pugin and Hardman, which had not been antiquated at all, was the most flimsy and watery. But they were all inferior to ancient glass in richness, depth, and, particularly, in tone of colour: as was indeed easily shown by holding clear pieces of ancient glass beside them. M. Lussan’s, on the whole, was decidedly the best imitation, but this was not owing to the greater antiquating of the glass. I am surprised that the eyes of the public are not yet open to the absurdity of literally copying designs of an early period in a material so different from that in which such designs were originally worked, and with reference to which we may suppose they were made. We might as well expect a literal copy, in wood, of a stone spire, or of a wooden spire in stone, to produce a satisfactory effect.

proportion as the building is contemplated: and the more fully the gloominess of the architecture is perceived, the less striking does the cold colouring of the Antechapel windows appear, until at last it seems more appropriate to the place than the warmer and gayer colouring of the windows of the Choir.

I now proceed to give a short account of the glass in the Choir windows, beginning with the first window from the East, on the south side.

The tradition is, that all the glass in the south windows is Flemish, and the work of Ruben's scholars.¹ But this does not appear to be altogether correct. A great many of the figures in the lower lights are, it is true, the work of foreign artists, and, in the absence of any certain information, I am inclined to think of the Flemish school, in the latter part of the sixteenth or early part of the seventeenth century. But the whole of the canopy-work, which is evidently copied from glass of similar design to that in the Antechapel is, except those portions of it that actually are of Wykeham's time, of comparatively a recent date; at which period the rest of the large figures appear to have been painted, some of the old ones supplied with heads, and almost the whole of the old glass, not only the Flemish, but the remains of the original glazing in the tracery lights as well as in the lower lights, retouched. Coupling these facts with the inscription at the bottom of the last window from the East, which records the fact that W. Price repaired these windows in 1740, I can come to no other conclusion than that the greater part of the glazing is the work of Price, who adapted the Flemish figures to the lights.

THE FIRST SOUTH WINDOW FROM THE EAST.

All the figures in the lower lights of this window appear to have been painted by Price. Some represent Bishops, Archbishops, and a Pope, but no names are given. Some are canonised saints. Five of the crozier heads, and a

¹ Gutch, in a note to Wood's History of the Colleges and Halls of Oxford, p. 199, says the windows on the south side of the chapel were originally Flemish, done, as

is reported, from designs given by some scholars of Rubens, and were purchased by the society, of Wm. Price, who repaired them in 1740.

great part of the canopy hoods,² are of the same date as the ancient glass in the Antechapel. The glass of which these remains are composed, which in the Antechapel would seem to be white, here appears to be a positive light green, from contrast with the warm colours that surround it, and particularly from its being opposed to the warm grey or light sky-blue used as a spire back to the canopies. The founder's legend, in modern glass, is carried along the bottom of this, as well as of the other south windows.

The execution of the painting is very heavy. There are scarcely any clear lights.³ The shadows are not stippled, but hatched as in an oil painting, and besides being always muddy are frequently too deep. The shade of the interior of the canopy niche is absolutely black. The colouring is

² It is not easy to conceive what motive could have induced Price to work up any part of the ancient materials. In re-shading the old canopy hoods, so as to make them harmonise with the powerfully-shaded figures beneath, he has however shown himself a better artist than the majority of the modern imitators of ancient glass, who seldom scruple to clap a deeply shaded figure below, it cannot be said *beneath*, a canopy as flat in effect as the material on which it is painted actually is. This defect might be observed in many of the specimens in the late Exhibition. It seems to result from a habit of copying the figures from ancient MSS., and the canopies from ancient painted glass. For if both were alike copied from old windows, our imitators could hardly fail to observe that the medieval artists, as in the windows of the Antechapel, were wont to make both figures and canopies equally, or almost equally, flat. After all, the fault rests with the amateurs, without whose countenance such extravagancies could not be committed.

³ It is difficult, no doubt, to prescribe the extent to which, in painting glass, the material may be obscured, or the high lights subdued with enamel colour, without violating the fundamental conditions of this branch of art: and I would recommend any one, who really feels an interest in the subject, to suspend his judgment until he has had an opportunity of actually examining and comparing a variety of painted windows. Without, however, attempting to lay down any rule, I think I may venture to say, that if a picture in painted glass appears to be, on the whole,

as brilliant and transparent as an equal extent of plain glazing of the same date as itself, we may be sure that the obscuration of the material has not been carried too far; and if, in addition, when considered with reference to its design, it betrays no incompleteness of effect, we may be satisfied that the obscuration of the material has been carried quite far enough, a standard which by no means excludes all but picture-glass paintings executed in an absolutely flat manner; since it is completely attained by any good specimen of the period between 1530 and 1540, though adequately representing canopy-work, or even the interior of a building, as by the flattest Gothic picture: whilst many a modern glass painting, of the flattest possible design, such as an ornamental pattern, will be found to fall below it. It equally condemns, on the one hand, the opinion of most modern artists, that a glass painting ought to be a dull transparency; as exemplified, for instance, in the windows of St. Germain l'Auxerrois, Paris; and, as may be recollected, in the majority of the works sent to the late Exhibition; on the other hand, the abortive attempts of modern imitators of old glass, to represent canopy-hoods, and other projecting work, landscapes, &c., without the aid of shadows, linear or aerial perspective, as shown, on the whole perhaps most consistently, in the glass paintings of Messrs. Pugin and Hardman; leaving, as a matter entirely irrespective of the question at issue, the choice whether of a flat, *but artistic*, or more rotund manner of representation, to be determined by the good taste of the artist and the nature of the subject.

in general, raw. The blue is of an unpleasant purple hue, but the ruby, as is not uncommonly the case in Price's works, is as scarlet as that of the fifteenth century, but of a rawer tone through being made on a purer white base. Enamel blue is employed in some of the draperies and smaller ornaments; and a red enamel, like china red, for the flesh colour; but in general pot-metal colours are used. It is to this circumstance principally, that the superior effect of the south as compared with the north windows of the nave is owing.

The tracery lights are of the same design as those of the Antechapel windows. A figure and canopy occupies each from A to F inclusive, and various ornaments the smaller lights. The figures are of Price's time, but parts of the original glazing occur in the canopies, and in the smaller lights. The word *cherubyn*, at the bottom of the canopies A and B, is in each instance on an ancient piece of glass.

THE SECOND SOUTH WINDOW FROM THE EAST.

I am inclined to think that all the figures in the lower lights of this window, and certainly that all their heads, are Price's. A Bishop and a Cardinal are represented, as well as ordinary saints, but no names are given. Three of the crozier heads, and large portions of the canopy work are of Wykeham's time. The glass of which they are composed, as in the former window, looks perfectly green. The tracery lights are of the same general design as the last. A good deal of the canopy-work, &c., and the whole of one or two of the figures, which are simply angels, are original, as is the word *Dnaco'es* which is written under each of the canopies A and B. The old blue tapestry ground is retained in one of the lights. This appears quite cold and greenish in hue, on comparison with the glass in the lower lights.

THE THIRD SOUTH WINDOW FROM THE EAST.

Price seems to have painted the figures in the upper tier of lower lights, at all events, if not some of those in the lower tier. He has retouched them all. Amongst them are represented Bishops, Patriarchs, and three female

figures. One of the crozier heads is of Wykeham's time, and there are some original pieces in the canopy hoods. All the angels in the tracery lights are Price's work. There are fragments of the original glazing in the canopies, and in the smaller lights, and the original inscription *Scrapphyn* remains in the lights A and B. The figures are those of angels.

THE FOURTH SOUTH WINDOW FROM THE EAST.

The figures represented in the lower lights are a Pope, an Archbishop, St. John the Evangelist, another male saint, St. Catherine, and three female saints. The heads of three of the male figures are by Price, and St. Catherine's head is a copy of the head in light No. 5 of the next window; but, with these exceptions, the figures appear to be of Flemish workmanship.

Parts of the angels in the tracery lights are original, but have been retouched. The original inscription, *Tromi*, appears in the lights A and B. Some of the blue niche tapestry is old, and appears very cold in comparison with the modern blue. The smaller tracery lights are original.

THE FIFTH SOUTH WINDOW FROM THE EAST.

Amongst the figures represented in the lower lights are a Pope, two Kings, a Bishop, and three female saints, one of which holds a cross, another a sword. These appear to be Flemish, and are more artistical than Price's. The male heads are entirely free from that vulgar air which is so lamentable in his work; they are also less wrinkled, and more fleshy. The female heads are delicate and pleasing, but, like the male heads, have too much an air of *prettiness* to suit the character of a monumental work. In point of execution, the work resembles Price's: about the same proportion of enamel colouring is used, and the same mode of shading is adopted; but the shadows are more delicate than his, and the colouring of the draperies is better in tone. At the bottom of the light No. 8 is the inscription before referred to—*W. Price has fenestras reparavit, Ao. Dni. 1740.*

Most of the figures in the tracery lights (simple angels) are original, but have been retouched. The greater part of

the canopy-work is also original; and the original inscription, *Principat'*, remains at the bottom of the lights A and B.

The North windows⁴ will not require a detailed notice of any but the tracery lights, in which alone any part of the original glazing is preserved. It appears, from an inscription in the first window from the east, that the glass in the lower lights was painted by W. Peckitt, in 1765; and certainly one cannot but perceive how much the art of glass-painting had deteriorated since the days of Price. The general design is the same as that of the south windows. A figure under a canopy occupies each light; but the figures are poorly drawn, and the canopies are weakly designed, except the bases of those in the lower tier of lights, which, with the founder's legend that crosses them, are copied from the old ones in the Antechapel. Their enamel blue spire ground produces a flimsy effect, and the colouring of the windows generally is inferior to that of the south windows. Some pot-metal, and much enamel coloured glass, is used in the draperies; as well as stained red, and some bad, heavy-tinted, streaky ruby, much resembling the ruby used by Peckitt in the east window of Lincoln Cathedral, which was painted by him in 1762. The shading is muddy, there are no clear lights, and the deep shadows are quite black. Our Saviour, the Virgin Mary, the Twelve Apostles, St. Paul, and St. Barnabas are represented in the two first windows from the east; and a series of prophets, patriarchs, and worthies, ending with Adam and Eve, in the other windows. Under the figure of the Virgin, in the second window from the east, is the following coat:—*Argent, on a chevron, sable, three quatrefoils, or*; and on a scroll beneath is written, *Johannes Eyre, Arm., Hujus Hosp. Soc.*

TRACERY LIGHTS.—FIRST NORTH WINDOW FROM THE EAST.

The glass in these lights is original. A female figure holding a lamp, under a canopy, occupies each of the lights A to F, inclusive. *Vir gines* is written across the base of

⁴ The following account of these windows is given by Gutch, in a note to Wood, p. 199. "The windows on the north side, done by Mr. Peckitt, of York, in 1765 and 1774. The three nearest the screen contain in the lower range the

chief persons recorded in the Old Testament, from Adam to Moses. In the upper, twelve of the prophets. Mr. Rebecca gave the designs for these. In the two other windows, are our Saviour, the Virgin Mary, and the Twelve Apostles."

each of the canopies A and B. In the smaller tracery lights are monsters, or foliated ornaments, as in the Antechapel windows.

SECOND NORTH WINDOW FROM THE EAST.

The glazing in the tracery lights of this window is also original. An angel under a canopy fills each of the lights A to F, inclusive. At the foot of A and B respectively is written, *Angeli*. The smaller lights are ornamented in the same way as those of the last window.

THIRD NORTH WINDOW FROM THE EAST.

The glazing of the tracery lights of this window is likewise original. An angel under a canopy is represented in each of the lights A to F, inclusive; and at the foot of A and B respectively is written, *Archangeli*. The smaller tracery lights are ornamented as before.

FOURTH NORTH WINDOW FROM THE EAST.

The glazing of the tracery lights of this window is also original. An angel completely armed in plate, or *cuir bouilli*, but bare-headed, holding a battle-axe in his left hand, and a spear, with a square pennon bearing a plain cross, in his right, under a canopy, is represented in the lights A to F, inclusive. The following is written, one half in light A, the other half in light B: *Vir tutes*. By some mistake the halves have been transposed in the window.

FIFTH NORTH WINDOW FROM THE EAST.

The glass in the tracery lights of this window is also original. In each of the lights A to F inclusive, is a canopy, under which is an angel with legs and arms entirely enclosed in plate, or *cuir bouilli*; wearing a jupon and sword-belt, a tippet of ermine round his neck, and a sort of fur cap on his head. He holds a long baton in his left hand. In some of the examples the baton has a short spike at the top, like that usually represented at the butt end of a staff. At the bottom of lights A and B respectively is written *Potestates*.

In noticing the great west window of the Antechapel,⁵ it is not my intention to enlarge on its defects. These have been pithily summed up by a distinguished artist,⁶ to whom I refer the reader. I fully admit their existence, and regard this work as a great misapplication of art. Its most unfortunate effect has been to produce an unfounded prejudice against the application of art to glass painting, and occasion a revulsion of feeling among amateurs. Every one has felt the justice of Horace Walpole's sneer at the *washy* virtues of Sir Joshua: but, it cannot be denied, on the opposite side, that the tendency of the present age to dispense with all artistic qualities in the pursuit of windows which shall display an abundance of strong and gaudy colouring, is an error leading to still more pernicious consequences. It is true that certain writers who follow the popular delusion,⁷ occasionally, and to save appearances, talk about the necessity for a display of art in painted windows, but on examining the examples they indicate as models, we perceive that a display of very low art indeed is sufficient to satisfy their demands. Leaving then these blind guides, let us recollect that though our climate and habits may forbid the employment of fresco painting to any great extent, yet that there exists in our windows as favourable a field for artistic development, though subject to different conditions, as in an equal breadth of wall. That ancient windows, except in the case of mere restorations, are worthy of being copied only so far as regards the composition and colour of their material. And that so long as we are content to see produced, year after year, windows immeasurably inferior in all respects to the works of foreign artists, works by the way far from being perfect models themselves, as for instance the window lately erected at Brussels Cathedral, by Capronnier; those at Cologne, or Munich; or the specimens

⁵ Gutch, in a note to Wood, p. 199, states that "for this work, which was begun about the year 1777, finished cartoons were furnished by Sir Joshua Reynolds, and then were copied by Mr. Jervais." I recollect seeing Sir Joshua's original sketch some years ago at the British Institution. It was richly coloured. The subject consists of the Adoration of the Shepherds, in the lights of the upper tier; with a single figure occupying each light of the lower tier, except the centre one, which contains a group representing

Charity. A little green pot-metal glass is used in this group. The rest of the painting is executed with enamel colours and stains. Some of the lower figures have a pearly effect; but they are not sufficiently separated from the ground of the window, either by colour or by shadow.

⁶ In the Winchester Volume of the Proceedings of the Archaeological Institute, "William of Wykeham," p. 30.

⁷ See, amongst others, the "Ecclesiologist," and "Morning Chronicle," *passim*

sent to the late Exhibition,⁸ by Capronnier, Bertini, and others; so long may we expect in vain any improvement in the art to take place.

The painted glass in the Hall windows, of which there are three on the south, and four on the north side,—the hall running in the same line as the chapel,—consists of coats of arms exclusively. The following shields are of the same date as the original glazing in the chapel.

In the third window from the east on the north side, *Argent, between two chevrons, sable, three roses or.*—William of Wykeham. The shield is of the transitional character which prevailed on the confines of the Perpendicular style. The diaper closely resembles some ornament of similar date in the first window from the east, of the north chancel aisle; St. Thomas's Church, Salisbury. Each of the roses (which is turned the wrong side outwards) has a yellow centre, formed by grinding away the coloured surface of the ruby, here thin and smooth, and staining the white glass yellow. This is the earliest instance that I have yet met with of the practice.

Azure, a sword and key saltier wise, argent; in chief, a mitre of the second. The ancient arms of the See of Winchester.—See the seal of William of Wainflete, engraved in his Life by Chandler. The same bearing occurs in one of the windows of the choir clerestory of Winchester Cathedral. This building is dedicated to St. Peter and St. Paul, from whose emblems the coat is principally composed.

In the second window from the east, on the north side—*Argent, a cross gules.* St. George.

⁸ It is unfortunate that the opportunity so fairly offered of leading the public taste in a right direction by the award of the Fine Arts (No. XXX.) Jury, on the painted-glass in the late Exhibition, has been so completely thrown away. The worthlessness of the award must be evident to any one who really examined the specimens. It is, however, not singular that the work of Capronnier did not only receive no prize, but was not even considered worthy of mention, by judges who discovered so much merit in the works exhibited by Gerénte, Pugin and Hardman, Howe, Wailes, and O'Connor. M. Bontemps, in his "Examen historique

et critique des verres, vitraux, cristaux, composant la Classe xxiv., de l'Exposition universelle de 1851," (Weale), very naturally expresses himself at a loss to discover on what principle the prizes were adjusted. [See p. 41, note; see also p. 52, note.] Most of my readers are aware that M. Bontemps has had great experience in painted glass during upwards of thirty years, and that he was elected an assessor of the jury XXIV. The section B of the above-mentioned pamphlet contains very just, though perhaps occasionally too good-natured criticisms on the glass paintings that were exhibited.

Quarterly, 1st and 4th. *Azure, semé de lis, or.*

2nd and 3rd. *Gules, three lions passant guardant in pale, or.*
King Richard the Second.

In the first window from the east, on the south side—*Gules, three crowns in pale, or.* This coat has been assigned to several imaginary personages, as for instance, the King of Crekeland. The panel surrounding the shield is coeval with it. It is not improbable that the other shields were originally surrounded with similar panels, and that these were inserted in lights having ornamental borders, and a ground of ornamental quarries. The ruby of the field is thin and smooth on the sheet, as indeed is all that in the Antechapel windows. The border of the panel is shaded with smear shading, stippled.

The remaining coats are of the time of Henry VIII. Some are fine examples of the period.

In the first window from the east, on the south side—*Argent, on a chevron gules, between three pellets, a cock of the first. Over a fillet, vert, a chief of the first, charged with a double rose of the second, between two leopards' faces, azure.* The shield, which is within a wreath, is surmounted by a mitre. John Longland, Bishop of Lincoln from 1520 to 1547.

In the second window from the east, on the south side—*Party per fess or, and gules; a demi rose and de misun conjoined, counterchanged of the field. Issuant from the demi rose, is the neck of a double-headed eagle sable, and from each side of the rose issues an eagle's wing displayed, of the last.* The shield is within a wreath much mutilated. It was originally surmounted by a Cardinal's hat, of which only the strings remain. Wood declares that these arms were given by the Emperor Maximilian, to William Knight, a Fellow of the College; Gutch adds, by letters patent, dated 20th July, 1514; and that he was made Bishop of Bath and Wells in 1541. It is difficult to reconcile the existence of the Cardinal's hat with this statement, except on the supposition that it formed part of the original grant of arms.

Quarterly, 1st. *Argent, a pelican in a nest feeding her young ones, vert.*

2nd and 3rd. *Argent, a lion rampant, vert.*

4th. *Argent, an eagle displayed, vert.* Robert Sherburne, Bishop of Chichester from 1508 to 1536. The first quarter of the arms is much mutilated.



Angy.

In the third window from the east, on the south side—The arms of Edward Prince of Wales (afterwards King Edward the Sixth), within a wreath, and surmounted by a coronet. The second and third quarters are lost.

Azure, on a cross, or, between four griffins' heads erased, argent, a rose gules. The shield is within a garter, and is surmounted by a mitre. Stephen Gardiner, Bishop of Winchester from 1531 to 1550, and from 1553 to 1555.

In the fourth window from the east, on the north side—*Azure, an episcopal staff, or, surmounted by a pall argent, charged with four crosses paté fiché, sable: impaling Gules, a fess, or; in chief, a goat's head argent; in base, three escallops of the last.* William Warham, Archbishop of Canterbury from 1504 to 1532. The arms are within a wreath, and surmounted by a mitre.

The arms of King Henry the Eighth, supported by a red dragon and white greyhound.

The complicated charges and high finish of these coats, as well as the delicate texture of their material, contrast strongly with the more simple and more boldly executed shields of the time of Wykeham.

Other arms, mentioned by Wood in his "History of the Colleges and Halls of Oxford," have disappeared.

C. WINSTON.

NOTES ON EXAMPLES OF ECCLESIASTICAL ARCHITECTURE IN FRANCE.

BY THE REV. J. L. PETIT, M.A., F.S.A.¹

A TRAVELLER may start, after a not unreasonably early dinner, from London, and breakfast the next morning at Paris. He may, doubtless, under the deadening influences of steam and iron, perform his journey without noticing a single object, or receiving a single new impression. Yet, I cannot help thinking that the generality of your readers will

¹ The Central Committee desire to record their acknowledgment of the renewed obligations of the Institute to Mr. Petit, who on the present occasion

has liberally presented to the Journal the illustrations which accompany this memoir, and are engraved from his own drawings.

feel their imaginations roused, while their slumbers during the night are broken by the cry of the station-porter at strikingly short intervals.—St. Omer, Lille, Douay, Arras, names associated with stirring passages of history, or calling up to the artist or antiquary visions of unexplored treasures, startle you in quick succession.

As the day breaks, you may endeavour, (this perhaps unsuccessfully,) to obtain a glimpse of the gigantic cathedral of Amiens; while, as you advance, although the ear is no longer struck by the sound of names recalling any remarkable association, yet the eye is gratified by a rich and beautiful country, and the picturesque churches, on either side, show that it is not without its objects of interest. If you can make up your mind to delay your arrival in Paris for a few hours, and give yourself an opportunity of examining a few of those most easily accessible, you will find that external picturesqueness is not their only value; but that they are remarkable as curious or beautiful specimens of architectural composition, or delicate workmanship. You will judge in what respects they excel, or fall short of, any similar group of English churches that you have studied. You may observe what connection they have, in their general features, with the magnificent cathedrals you may afterwards visit, or what relation they bear to other groups in distant provinces. You will, for instance, if you should afterwards visit a few of the village churches on the Seine, between Paris and Rouen, perceive that there is a marked difference, probably owing to geological causes, as the actual distance is but small. In Normandy, without doubt, another character will be found to prevail, and still more decidedly in the southern provinces.

I have not had an opportunity of visiting the cathedral of Noyon, but from the engravings I have seen of it, I am inclined to think that we shall find there what might be called the metropolitan type of the churches of this district, rather than at Beauvais, though they are in the diocese of the latter. The cathedral of Senlis is also in their immediate neighbourhood; I am not aware whether it possesses any peculiar feature beyond its spire, and I have not seen any reproduction of this among the churches I have noticed. Before I proceed further, I would call your attention to an important and valuable work by Dr. Woillez, on the Churches

of the ancient Beauvoisis, which has been of great service to me in planning my excursions.¹ It comprises a careful and detailed description, accompanied by historical notices, with full and accurate illustrations of about thirty-six churches, or such parts of them as belong to what the author terms the "Metamorphose Romane;" and an appendix with references to many others of less importance, or containing less work of the period to which he confines himself, also carefully illustrated. This part of the work is preceded by a historical sketch of the district, (through which our route passes) and is followed by an essay upon the progress of ecclesiastical architecture, from the rude efforts of the 5th and 6th centuries, to the decline of the mediæval style in the 16th. In the course of this he proposes a system of classification which I shall presently mention. Now when I admit that I have rarely met with a book that contains so much, and so evidently to be depended upon, in so small a compass, it may seem unreasonable to complain that it does not contain still more. But I cannot help wishing that he had not confined himself so strictly within his proposed limits, (though he has occasionally relaxed them, to the great advantage of the reader,) but had given such collateral information as he might have done without going out of his way for it; for instance, after describing the Romanesque parts a slight sketch of the rest, especially if of an early date, would have been useful, and not irrelevant to his subject. For the styles of the 11th and 12th centuries cannot be properly studied without reference to those which sprang from them. He has gone beyond his proposed plan with regard to one very interesting church, Cambronne; but the value of this example consists, not in its being an instance of regular progression, but of enlargement and alteration of design, and also in the fact of a specific date being affixed to part of the structure.

The table which he gives, and of which he confines himself in this work to the first section, is as follows:—

¹ "Archéologie des Monuments Religieux de l'ancien Beauvoisis pendant la Metamorphose Romane, — Composée 1°. d'un Texte, précédé d'une Introduction historique; 2°. d'une Carte Archéologique et de 129 Planches comprenant plus de 1200

sujets; par le Dr. Eug. J. Woillez."—Paris: Derache, libraire, rue du Bouloy. 1850. The Institute is indebted to Mr. Petit for a copy of this highly interesting work, presented by him to their library.

Classification méthodique des Monuments Religieux du Moyen-âge, basée sur la transformation générale de leur Architecture.

Indication des Métamorphoses.	1 ^{re} . Période.	2 ^e . Période.	3 ^e . Période.	Durée des périodes dans le Beauvoisis.
1. Métamorphose Romane ou Tootéchnique. (Incubation, naissance et enfance de l'art religieux).	Progression Romane.	Style Roman Pur.	Transformation Romane.	Du 5 ^e siècle à la fin du 10 ^e . Fin du 10 ^e siècle et commencement du 11 ^e .
	.....	.....		11 ^e et 12 ^e siècles.
2. Métamorphose Mystique. (Progrès, virilité de l'art religieux).	Progression Mystique.	Style Mystique Pur.	Transformation Mystique.	Fin du 12 ^e siècle et commencement du 13 ^e . 13 ^e siècle.
	.....	.....		14 ^e siècle?
3. Métamorphose Technitique. (Décadence, fin de l'art religieux).	Progression Technitique.	Style Technitique Pur.	Transformation Technitique.	15 ^e siècle?
	.....	.....		16 ^e siècle. (1 ^{re} moitié).
				16 ^e siècle. (2 ^e moitié).

The term "mystique" appears to me perfectly sound and philosophical, though I question whether it is a convenient basis for a system of nomenclature. But my business is at present with the line which he draws between the first and second "metamorphose." In a treatise comprehending the "Transformation Romane" and the "Progression Mystique," the extremely fine distinctions between the two might very well be noticed, and the assigning of buildings to one class or the other would form an occasion of acute criticism and antiquarian research. But to make the line one of total exclusion, appears somewhat arbitrary, and gives the work an air of incompleteness, at least to the stranger who meets with several phases of the transition altogether new to him. For instance, towers, which in England would be pronounced pure Romanesque, are frequently found supported by pointed arches of an advanced character. Such towers are excluded from the "Métamorphose Romane," as belonging to the "Progression Mystique;" properly so, if their date is to be the criterion; for they can scarcely be earlier than the thirteenth century, or the very end of the twelfth; yet, in point of style, many of them might, if viewed by themselves, be pronounced earlier by nearly a century.

It will be observed, that in point of date the "style Roman pur" is scarcely represented in our own country, and that the "Transformation Romane" coincides (at least in its early style), with what we should call very pure Norman, which in its most flourishing state occupied the reign of Henry I., or the first thirty-five years of the twelfth century. The period between this and the full establishment of the early English might be divided into two transitional epochs, the disappearance (or nearly so) of the round arch concluding the one, and of the square abacus the other. But it is well known that in French architecture the square abacus does not disappear as long as the style retains any of the characteristics of the thirteenth century, a circumstance which very much adds to the difficulty of drawing an exact line between contiguous transitional styles. A Romanesque appearance is in fact retained, especially in the pier arches, to a very late period; their soffit is but little removed from that of the twelfth century—one, or two square orders, with the torus at the edge; nothing is added beyond an increased depth and boldness in the hollows which define the torus—we observe little of that varied and carefully-designed series of mouldings which marks our own early English, and which doubtless contributed to the purity of our ecclesiastical architecture to a very late period. These remarks will probably not be found to apply to Normandy and Brittany, but they will, I think, hold good in the greatest part of France.

The difference between the northern and southern Romanesque has often been noticed by French antiquaries. The latter, like that of Germany, has the character of an independent style, capable of a perfection of its own, and it deserves study as one whose full development might lead to very important results. The northern Romanesque, which includes that of the district under our consideration, is, on the contrary, a style of transition, showing at an early period the elements of Gothic. The "style Roman pur" is in fact no more than a rough material; the texture and fashion it is to assume are determined at a later period. As early as the eleventh century, the principles of a transformation are evident, and this proceeds gradually and irresistibly; England had her full share in the movement, and I question whether she was not occasionally to be found in the

foremost rank, though her adoption of the pointed arch itself might be later than in other countries. In the south of France, in Rhenish Germany, and Italy, the tendency of the Romanesque was towards a modification of classical architecture, from whence it sprang, and to which, in those countries, it bears a very strong affinity. The Romanesque, as exhibited south of the Loire, could scarcely have grown into Gothic without some extraneous influence, notwithstanding the earlier introduction of the pointed arch. And perhaps on the other hand it may be said that northern architecture borrowed from the southern the only feature necessary to complete its own system. The clustering of pillars, the ornamenting of architraves by different mouldings, the combinations introduced by the diagonal vaulting-rib, the modification of the square section of the arch, are elements which were constantly working in the northern Romanesque, while the southern was quiescent, or aimed chiefly at the classical refinement of proportion, or delicacy of execution; even the introduction of the pointed arch failed to give the impulse. The interior of Autun cathedral, where it is used, is wholly classical, evidently from the influence of Roman remains in that city. M. De Caumont remarks (in the "Bulletin Monumental") the rudeness of execution in Norman buildings as compared with southern ones of the same style. Is it not that the architects were aiming at something beyond, instead of giving up their attention to the refinement of a style so soon to be superseded? In Auvergne and the neighbouring provinces, the workmanship is careful and elaborate; the style has an independent and stationary character, capable of a high degree of perfection and refinement without the risk of change, and on this account perhaps the modern imitations have attained a success which we must not expect to see in those of more fleeting and transitional styles. In Anjou the Romanesque broke into a style of peculiar beauty and boldness, characterised, however, by certain principles of composition rather than by its minute details. The features are, the absence of aisles, great width of area, square vaulting compartments, and very domical vaults. The cathedral of Angers is a very fine example. I fear I shall be accused of having indulged in general remarks when I ought to have confined myself to the description of particular examples;



Aëneta.

but the time I have been enabled to allow to each would not suffice for any beyond the most meagre account, unless I had sacrificed the power of obtaining a general impression to the careful examination of one or two isolated specimens. I will content myself with a very brief notice of the churches I have visited, and then make a few remarks upon their general character.

AGNETZ.—About a mile from the Clermont station. A fine cross church with a massive central tower. Its style corresponds with the English early Decorated; that is, the windows have geometrical tracery; but it may possibly be as late as the beginning of the fourteenth century. A good flamboyant apse is added. The nave, which has aisles, is vaulted. The vaulting shafts, which are very bold, form a cluster of three, the central one of which has a rectangular abacus set diagonally, its point corresponding with the direction of the transverse rib. The ribs are triple, and have a pointed section. The clerestory, now blocked up, is of two lights, trefoiled, with a trefoiled circle above; the architrave of the comprising arch having a wide hollow between two small tori. The jambs and mullion are without capitals. There is no triforium, but the mullion of the clerestory is carried down to the string above the pier arches. The aisle windows have only one light, plain pointed. The transept window has four lights, its tracery comprehending two orders. Three circles in the head are all of the second order; the central mullion, with its branches, being of the first. This is an arrangement worth notice, as it does not make the highest circle heavier in its masonry than those in a lower part of the window, which is the case with much of our geometrical tracery, at Lincoln for instance. This window, as well as those in the tower, has shafts in the jambs and mullions. The tower piers are finely clustered, the shafts having the square abacus, which also appears in the rest of the building, and in a fine pointed western door. All the piers are clustered. The church stands well, and deserves attention. (See cuts.)

BREUIL LE VERT.—Close to the railroad on your left hand, as you go from Clermont towards Paris, about two miles from Clermont. The eastern part, comprising the tower, is early Pointed, with square abacus, and vaulting. The arrangement of the church is curious, from the tower being

situated over the south aisle of the chancel, which is a double one, its north-western pier having a buttress to the westward, instead of the support of a range of arches. The nave has no aisles (at present) and contains some very old work, the south wall exhibiting piers and arches (now blocked up,) of a simple square section, with sculptured capitals, such as in England we should decidedly call Saxon. The tower has a roof between two gables. (See woodcuts.)

CAMBRONNE.—At some distance to the right of the line; remarkable from its taper spire. This is the church in which Woillez professedly deviates from his general rule, and gives a full description with illustrations, of the later as well as earlier parts. This description is the more valuable, as he gives also the following copy of a parchment, which was found, some years ago, in the sacristy.

“Gregorio nono papa, metropolitano Henrico Remis, Ludovico rege, Matildis Auffonso sponso comitis Bologniensis, presbitero plebis Guerrico Camberonensis, in festo sacri Benedicti, mense decembri, Anno milleno, ducenteno, quadragenno, uno substracto, fuit a pastore Roberto Belvaci hoc templum sancto Stephano dedicatum.”

This document, which he considers to be genuine, gives 1239 as the date of the dedication of the church. But, as he shows, and, in fact, the building speaks for itself, it belongs to different periods. The church consists of a nave with north and south aisle, transepts absorbed in the aisles, a chancel with a flat east end, and aisles of its full length, and a central octagon with a spire. But the south aisle of the nave is equal in width to the nave itself, and is comprehended under the same gable; the point coinciding with the range of piers, and its eastern end being visible, clear of the central octagon. The north range of arches is Pointed, of a transitional Romanesque character, the piers being massive and clustered, with square abacus; the roof vaulted, with both diagonal and transverse ribs, the abacus of the vaulting cluster being adapted to each; the clerestory round-headed, and no triforium. The south range of pier arches is much higher, also Pointed, and nearly of the same character. To preserve an appearance of uniformity, the piers are divided by capitals at the same height with those opposite. The compartment under the central octagon is of the same early transitional character. The choir is loftier



Cambronne.

than the nave, and of an advanced style. It has four bays, with clustered piers, vaulting shafts rising from the ground, a triforium of three arches, each subdivided by a shaft into two lights with trefoil heads, and surmounted by a quatrefoil; a clerestory (now blocked up) consisting of a large trefoil. The roof is vaulted, with bold ribs. There is some variety in the arrangement of the abacus. That on which the inner order of the pier arch rests is square; that of the triforium shafts is polygonal. In one bay three sides of an octagonal abacus (engaged) surmount a cluster of five shafts, the central one corresponding with the transverse rib, the adjacent ones with the diagonals, and the external ones with the longitudinal ribs. The lower part of the pier is cylindrical, with four large shafts engaged, being the central vaulting shafts, and those under the inner orders of the pier arches. The east window has three lights, with a large trefoil in the head; its architrave is a wide hollow. The central octagon has two stages; the lower one, nearly lost in the roofs, has a round arch with mouldings in each face; the upper one, a slightly pointed arch. At first sight the two would appear to be of the same date; but, if I made out the mouldings correctly at the distance, the lower range exhibited a hollow sunk in the face of the wall, such as we know to be common in Norman, while the upper one exhibited only the hollow marking out the torus; and, from the general proportions of the whole, I suspect the upper range, with its beautiful stone spire, worked with scales, or rather rows of small arches, to be an addition of the thirteenth century. If the oldest part of the church belongs to the twelfth century, of which there can be scarcely a doubt, then the document I have cited refers clearly to the chancel, which is consequently of great value as a dated specimen of careful design and workmanship. For a complete description of this interesting church, I must refer you to Woillez' work, who notices also, botanically, the foliage sculptured on the capitals; a mode of treating the subject which gives it an additional interest. For a nave of the original height, and a short low chancel, such as the Romanesque one may have been, the lower portion of the central octagon, crowned with a short spire, would be quite sufficient; the want of increased height would be felt after the addition of the chancel. I should add, that there are some remains of mural painting in the church.

UNY.—Close to the line, on the left hand, just before reaching the Liancourt station: nave, central tower, with gabled roof, square chancel; chiefly early Pointed, though with some small round arched windows. The chancel is vaulted.

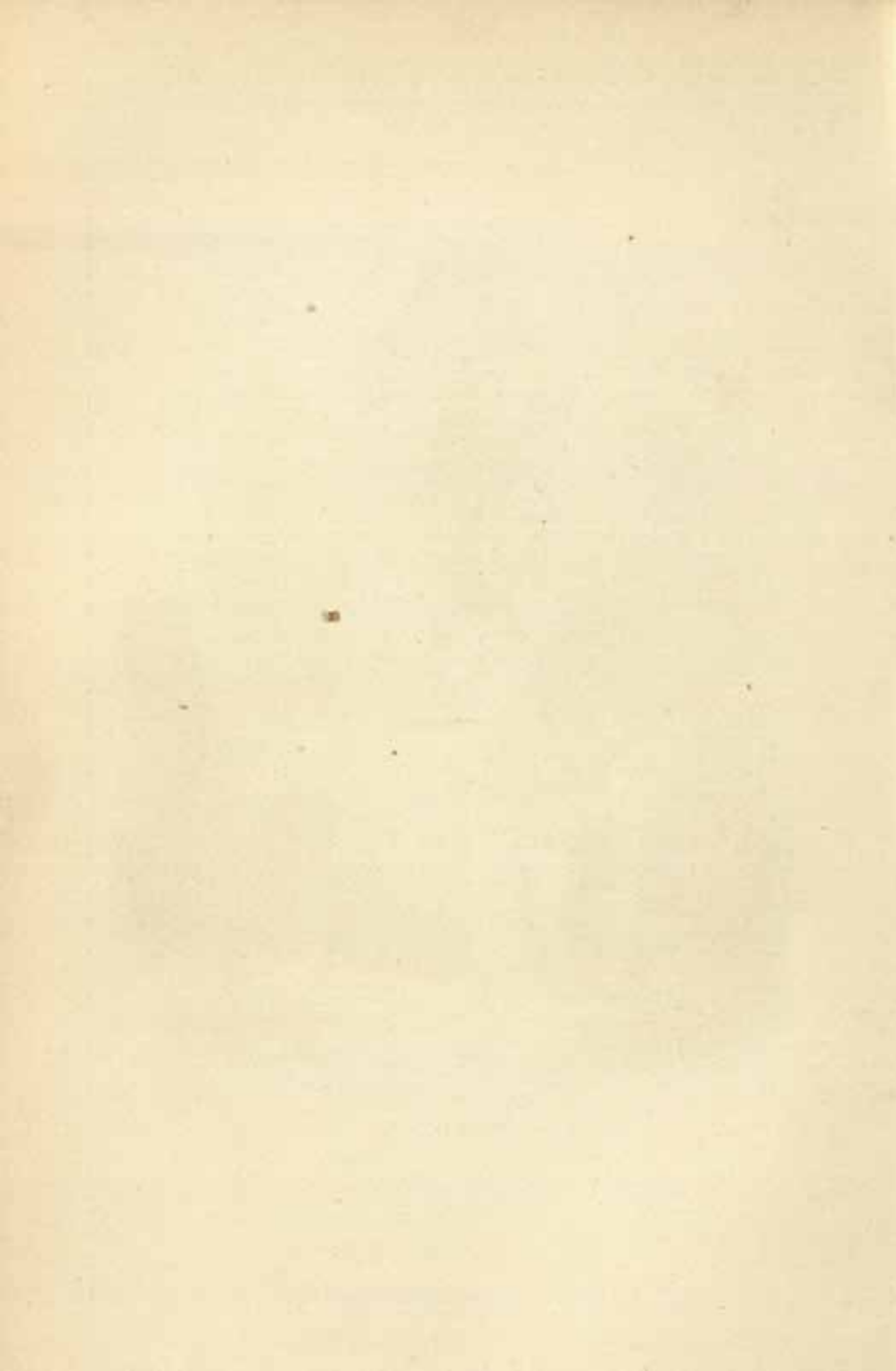
CAUFFRY.—Close to the line, on the left hand, soon after passing the Liancourt station. A central tower, externally Romanesque, but supported by pointed arches. The diagonal vaulting rib under the tower has a section that seems to belong to the thirteenth century, but this would not necessarily decide the date of the tower itself. The belfry windows are double, round arched, with shafts and torus; and are sub-divided, also, into round arches, by a shaft. The tower has the gable roof. The chancel is flat, and has a very domical ribbed vaulting. The east window is a triplet of round arches. Woillez notices this church, but passes over the tower as not belonging to the "transformation Romane."

LAIGNEVILLE.—A cross church well situated upon a wooded bank. It is seen from the line on the right hand. This is a very curious church of transitional character. The chancel, which has an aisle, is later, of geometrical Decorated. The windows of the nave, transepts, and belfry, are round-headed; the vaulting arches, and all arches of construction, are pointed, and have an early character. The nave is without aisles, and has two bays of sexpartite vaulting. The tower does not occupy the whole square of the crossing, which occasions rather a curious arrangement of the piers below. The tower-piers are clustered, the shafts having the square abacus. A part of the roof, between the tower and chancel, is the barrel vault, pointed. This church should be studied on account of the singularity of its composition. The belfry is externally pure Romanesque, and has a gabled roof. The soffit of its windows has a plain square section without torus, but it has shafts under its edges. This tower is not noticed by Woillez.

(To be continued.)

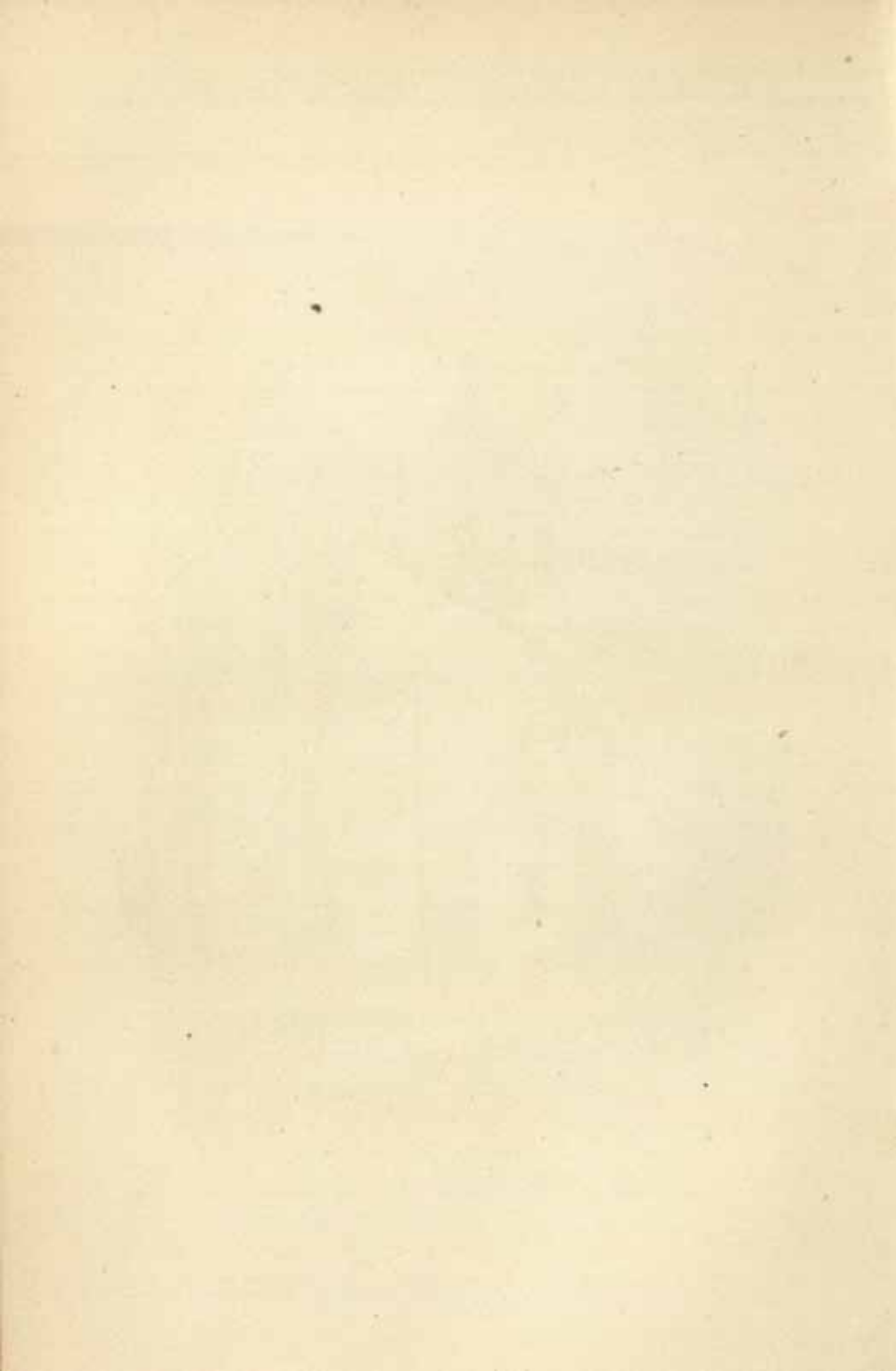


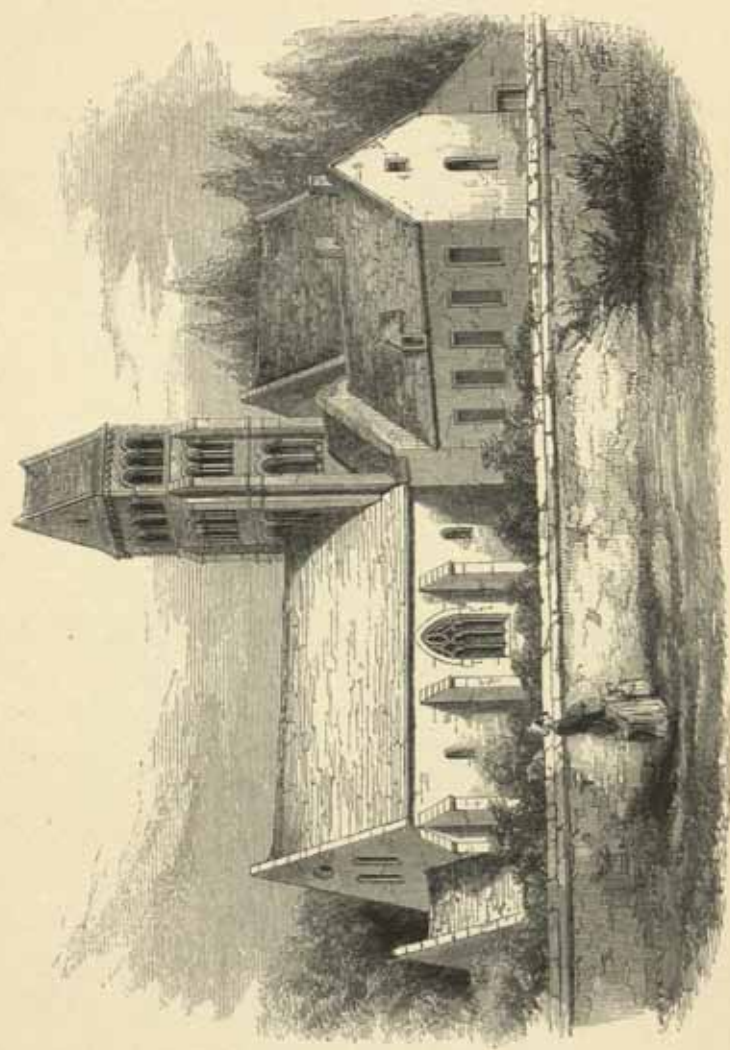
Cauffry.





Auville.



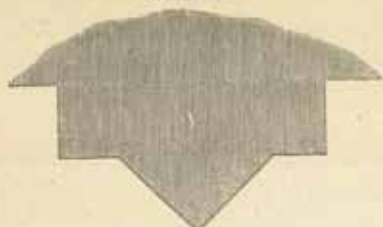


Nolent



Tower. Nogent

1. Arnets.



2. Cornell (3 shafts).



3. S. Chapelle, Paris.



4. Epone.



5. Vernouillet.



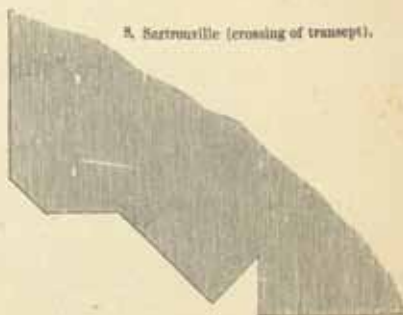
6. Iriel.



7. Etrecby (1 Shaft).



8. Sartrouville (crossing of transept).



9. Ansey (crossing).



10. Caubroune (choir, over 3 shafts).



11. Caubroune (nave).



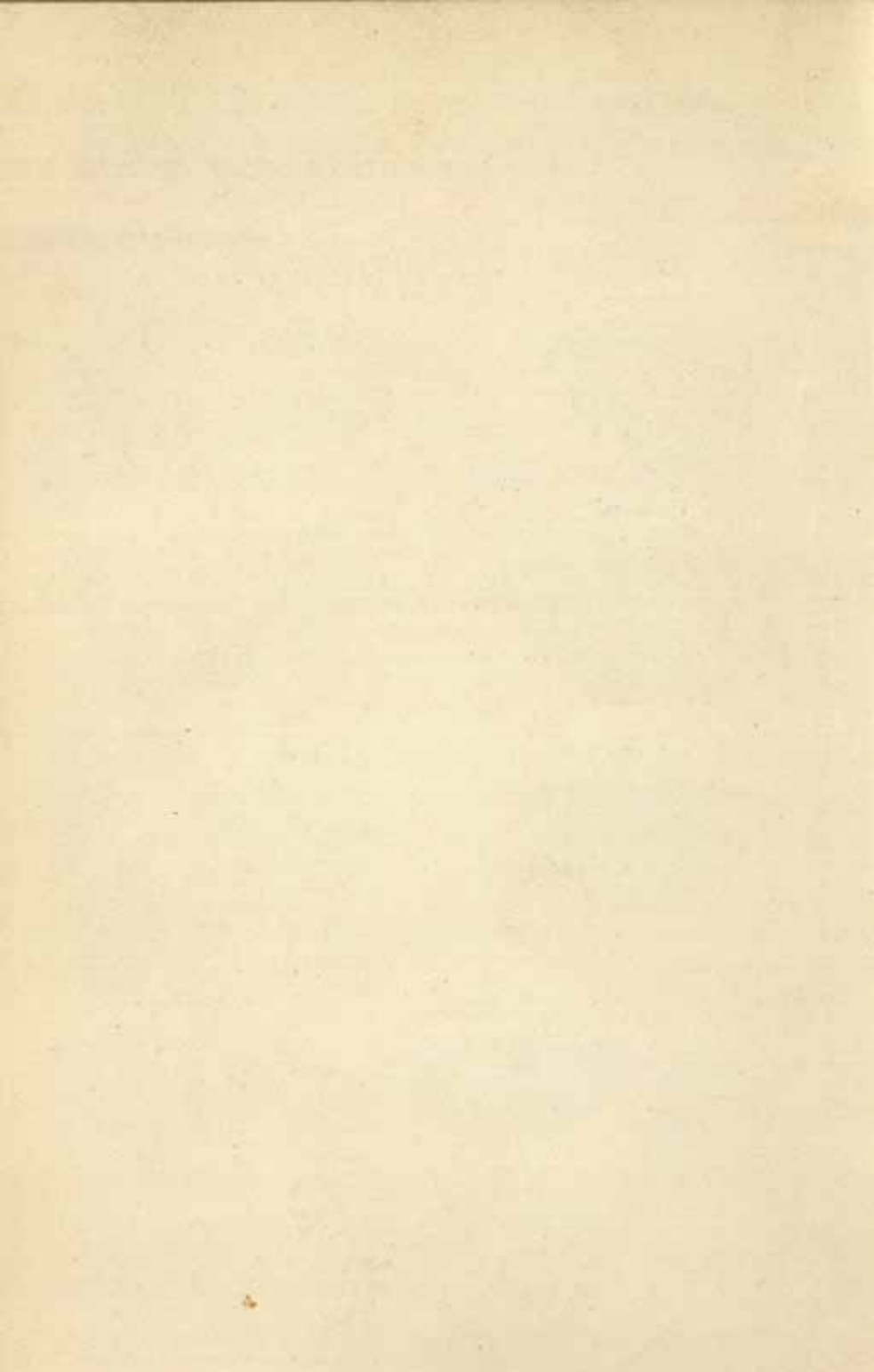
12. Momy.



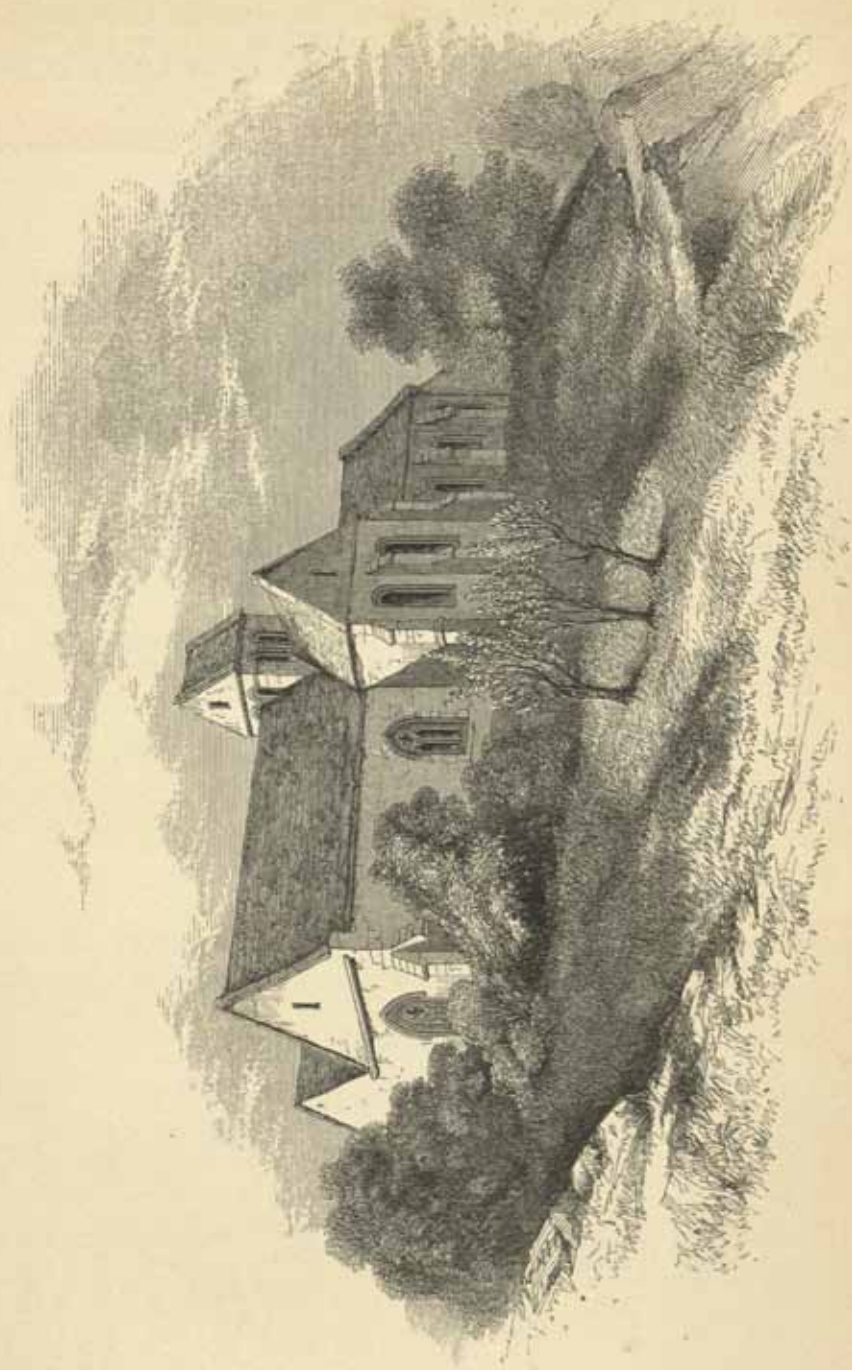
13.



Usual section of an arch in the early pointed.



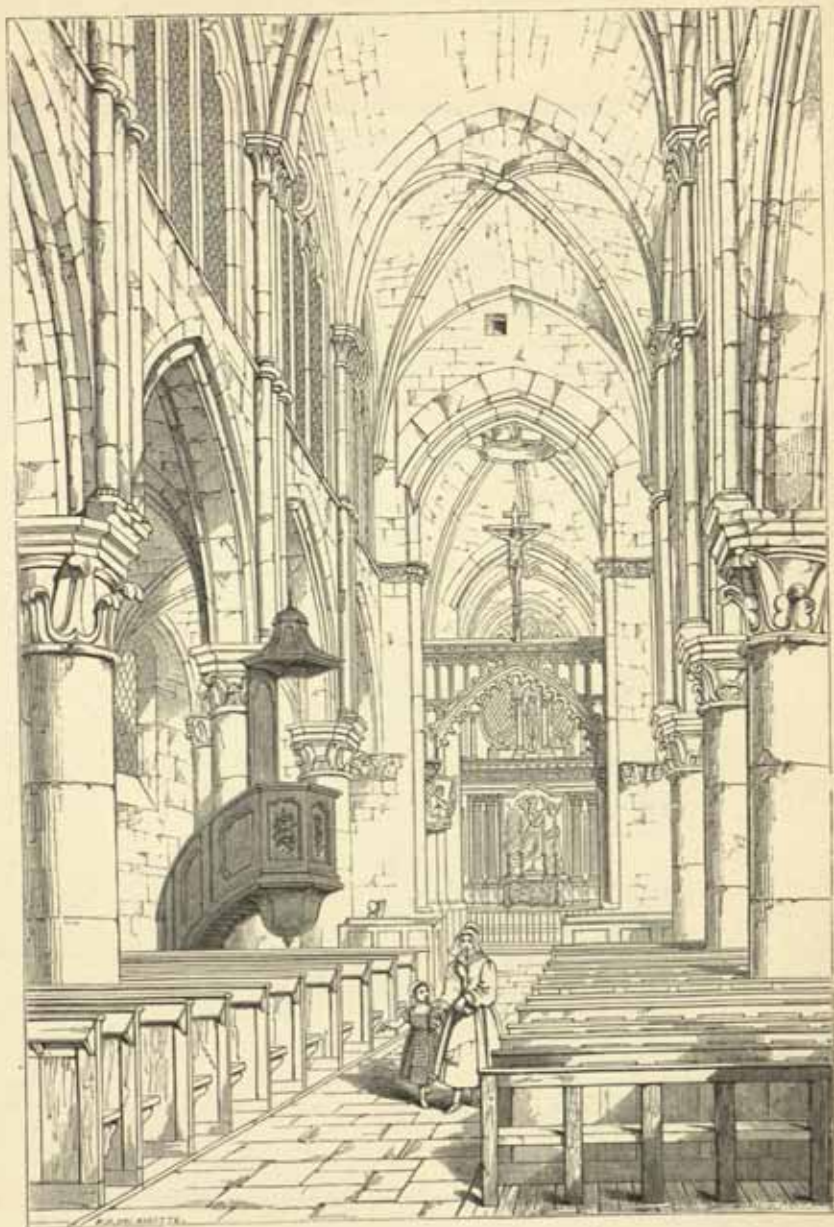
EXAMPLES OF ECCLESIASTICAL ARCHITECTURE IN FRANCE.



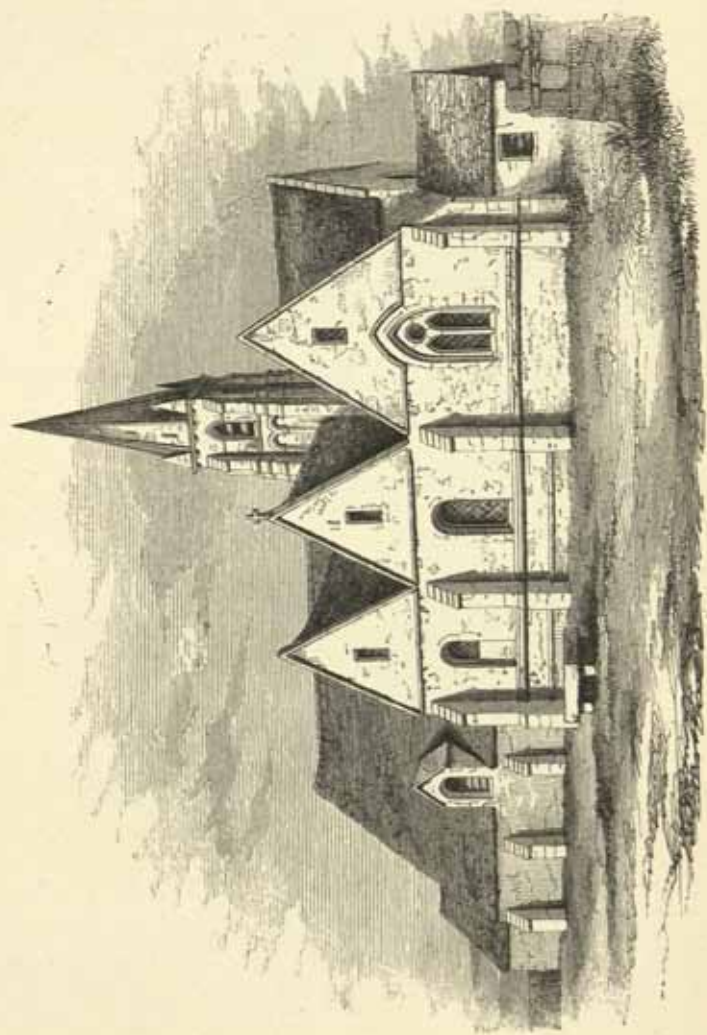
Laigneville.



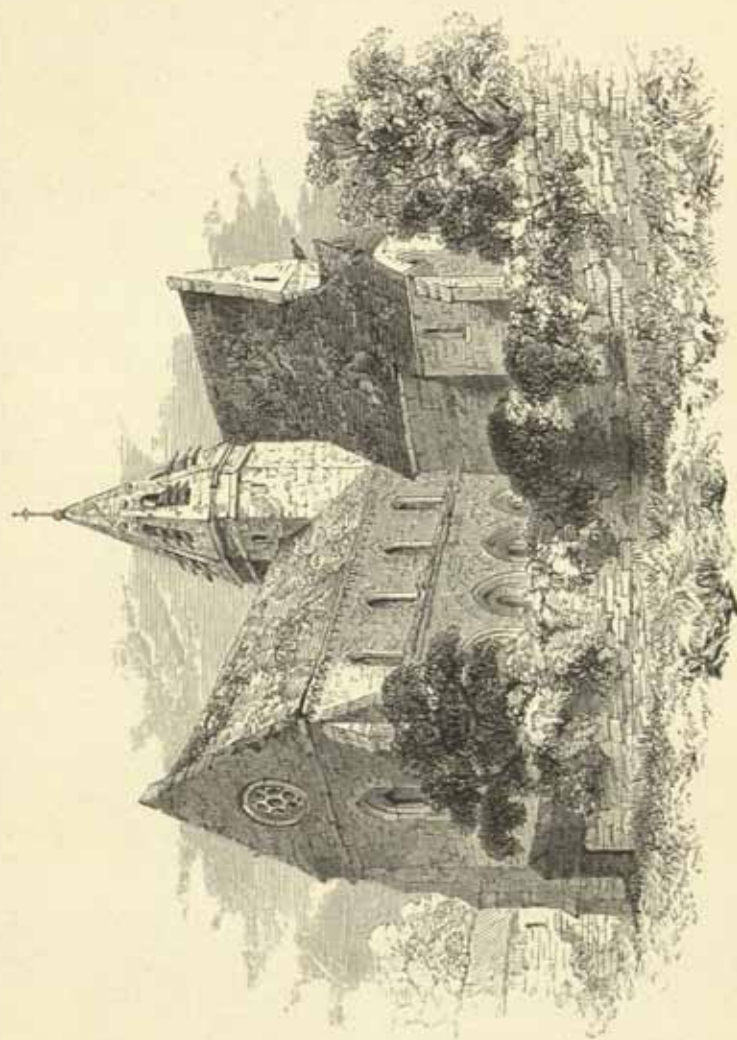
EXAMPLES OF ECCLESIASTICAL ARCHITECTURE IN FRANCE.



CHAMPAIGNE.



ST. MAXIMIN.



RIEUX.



ST. LEU.

Original Documents.

ANCIENT CONSUETUDINARY OF THE CITY OF WINCHESTER.

AN old certificate or exemplification of the customs of the city of Winchester has been found by Mr. Gunner among the muniments of the College there, and been brought by him under the notice of the Institute. It is very clearly and neatly written, in a formal hand and in a character by no means common. The handwriting appears to me to be *consistent* with the date which, on other grounds, I should assign to the document, namely, the 13th century. A double seal of the city is attached to it; and an indorsement on it implies that it was obtained by a custos or warden of some house, probably one of the old hospitals or eleemosynary establishments at Winchester, which were afterwards absorbed by William of Wykeham in his great foundations in that city and at Oxford.

I have called it a Consuetudinary, because it may be properly so described, and also because it is probably a certified copy of one which, under the name of "*Consuetudinarium commune civitatis*," is referred to in the books of the Corporation at a later period, and was consulted when a question arose as to the ancient ordinances or customs respecting the local contributions of persons trading within the liberties. The Inquest, which I had the pleasure of communicating in a recent volume of the *Journal* (No. 28), and this Consuetudinary, will be found to throw mutual light on each other.

The document is one of considerable interest. A conspectus of the constitution and customs of a provincial city at this date is rare. I have no difficulty in saying that it contains more real information respecting the municipal organisation of the city and its trade-guilds in the 13th century than is to be found in any work yet published under the name of a history of Winchester. The work of Dr. Milner consists of little but selections from the general history of England so far as the public transactions of the kingdom are found to have some connexion with the city or neighbourhood of Winchester. These selections, together with copious memorials of the bishops who have occupied the see, and a careful survey of the ecclesiastical edifices, compose nearly the whole of his history. Of the secular history of the city, its government, its mysteries and guilds, the growth, fluctuations, and decay of its commerce, its municipal constitution and local polity, there is to be found in it only the scantiest measure of information.

I am, therefore, glad to be able to furnish a transcript of this instructive document, and to append to it a summary of its contents and some observations that may assist the reader in understanding its import and appreciating its value as a contribution to local history.¹

E. SMIRKE.

¹ The original is written with only one break, and with few points or stops.

" Ces sunt les anciens usages de la cite de Wincestre ke unt este usées entens de nos ancestres. Sunt e doivent estre a la franchise sauver et sustener ce est a saver ke il iert¹ en la vile mere eleu par commun assentement des vint et quatre jures e de la commune principal sustenur de la franchise, le quel mere soit remuable de an en an et li quel mere nul plente ne receive ne nul plai per soi ne plede de chose ke tuche la provoste de la vile.

Derechef en la cite doivent estre vint et quatre jurez esluz des plus prudeshomes e des plus sages de la vile e leaument eider e conseiller le avandit mere a la franchise sauver et sustener. Les queus vint e quatre doivent a la convenable summunse le devant dit mere venir et si il soi absentent senz rennabel encheson chescun per soi est en la merci de un besant al preu de la cite a chescune feiz.

Derechef dous baillifs jurez doivent estre en la cite esleuz a leaument la provoste garder e a tute gent comune dreiture fere, dunt le mere e les vint e quatre a le Burchmot de seint Michel doivent eslire quatre prudeshomes, e la commune de ces quatre eslire les dous avandiz.

Derechef quatre serjanz doivent estre en la vile jurez verges portanz a fere les comandemens le mere e les baillifs avandiz.

Derechef nul des avandiz vint e quatre ne doit sustener partie en curt de la cite, ne estre cuntur ne enpernur de parole en prejudice de la franchise de la vile.

Derechef dous coroners doivent estre en la cite jurez de par nostre seignour li rois v² ses justises a fere lur office tant en la sokne³ cum en la cite avant dite.

Derechef les baillifs avandiz doivent al chief del an rendre sus lur roulles de plai e de terrage a mettre en comune garde pourcas ke en pust avenir.

Derechef nul de la cite ne doit fere uverer⁴ bureaux ne chaluns de hors les murs de la cite sus peine de perdre le avoir v la value. E fet a savoir ke chescun grant util dunt len ovre les bureaux doit a la ferme de la vile cinc soz par an, mes ke il ne uvere fors un sul drap. E fet a savoir ke nul ne doit estre franc ki ke unkes le tienge en sa mesun v ailleurs fors pris un [an⁵] al us le mere e un autre al hospital e li tierz al clere de la vile. E fet a savoir ke les telers ke uverent les bureaux doivent prendre de la Tuz Seinz pour le uvere del drap xviii deners dreke⁶ a la Annunciacion nostre dame, drekes⁶ autrefois les Tuz Seinz dous soz. Et fet a savoir ke nul de doit fere burel uverer si il ne soit de la franchise de la vile, for pris ke chescun fulir face un par an, e chescun teler un a rendre a ferme le rois.

Des petiz utilz dunt len uvere les chaluns est issi, ke chescun util turs doit a la ferme de la vile xii deners par an, util sengle vi d', mes ke il ne uverent fors un sul drap par an. Et fet a savoir ke nul ne est franc ke tant ne rende. E ke les draps soient de longur e laur⁷ sulump la ancienne asise del mester sus peine de perdre les draps ke serunt atenz pour autres v la value. E fet a savoir ke li chaluns de quatre aunnes lung sera de dous verges leez devant li tapener. Li chaluns de trois verge e demie la lungur avera dous verges un quartrun meins de laur devant li

¹ i. e. il y aura, &c.

² The letter v represents *ou* throughout, in the sense of *or* or *where*.

³ The sokne is without the city.

⁴ i. e. ouvrer.

⁵ "an" is marked as inserted by mistake.

⁶ "Dreke" and "drekes" are equivalent to *jusque* and *jusques*.

⁷ largeur;—width.

tapener. Li chaluns de trois verges e un quartrun lung sera aunne e demie e demi quartrun leez devant li tapener. Li chaluns de trois aunnes la lungur sera de aunne e demie devant li tapener. E fet a savoir ke nul en prentiz ne doit estre mis sur ustil de tapener a viler³ si il ne doint x soz al rois si il ne soit fix de celi ke sus le met v fiz de sa soer. E ke nul del mester ne face covenant ove serjant de autri dreks li jurn seint Andreu soit passe sus peine de demi marc al us li rois. E ke nul del mester de tapeners ne uvere nuitantre⁴ fors de la feste seint Thomas le Apostle dreks le Nowel sus peine de la merci de vi d' tante feiz cume il sera ataint. E fet a savoir ke nul del mester as burillers ne doit uverer nutantre⁵ fors del jor seint Nicolas dreks le nowel sus memes la peine. E ke dous prodes homes del mester as tapeners soient eleuz e jurez a garder tut les anciens usages al mester apendanz et a gages prendre sur ceus ke il trouverunt en defaute, les quels gages il doivent presenter as baillifs de la vile a la prochein curt sus peine de la merci li rois. E iceus dous jurez garderont la sende v len vent li fil ke nul regrat ni soit fet avant la hure de terce. E si il truvent nul¹ regrater, li avoir ke il avera akate avant la ure avantdite sera forfet v la value a la ferme de la vile. E ke nul regrater neit en la sende avandite li wiche ne fermme par unt il pusse ses regraz conseiller². E si iceus dous jurez truvent chose muillec v autre fausine, la liverent tant tost a baillifs a fere le juwise cume de chose fause.

Derechef nul maceeren ne autre home ne put avoir estal en la grante rue de Wyncestre si il ne face a la vile le pour quei.

Derechef nul homme ne put achater quirs verz ne peau verte en la vile si il ne soit de franchise sus peine de perdre le avoir a la ferme de la vile. E ceus ke sunt en franchise per unt il les pount achater ne les doivent pas verz hors de la franchise mener.

Derechef nul pessun ne puleter ne achatera pessun ne puletrie a revendre avant ke terce soit sune.

Derechef nule manere de vitaille ke vient en la vile a vendre ne soit hors de la vile porteie des³ vendue senz cungie de baillif de la ure ke ele soit une feiz mis a vente sus peine de perdre li avoir.

Derechef nul regrater⁴ ne voist hors de la vile encontre la vitaille a achater la avend⁵ ke el vienge en la vile pour encherir la vitaille sua peine de estre quarante jurs en la prisun li rois.

De la custume de pessun est issi, ke nul home ne ipust avoir bord fors sulementes li rois. E chescun bord doit a la rente li rois un ferthing li jur ke il iad pessun sure⁶. E ce ne pust nul home forclose per nule manere de franchise.

Derechef chescune carecte ke vient en la vile ove pessun a vendre, quel pessun ke ele porte, de quele franchise ke ele soit, doit a la vente li rois une maalle tante feiz cume ele vient pur le bord ke li esta devant.

Derechef chescune carecte hors de franchise doit al rois de custume dous deners e maalle quel pessun ke ele port a vendre. E chescune somme de chival ove pessun freis, ke vient en la vile a vendre e soit hors de franchise, doit al rois treis maalles de custume e de pessun sale maalle.

¹ i. e. hailer.

² noctanter.

³ d'estre !

⁴ "nul" is used indifferently for none or any.

⁵ "nul regrater" is written twice by mistake.

⁶ avant.

² The "i" is marked as redundant.

³ sur le, or sur ce !

Derechef chescune carecte hors de franchise venant en la vile ove saumun doit al rois de custume III^{or} deners, mes ke ele ne porte fors un sul saumun. E summe de chival, mes ke il ne porte fors un sul, II deners. E sus dos de home un dener.

Derechef chescun cent de lampruns venant en la vile doit cine lampruns de custume as baillifs de la vile a lur propres us, e nule autre custume.

Derechef chescun vendur de harang en quarames¹ a detail doit al rois de custume VI d', e as baillifs un pieher de vin de quele franchise ke ele unkes soit.

Derechef li usage des maceerens est tel ke chescun maceeren hors de franchise ke tient estal doit al rois de custume XXV deners per an.

Derechef tuz ceus ki sunt hors de franchise ke achatent aumailles², berbiz, v pores, e revendent senz tuer, deivent al rois v d' par an de la custume de parrocs, e al clere de la vile un dener pour son nun enrouller mes ke il ne le face fors de une sule beste. E tuz les marchans de aumailles, berbiz, v pores ke sunt hors de franchise e hantunt la vile mes ke il ne viengent fors une sule feiz per an si deivent memes la custume. E deivent aster³ les bestes de hors la porte de West de Wincestre al lew des parrocs de la feste de seint Michel dreks la feste seint Nicolas del matin del jur dreks haute terce, e apres terce al Menstre stret. E ilec par tut li an forspris li terme e la ure avandiz.

Derechef chescun pestur de la vile ki fet pain a vendre doit al rois de custume II soz par an e al clere de la vile un d', e deivent fere blanc pain e bien quit¹ sulump la vende del ble e solump la asise de la marchaucie li rois, ce est a savoir ke si li pain de ferthing est en defaute de rien utre duze deners li pestur est en la merci. E si pur chescune defaute dedenz la summe de trois soz sulump la quantite de trespas. E quant li pain de ferthing est en defaute de rien utre trois soz le pestur porte le juwise² de la vile.

Derechef chescune venderesse de pain en la grant rue de Wincestre ke est hors de franchise doit al rois de custume par an II soz, e al clere de la vile I d', si il vendent par an. Esi ele vendent meins sulump la quantite. E as horbes rues VI d' v trois deners sulump ce ke sanz mainuere³ est. E fet a savoir ke nule de eles ne doit quere pain fors la v les corbailles esterrunt sus peine de la merci del vendur e del akatur avant la hure de nune. E ke nule de eles ne querge pain de nul pestur dunt ele ne puse avoir sun garent. E si ele le fet, ke ele memes le garentisse. E ke chescun pestur eit sun sel cunu sur sun pain ke il ne le puse dedire si il soit ateint autre ke bon.

Derechef chescun braceresse del poier de la vile ke brace a vente face cerveise bone sulump la vente del ble e sulump la asise donee, e si autrement le funt soient a la merci li rois tante feiz come baillifs les pourunt atendre.

Derechef nule braceresse hors de franchise ne pust bracer de denz le poier de la cite a vente si ele ne face gre as baillifs sulump la quantite deson fet.

Derechef nul home hors de franchise de quel mester ke il soit ne pust sende tenir, vendre ne akater de denz le poier de la vile senz gre fesant as baillifs de la vile.

Derechef chescun carette vendue en la vile a home hors de franchise doit al rois de custume une maalle.

¹ carême.

² Animals, or neat cattle.

³ Ester !

¹ cuit.

² Judgment ;—judicium.

³ son manœuvre !

De menue custume est issi ke une pierre de leine ke vint en la vile severaument e soit hors de franchise doit al rois de custume un ferthing, e dous ensemble un ferthing, e trois ensemble une maalle, e quatre une maalle, e cinc une maalle, e sis ensemble trois ferthing', e set trois ferthing', e wit un dener, ce est a savoir de ceus ki sunt hors de franchise. E si il iad noef pieres ensemble v severaument a un home et a une feiz si doit al rois 11d de pesage de quele franchise ke il soit ke la porte. De furnage, bure, oinet e siw est en memes la manere en tuz poinz si cum dit est avant de la custume de leine. E fet a savoir ke de leine, furnage, bure, siw, e oinet, v le pesage li rois apent, doit en prendre tant de la demi poise severeie eume de la poise entere. E fet a savoir ke chescun manere de avoir v li pesage li rois apent, ke soit mene dedenz le poier de la vile a vendre, doit le pesage li rois par ki pois il soit pese e de quele franchise ke il soit a ki le avoir est. E si il iad nul prive v estrange ki le pesage doit e le cuncele utre nuit, il est en la merci li rois sulump la quantite de trespas.

Derechef quant taillage doit estre leve en la cite par le commandement li rois v pur commun busung de la vile, sis prodeshomes doivent estre esleuz per commun assent e jurez trois des vint e quatre e trois del commun a asser cel taillage e a recevoir e a leaument despendre e leal acunte rendre. E quant mere v baillifs v autres prodeshommes vunt hors de la vile pur commun pru sus commun burse si doivent a lur retourner rendre leal acunte a ceus sis avantdiz sanz delai. E si aukun prudome de la vile preste son avoir al commun busung de la vile per la main de ceus sis jurez avantdiz soit enprompte per taille e per memes ceus renduz.

Derechef kant len purvoit bevere¹ gilde markande, len doit per commun assent par les mesters de la vile enquere genz ke covenable soient e de bone fame a requiller² en gilde markande. E ke chescun de ceus eit en chatel quatre libres vaillant v plus. E ceus ke si serrunt aquilliz³ serunt hlotex a quatre meisuns eume soleient estre a tuz tens. E kant len avera beu gilde markande les quatre mesuns soi assemblerunt a voier ce ke il averunt leve e ce ke purrunt lever. E si trespas iad fet, per commun assent soit amende. E si nule mesun vaille plus de autre, soit charge a sa value. E ke li argent ke sera leve des quatre mesuns avantdiz soit baille as sis prodeshomes avantdiz esleuz e jurez par commun assent a leaument garder e leaument dispendre e leal acunte rendre as prudeshomes de la vile dous feiz per an per taille v per escrit.

Derechef si nul des vint e quatre truve nul forein dedenz le poier de la vile ke dette li baillifs, il list a li memes fere la destresce sus son detur desks il⁷ puisse as baillifs venir. E nul de la franchise de la cite ne doit rien donner as baillifs de la vile pur fere destresce sus ses deturs prives v estranges, dementers ke il offre wage et plege sur ceus ke la dette li doivent.

Des portes de Wincestre dunt les baillifs de la vile enpernent la custume de ceus ke hors de franchise sunt e custume doivent est issi:—

Ke chescune careete ke porte ble a vendre doit une maalle de custume tantes feiz cum ele vient. E summe de chival, ferthing.

Derechef chescune careete ke porte fer v acer ii^d. E summe de chival, i^d.

Derechef chescune careete ke porte neües seles a careete, peruns v peruneles, cordes v trez, doit de custume ii^d. E summe de chival, i^d.

¹ boire.² Recueillir.³ accueillir.⁷ jusques il, or jusq' à ce qu' il, &c.

Derechef summe de carecte ke porte pierre a mulin ii^{id}. E chescune carecte ke porte mul a aguser ii^{id}.

Derechef chescune carecte ke porte esteim v plum a vendre ii^{id}. E summe de chival, ii^{id}.

Derechef chescune carecte ki porte kore dunt len teint ii^{id}. E summe de chival, i^d.

Derechef fauces e faucilles ke venent en carecte deivent de custume i^d. E summe de chival, ob.

Derechef chescune carecte ke porte quir tane a vendre doit ii^{id}. E summe de chival, i^d.

Derechef warence ke vient en carecte a vendre ii^{id}. E summe de chival, i^d.

Derechef chescune carecte ki porte weide a vendre ii^{id}. E summe de chival, i^d.

Derechef chescun cutere ke meine en la cite cendre ke affert a weide doit al rois de custume vi^d per an, e al clere i^d pour son nun enrouller, mes ke il ne vienge fors une feiz per an.

Derechef usage est del mester de teinterie en la cite ke dous prudeshomes e leaus soient esleuz par commun assent et jurez a asser^s le weide de estranges merchanz ke vient en la vile a vendre a^s fere leaument la assise al vendur e al akatur.

Derechef chescun tanur ke tient bord en la grante rue de Wincestre doit pour la rue ke il purprent ii^s per an. E al clere l^d en nun de tangible. E chescune venderesse de siw v oinct a detail doit la veille de Paskis i^d en nun de smergable.

Derechef chescun suur ke fet soulers de vache nouveaux doit memes la vile ii^d en nun de scogable.

E ces usages sunt de ceus ke sunt de franchise ausi bien cume des autres.

Derechef il iad en la cite avant dite un sel commun e autentic dunt len sele les chartres des seffemenz de la vile, les quels chartres averunt este en la garde des Aldermans ke averunt fetes les seises un an e un jur sanz chalenge de nulli; al quel seler len crie li ban parmi la vile li tierz jur avant ke len sele. E les chartres ke si serrunt presentees per les Aldermans avantdiz, ki temoinrunt la seisine bone e la garde de la chartre sanz nulli chalenge, serrunt selee e sauves per cel sel a remanant. E fet a savoir ke chescune chartre, ke serra de cel sel selee, doit pur le enseler vii^d pur eire e pur tut. E fet a savoir ke le sel avant dit serra garde de suz trois clefs, dunt dous prudeshomes des vint e quatre jurez garderunt les dous, e un prudome del commun la tierce. E cel cofre ove trois les clefs serra mis en un greingneur cofre ferme de dous locs, dun un prudome des vint e quatre gardera la une clef e un del commun la autre.

Lordre des pleis ke len pleide en la cite de Wincestre si est icel per usage, ke chescun homme de la franchise de la cite ke est enpleide pust avoir trois rennables sumunes avant apparance si avoir les vent, v atachment ne apent; e pur sun meinpast autretant. E fet a savoir ke celes trois sumunes deivent estre fetes par trois jurs continuez si feste sollempne nel desturbe v ke curt ne soit de jur en jur tenue, issi ke li plaintif a chescune

^s or, "asser" 1

^s "a" seems to be written for "e" here, or should be preceded by it.

curt soi purhoffer a la sumunse procurer. E si home est attache v sumunse apent a la procheine curt, soit la destresce delivere, e il eit ses rennables sumunses sulump li usage de la vile. E si il ne est truve en vile kant len comande fere la primere sumunse, nule ne li soit fete avant ke il vienge en vile, si ce ne soit de plai de tere per bref. E si home hors de franchise soit enpleide, il ne averat ke une sumunse utre une nuit, e si il soit en vile truve. E si il soit enpleide per bref de plai de tere, si pust avoir, si il veut, trois continueles sumunses cume ceus ke sunt en franchise. E si home ki est de franchise a la primere sumunse v a la secunde en curt aperge, il est tenu respundre cume a la tierce. E kant il appara sanz destresce li quel ke il soit de franchise v nun, e soit de la vile, si pust avoir jur de la vile a respundre si rennablement le demande. E pur le jur de la vile de denzain a de denzain delai utaine; e si per essoigne v per apperance est pleide, tut le plai de utaine en utaine dreks¹ il soit chevi. E si forein enpleide de denzain, ne at ke le tierz jur apres apparue per le jur de la vile ne per autre delai. E kant de denzain enpleide forein, li forein at ses delais de utaine en utaine sanz jur de la vile; e a apparue apres essoigne de plai de tere la wue, si ke nul exception ne la toille, si ele ne tuche droit. E ke commune loi soit entre li demandant e li defendant a bref de Droit en constant e en defendant forpris langur, bataille, e grant asise, issi ke enqueste prise per duze prudeshommes jurez trenche droit a remanant.²

E fet a savoir ke les brefs ke len pleide en la cite par devant justises v pardevant les baillifs de la vile sunt ceus:—bref de Novels Deseisine, e tuz maneres di justizes forpris annuele rente, e bref de Droit de Duere, e de Rennable partie, e de Droit droit³—E ke demandant e defendant pust fere aturne a tuz maneres de plai per bref e sanz bref en presence de partie. E ke essoigne de utremer ne soit aluee en nul manere de plai jete pur celi ke soit truve a sumunse; et si il ne est truve, soit jete la essoigne sur la primere sumunse v nient aluee; e si eit quarante jurs; e si dedenz les quarante jurs vienge en vile e li pleintif voile siwre,⁴ soit resumuns sus la sumunse avandite; e pust duncke, si il veut, geter une essoigne del mal de venue e avoir delai utaine, issi ke devant respuns ni gist nul autre delai si ce ne soit par fureheure⁵ de plusurs pareners de plai de tere par bref. E a plai de Dette sus chef respuns est issi, ke si li demandant porte taille v escrit e demande le aport entierement, nul jur de acunte ne soit grante par la curt sanz asentement del demandant, mes li defendant alegge sa paie fete per taille v per escrit v per siwte, issi ke si il porte taille v escrit, les pruffe sulump lur nature, e si il meine siwte, son aversere eit son defens sulump lei de tere.

Derechef apres la morte de chescun tenant en fe deivent les baillifs de la cite simplement seiser les tenemenz des quels il murt seise pour saver mun⁶ ki soit plus prochein heir; e a la procheine curt al plus prochein

¹ i. e. until the end of the suit.

² i. e. a writ of right is to be prosecuted as at common law, except that the essoign of illness, trial by battle and by the Grand assize, are not to be allowed, but a jury of twelve are to be substituted. This provision was usual in cities and boroughs; where the forms of process, pleading, and trial had been reduced to reason some centuries before the legislature followed their example.

³ The writs specified are, the writs of right, of dower, assize of novel disseisin, and writ of rationabili parte.

⁴ Suivre.

⁵ The process of *fouching* by coparceners and joint-tenants is the subject of the Statute of Westminster, 3 Ed. I. Being abolished by that statute, it should seem that this custom is older than 1275.

⁶ This may be *num* (nom) or perhaps *hum* (homme).

aparont soient les avantdiz tenemenz renduz ; issi ke si nul pur plus prochein allege, v pur parcuner ki entere⁷ soit, eient les amis jur de fere li venir sulump les destance des leus ; e si hors de tere, quarante jurs. E si a sun jur vient, eit memes li estat ke il eust eu si il eust este en present le jur ke son aneestre murust. E si a son jur ne viengne, e quide droit avoir, eit son cleim sulump lei de tere.

Derechef del an e del jur useez en la cite fet a savoir ke ki ke unkes eit tenu teres v tenemenz per decete v per purchaz, dunt il eit seisine per baillifs v per certain tesmoignage de vinue⁸ un an e un jur sanz cleim v chalenge de nulli, soit li demandant forelos a remanant, si il ne fust de denz age v hors de la tere v en prisun v ke ce soit rennable partie en owel genuil,⁹ ce est a savoir, frere a soer, uncle a neveu, aunte a niece.

Derechef usage est del an e del jur avantdiz, ke si nul soit ke preinge rente de nul tenement en la franchise de la cite ayandite, e sa rente enterement soit arere un an v plus, e il ne itruve ke destreindre, e il ieit edifice e gent habitanz, per cungie de baillifs de la vile prenge les us e les fenestres, e si par ce ne pust son tenement justiser ne autre destresce ne itruffe, per agard de la curt e la veue del alderman de la rue e de un ser-jant soit mis [soit mis¹] estage v loc v il iad us, et soit enrroulle en la curt et siwi per utaine e autre utaine et tierce utaine e quarentaine un an e un jur acumpli del premer jur de la siwte, et si dunc nul ne vienge pur fere gre, perde le tenant sanz recoverer, li quel ke il soit de age v nun² ; issi ne purkant ke devant ke li jugement passe³ purra tuzjurs gre fere ; le quel jugement ne soit pas delaie al damage del demandant. E autele siwte soit fete de tere vende v enblaure ni ad.⁴ E ke nul home main ni mette en terres ne en tenemenz avantdiz dementiers ke li sequestre li rois iest."

[A pointed oval seal and counter-seal, suspended by a four-cord plat. Indorsed in a very different hand are the words "Adquis' p' J. de Hol custod."]

The following is an abstract of the above document :—

The mayor is chosen annually by the twenty-four jurats and commonalty to be the chief upholder of the franchise. He has not, per se, jurisdiction on any plaint or plea touching the provosty of the city.

There ought to be twenty-four jurats chosen from the "plus prudes homes et plus sages" of the city, to aid and counsel the mayor in maintaining the franchise. They may be convened by summons, and, in default, are liable to be fined one besant.

Two sworn bailiffs are annually chosen to keep the provosty and to do justice to the commonalty. The mayor and twenty-four select four prudes-homes at the Michaelmas Burgmote, of whom the commonalty choose two to

⁷ i.e. en terre.

⁸ *venue* ; i.e. the neighbourhood.

⁹ "En owel genuil" is in equali genculo or generatione. If the claimant was next of kin to the tenant, the adverse possession would not bar him ; for it was presumed that the tenant held for the benefit of his relation.

¹ These two last words are repeated by mistake.

² i.e. of age or not.

³ "So nevertheless, that before judgment passes," &c.

⁴ i.e. like suit lies for recovery of land sold, but unsown:—for if there are crops, there is security for the rent or purchase-money without seizure of the land. Such appears to be the meaning.

be the bailiffs. Four city serjeants are sworn verge-bearers to execute the commands of the mayor and bailiffs.

None of the twenty-four are to maintain any party in the city courts, or to act as advocates to the prejudice of the franchise.

Two coroners are sworn in the King's name to execute their office as well in the soke as the city.

The bailiffs annually return their rolls of pleas and tarrage into the public custody of the city.

So far the instrument sets forth the fundamental constitution of the corporate government. The regulations affecting the trade and manufacture of the city follow :—

No citizen shall cause burells or chalons to be made without the walls, on pain of forfeiture of the article made, or its value.

Every great loom for making burells pays 5*s.* per an. towards the farm of the city, unless¹ it makes only one cloth.

No one ought to be free who keeps in his house, or elsewhere, more than one to the use of the mayor, one to the use of the hospital (i. e. St. John's) and a third to the use of the city clerk.

The teler of burells ought to take 18*d.* for the working of cloth from All Saints to the Annunciation of our Lady, and thence again to All Saints, 2*s.*

None but freemen can make burells, except that each fuller may make one every year, and every teler one towards the King's farm.

Of the small looms for making chalons, each turs loom pays to the city farm 12*d.* a year, and each single loom 6*d.*, unless¹ only one cloth be made in the year. And no one can be a freeman who does not at least render this amount.

Cloth must be of the length and breadth required by the old assise of the mystery on pain of forfeiture; chalons 4 ells long must be 2 yards wide "before the tapener;" chalons 3½ yards long must be 1½ yard wide. If 3½ yards long they must be an ell and a half, and half a quarter wide. If 3 ells long, they must be an ell and a half wide.

An apprentice put to work at the loom of a tapener to oil must pay 10*s.* to the king, if he be not the son, or sister's son, of the master.

None of the mystery may engage the servant of another until after St. Andrew's day, on pain of a half mark to the king.

None of the mystery of a tapener may work at night except from the feast of St. Thomas to Christmas, on pain of 6*d.* for every offence.

None of the mystery of buriller may work at night except from St. Nicholas to Christmas.

Two prudeshomes are to be chosen from the mystery of tapeners and sworn to maintain the ancient usages of it, and to take pledges from defaulters, and present them at the next court of the bailiffs. They are also to have the care or oversight of the *send*, or shop, where the yarn (*fil*) is sold, so as to prevent regrating before the hour of tierce. Articles so sold are forfeited to the city farm.

No regrater is to have there a box² or locker by which such regratings may be concealed; and if they find an article wetted, or any other fraud practised, it shall be delivered to the bailiffs for adjudication and punishment.

¹ The expression *mes le ne* seems to be here and elsewhere used for *excepté*, or *à moins que*, &c. See Orelli, p. 339.

Ducange, Gloss. Franc.

² *Wiche* in the orig. See Halliwell, Arch. Dict. verbo *whiche*.

No butcher or other is to have a stall in the High Street except upon payment of a consideration to the city.

No one can buy undressed leather or skins if he be not of the franchise, on pain of forfeiture; and no one of the franchise can take them in the same state out of the liberty.

No fishmonger or poulterer can buy for resale before the hour of tierce has sounded.

No victuals brought into the city, and once put up for sale, can be taken out of it for sale without leave of the bailiff.

No regrater is to leave the city for the purpose of buying victuals on their way to the city, in order to raise their price, on pain of 40 days imprisonment.

The custom as to fish is, that no one may have a board except of the king; and each board is charged towards the king's rent a farthing for every day on which there is fish on it to sell. No franchise can exempt from this charge.

Every cart bringing fish for sale into the city pays a halfpenny to the king's rent for the board which it stands before. And if the cart be not of the franchise, it pays to the king $2\frac{1}{2}d.$; and every horse-load of fresh fish not of the franchise pays $1\frac{1}{2}d.$, and of salt fish a halfpenny.

A cart, not of the franchise, bringing salmon for sale pays $4d.$, unless it brings only one salmon: and a horse-load, $2d.$, unless there be only one fish; and if on a man's back, $1d.$

From every 100 lampreys there are due 5 lampreys to the bailiffs to their own use, and no other custom.

Every seller of herrings in Lent by retail is to pay $6d.$ to the king and a pitcher of wine to the bailiffs, of whatever franchise he be.

The usage of butchers is that every butcher not of the franchise, who keeps a stall, is to pay to the king, of custom, $25d.$ per annum.

All persons not of the franchise, who bring cattle, sheep, or pigs, and sell them alive, are to pay $5d.$ a year to the king for custom of paddocks, and to the city clerk, $1d.$ for enrolling their names, provided the number sold exceeds one. And to this duty all dealers in those animals, not being freemen, who frequent the city, are chargeable, if they come more than once. And they are to stand their beasts in the paddocks without the West-gate from Michaelmas to St. Nicholas from morning till high tierce, and afterwards in Minster Street, where they are to stand all the rest of the year.

Every baker of bread for sale is charged $2d.$ per an. to the king and $1d.$ to the city clerk; and he must make white bread, well baked, according to the vend of corn and the assise of the king's marshalsea; that is to say, if the farthing loaf be at all deficient beyond $2d.$, he is to be amerced, and so in proportion for every default within $3s.$ If the deficiency exceeds $3s.$, he is subject to the judgment of the city.

Every woman selling bread in the High Street, not having the freedom, pays to the king $2s.$ a year, and to the city clerk, $1d.$, if she sells by the year; if less, then in proportion. If she sells in the *blind streets*, $6d.$ or $3d.$ according to her handiwork; and she is not to procure bread except where the baskets shall stand, on pain of amercement both of buyer and seller, before the hour of noon; nor shall she procure bread of any baker from whom she cannot have security. If she does, she shall herself be security for him.

Every baker is to have his known seal on the bread, so that he may not gainsay it when found bad.¹

Every woman who brews for sale within the jurisdiction of the city is to make good beer according to the price of corn and the appointed assize, on pain of amercement to the king on conviction by the bailiffs.

A brewer not free of the city cannot brew within the city jurisdiction without compounding with the bailiffs.

In like manner no man, whatever his trade, not free of the city, can keep a shop, or sell or buy within its jurisdiction, without compounding with the bailiffs.

Every cart sold in the city to a non-freeman pays to the king a halfpenny.

The following are the petty customs of the city, viz.—

A stone of wool brought separately into the city by a non-freeman pays a farthing to the king; two together a farthing; three a halfpenny; four or five, the like sum; six or seven, 3 farthings; eight, 1d.; and if one man brings nine stone, either separately or together, at one time, he shall pay 2d. to the king for pesage, of whatever franchise he be. And the like duty is payable for cheese, butter, lard (*oinct*) and suet, as in the case of wool. In these cases as much is due for each separate half weight as for whole weight; and where pesage attaches to articles brought for sale, it is payable by whatever weight it may be weighed, and whatever be the franchise of the owner. If any private person or stranger conceals the pesage due from him beyond a night, he is liable to amercement in proportion to his offence.

When tallage is levied in the city by command of the king, or for the common business of the city, six sworn prudeshomes are to be chosen by common assent, three from the twenty-four and three from the commonalty, to assess the tallage and to collect and lawfully expend and account for it. And when the mayor, bailiffs, or other prudeshomes, are absent for the common profit of the city, and at the common expense, they must account to the above six without delay on their return; and if any prudeshome of the city advances money for the use of the city, it is to be lent by tally, and repaid by the hands of the same six.

When provision is to be made for "drinking the gild merchant," the trades of the city are by common assent to seek suitable persons of good repute to collect the gild (or to entertain the gild?), each of whom ought to have goods to the value of 4*l.* or more; and those who shall be so chosen (?) shall be lotted into 4 houses (*hlotez* a quatre meisuns) according to the immemorial usage. And when the gild merchant has been drunk, the 4 houses shall assemble themselves to see what they shall have levied and can levy; and if any trespass has been done, amendment is to be made by common assent; and if any house be worth more than another, it is to be charged according to its value. The money so levied on the 4 houses is to be paid over to the above-mentioned six prudeshomes, who are sworn to account to the prudeshomes of the city twice a year by tally or writing.

If any of the twenty-four finds a foreigner within the city jurisdiction who owes him a debt, he may himself compel him by distress to come before the bailiffs. And no freeman of the city ought to give anything to the bailiffs

¹ See the charter to Winchester, 5 John, in 1 Rymer, 88 ed. 1816.

of the city for making a distress on his private or foreign debtors, provided he offers gages and pledges to prosecute his suit against them.

The following customs are taken by the bailiffs at the gates of Winchester from persons who are not freemen of the city :—

Every cart carrying corn for sale pays a halfpenny every time it comes : a horse-load pays a farthing.

A cart with iron or steel, 2*d.* ; a horse-load, 1*d.*

A cart carrying new cart-gear, 2*d.* ; a horse-load, 1*d.*

A cart carrying mill-stones, 4*d.* ; whet-stones, 2*d.*

A cart carrying tin or lead for sale, 4*d.* ; a horse-load, 2*d.*

A cart carrying kore for dyeing, 2*d.* ; a horse-load, 1*d.*

Scythes and sickles in a cart pay 1*d.* ; a horse-load, $\frac{1}{2}$ *d.*

A cart with tanned leather for sale, 2*d.* ; a horse-load, 1*d.*

A cart with madder for sale, 2*d.* ; a horse-load, 1*d.*

A cart with woad for sale, 4*d.* ; a horse-load, 1*d.*

Every cotter (?) who brings ashes for woad is to pay 6*d.* a year to the king and a 1*d.* to the clerk for enrolling his name, unless he comes only once in the year.

The usage of the mystery of dyeing is that two prudeshomes are to be chosen by common assent, and sworn to assay the woad brought by strange merchants for sale, and to enforce the assise as against buyer and seller.

Every tanner who has a board in the High Street is to pay 2*s.* a year for the space occupied by him in the street, and 1*d.* to the clerk in the name of *Tangible*; and every woman who sells suet or lard by retail pays 1*d.* at Easter in the name of *Smergable*. Every shoemaker who makes new shoes of cow-leather pays to the city 2*d.* in the name of *Scogable*.

These usages (that is, I presume, the usage of *Tangible*, *Smeargable* and *Shoegable*) are binding on freemen as well as others.

The city has a common and authentic seal, with which charters of feoffment of the city are sealed. Such charters are to be in the custody of the *aldermen* who shall have delivered seisin under them for a year and a day, and if after that time the charters are presented by the aldermen, who testify due livery of seisin and the keeping of them without challenge or objection by any one, then, after bans or proclamation made in the city three days before the sealing, they shall be sealed by the above seal and made good for ever.

For the sealing of every charter with this seal there is due 7*d.* for wax, which shall include everything. The seal itself shall be kept under three keys, of which two are to be kept by two prudeshomes of the twenty-four, and one by a prudehome of the commonalty ; and the coffer, containing the seal, shall be put into a larger coffer closed with two locks, and the key of one kept by a prudehome of the twenty-four, and the key of the other by one of the commonalty.

The rest of the document contains a detailed account of the pleadings and procedure in the city courts. The tenure in the city seems to have been of the nature of copyhold tenure. Seisin by livery of the bailiffs, or by other public testimony, for a year and a day unchallenged, gave an indefeasible title if the rightful owner was under no disability. If rent was in arrear for a year, and there was nothing to distrain on the premises, the landlord could recover possession of them in a year and a day by a process analogous to that of *Gavelet* or *Shortford* in the City of London, Exeter, and other cities.

The following remarks occur to me upon the different parts of this document:—

I.—MUNICIPAL CONSTITUTION OF THE CITY.

The governing body were the mayor, two bailiffs, and the twenty-four jurats, commonly called "The Twenty-four;" and this continued to be the basis of the government down to the recent parliamentary change. We are not clearly informed who were the general body of electors called "la commune," or the commonalty of the city; and this obscurity has, in almost every period of our municipal system, occasioned controversy respecting the normal constitution of the elective bodies. There seems, however, to be little ground for doubt that, at Winchester, the traditional election by all the freemen, the sworn men of the merchant gild, was the original and regular form of election. The defect of it was, that there was no adequate provision for securing the admission into the franchise of all those who were reasonably entitled to it.

The aldermen did not, strictly speaking, form part of the ordinary government of the city until they were made so by late charters. Here, as in other cities, as Exeter, &c., they were local officers of wards or districts, whose functions related chiefly, but not wholly, to the police and preservation of order, health, and cleanliness within their several limits.¹ It is remarkable that in the Soke liberty, a suburban manor of the See of Winchester mentioned in the Consuetudinary, each of the several districts or tithings, into which it is divided, has an officer still called, indifferently, the alderman, or the tithingman.

The bailiffs of Winchester were the *prepositi* or *provosts* of the city. Hence the "provostry" mentioned in the document designates the functions or office of the bailiffs. They were in the nature of sheriffs, and also presided over the court of pleas jointly with the mayor.² The original identity of provosts and bailiffs is very apparent in other towns, as at Exeter, Bristol, Salisbury, Yarmouth, Tenby, &c. They are sometimes called also *seneschalli*, or stewards, as at Exeter and Bristol. In the last city these two officers successively held each of the three names, and finally became the sheriffs.

As sheriffs, the bailiffs of Winchester accounted annually and delivered up their court rolls and rentals, or "tarrages," of the city. Under this last name were included the rents called *landgable*, of which there is a list in the Inquisition already printed in this Journal (No. 28, Orig. Doc.) There is also a very detailed list of "tarrages," tempore Henry V., among the additional MSS., British Museum, No. 6133. When fines were levied for the benefit of the city under bye-laws, they were paid to the "*provostria civitatis*."³

The two bailiffs are also called the two peers—" *deus peres*,"—of the mayor; instances frequently occur in the registers of the city; and the practice is noticed by Mr. Wright in his report on the corporation records.⁴

But the bailiffs are not the only persons called peers. The Twenty-four,

¹ The aldermen are not named in the early charters of London, or New Sarum, or Bristol.

² As early as Henry IV., the style was "*eorum majore et ballivis*."—Vid. Rot.

Cur., 14 Henry IV., &c.

³ Winchester Black Book, Add. MSS., No. 6036, fol. 22, Brit. Mus.

⁴ Archaeol. Assoc., 1845.

or whole council of the city, are also called by this name; and ordinances by the mayor and his "24 pares," or "compares," are not uncommon.⁵

The election of bailiffs at the Michaelmas "Burchmot" is mentioned. The municipal commissioners, who reported on this corporation in 1834-5, were informed that this was a court of criminal jurisdiction. It was confirmed by the charter of Elizabeth to Winchester, but was not in active operation, as such a court, at the time of the above inquiry. It is very evident from the earlier records extant that the Burghmote, or Boromote, was a term sometimes applied to a general corporate meeting, and many of the bye-laws were established at such motes or meetings. At Canterbury the word still designates the corporate assembly, summoned by the burghmote-horn. Portsmouth, also, had its *Curia*, or *Burgomote*. (Madox. Form. Pref. 25.)

Ordinances by the mayor and commonalty, or mayor and his "compares," at the Burghmote, occur in the Winchester register already referred to.⁶ We also find there an order at a "common convocation and colloquium in common Burghmot."⁷ In 53 Henry III., we find a lease of mills granted "in pleno Burghmot' de Hock;" and in 9 Henry IV., the representatives of the lessees surrendered their tenure to the mayor and commonalty at the same Burghmote of Hock.⁸ In 31 Henry VIII., the "Boromote jury" perambulated the city bounds.⁹ In 4 Edward VI., an order was made that two of the quarter sessions for the city should be held on the same days as the "two Boromote and Law-dayes" between Michaelmas and Christmas, and between Easter and Pentecost; and this order is noted in the margin thus,—"The two sessions to be kept at the two law-dayes."¹ Since this order the Burghmote or Lawday, evidently then identical, has become merged in the Quarter Sessions, and has consequently become practically extinct; though mentioned in the charter of Elizabeth as held twice a year.

I infer from the above facts either that certain great corporate assemblies had been always held *concurrently* with two great Tourns or Leets, at Hocktide and Michaelmas, and that the latter was the occasion on which, as elsewhere, the annual corporation officers were elected; or else that the functions of this Leet or Burghmote were not, originally, of an exclusively criminal or judicial character, and that the general assembly for the government of the city had its root in the Leet itself.

The term *Burghmote*, as applied to a regular corporate assembly, seems to have been dropped about the reign of Edward IV., at which time also the English language began to be habitually used in the ordinances promulgated by the city.

The only specimens of court rolls observed by me among the city records are headed *Curia Civitatis*, or *Curia domini regis Civitatis suæ de W.*, and these contain weekly pleadings on complaints, &c. Unfortunately the earlier records of the city, extending to a period which negatives the current tradition of a recent general conflagration, are in such a state as to be practically inaccessible; not from any want of courtesy on the part of the

⁵ See a convocation, "*coram majore et paribus suis*," 10 Henry V., Winchester Black Book, *supra*, f. 22; another by the mayor, "*et 24 paribus suis*," 6 Henry VI. *Ibid.*, f. 25—"comperes jurez de la cité." *Ibid.*, f. 12, &c. In the same volume I find that even where the convocation is a general one of all the commonalty or

freemen, the meeting is often styled as held "*coram majore et comparibus suis*."

⁶ See fol. 8, 12, 17, &c.

⁷ See *ib.*, fol. 23, an ordinance, 1 Henry VI., on the watch.

⁸ Black Book, fol. 85.

⁹ *Ib.*, fol. 72.

¹ *Ib.*, fol. 82.

corporation officers, but in consequence of the inconvenient mode adopted of stowing them away. From a cursory inspection of them I am led to believe that they would clear up all doubts as to the constitution and courts of the city. But I refrain from further conjectures in the hope that we may hereafter be admitted to a clearer knowledge of the contents of that capacious and ancient chest over the West-gate, which I have referred to, before time and the rodentia shall have destroyed its membranaceous treasures.

II.—COMMERCIAL POLICY AND TRADE.

The customs respecting trade and manufacture manifestly had several objects in view:—(1) To protect, in some degree, the interests of the public in general; (2) In a still greater degree, to secure to the citizens, or at least to those among them who enjoyed the franchise, exclusive monopolies and advantages; (3) To confine each trade to its exclusive occupation, free from mutual interference; and (4) To raise a revenue for the local government.² The provisions for these purposes differ but little from the contemporary customs of most other towns. Indeed, the commercial policy of Winchester reflects that of the supreme legislature, and would probably be pronounced at this day very sound and sagacious by the mysteries and guilds of Winchester, if any such had now existed in that city.

For a citizen to establish a loom without the walls was a ground of forfeiture of the article woven or its value; because this would have evaded the municipal tax on looms, and tended to benefit only the weaver or the suburban landowner, and not the city. We have seen the complaints against this practice in the inquest of Edward I.³ The principal trades were monopolised by the freemen, and the monopoly was, it seems, maintained as against freemen of a different occupation. If I understand the rules rightly, a fuller could not weave, nor a weaver of chalons, or, as he is called, a tapener, make burells. The terms of remuneration for a burell-weaver were fixed, and varied only with the time of year. Neither tapeners nor burillers were allowed to work by candle-light, except during a few of the shortest days in the year. The same custom or bye-law prevailed in London among the telarii,⁴ and in Paris in the thirteenth century.⁵ The alleged reason was to prevent inferior workmanship;⁶ but as the rule originated (in London at least) in a bye-law of the guild of weavers themselves, and was there complained of as a law "*ad damnum et dispendium populi*," it is more probable that it was the result of the jealousy which has in all ages, down to our own, sought to dictate the times and terms of labour among fellow-workmen. In London the guild prohibited all work between Christmas and Candlemas, and ordered that no piece of cloth should be made in less than four days, though two or three might be sufficient.⁷ The result of such rules was to reduce the number of looms in London from 280 to 80 in less than 30 years. The same spirit prevails throughout the Winchester regulations.

Regrating or forestalling are, as usual, the object of stringent penalties

² The rents, tolls, &c., originally belonged to the crown, or lord of the city; but the city was the farmer of the crown dues.

³ Arch. Journ., No. 28, Orig. Doc.

⁴ Madox. *Firma Burgi*, p. 286 (n).

⁵ Boileau's *Livre des Métiers de Paris*, pp. 125, 127.

⁶ *Ib.*, p. 127.

⁷ Madox, *ubi supra*.

applied to all sorts of articles of sale, and not to victuals only. The regulation as to the sale of yarn is curious. The *prudeshommes*, or wardens of the mystery of tapeners kept watch over the sellers of yarn to prevent purchases before 9 a.m. and nothing was allowed to be kept on the premises in which a regrater could conceal his purchases.

There is a parallel provision in the old laws of the Scotch boroughs, "Regratarii, qui emunt et vendunt ad lucrum in burgo, non emant aliquam rem ad revendendum ante tertiam pulsatam, neque lanam operatam . . . nec filetum . . . Et qui super hoc convictus fuerit dabit octo solidos, et rem sic emptam amittet."²

If the wardens found "*chese mouillée*," i. e. any woollen article wetted, it was to be seized and delivered to the bailiffs to adjudicate upon. This provision is illustrated by the *Iter Camerarii* of Edinburgh, "cum [textores] accipiunt pannum per pondera, et per pondus eundem restituunt, [debent calumniari et accusari] quod faciunt eum humidum, et aspergunt cum urinâ et aliis, ut sit majoris ponderis," &c.

The manufacture which occupies the most important place in the Consuetudinary is that of weaving, or rather of drapery in general. At the time of the certificate before us this was probably in a declining state; but the regulations themselves are, of course, of older date, and may be reasonably referred to its more flourishing condition in the twelfth century. It would be interesting to retrace the vicissitudes of this manufacture; but the materials for its earlier history are scanty. The conjecture of Camden and others, who would assign to the textile fabrics of Winchester an antiquity coeval with the *Notitia Imperii*, is, at least, a very plausible one, though the late learned compiler of the "*Monumenta Historica Britannica*" has inconsiderately robbed the city of this honour, and converted the Imperial *textrium* into a dog-kennel.¹ The two principal guilds of the *Telarii* and *Fullones* appear in the earliest of the pipe rolls, 31st Hen. I.; and in the subsequent reign of Henry II. the liberties of the former are extended and their payments to the Crown increased.² In the survey A.D. 1148, recorded in the *Liber Winton*, the activity of the "*ustilia*," fullones, tinctores, and the drapery business is apparent; much more so than in the earlier survey of Henry I. I believe that Sir Matthew Hale had good warrant for saying that the woollen cloth trade principally flourished in the reigns of Henry II. and Richard I., and that it declined in the subsequent reigns.³ It is certain that the city emerged from the barons' war of Henry III. with impaired lustre, and obtained a reduction of

¹ *Leges Burgorum*, cap. 73.

² Cap. 25.

³ Mr. Petrie has adopted the reading *Cynegii*, instead of *Gynæcii*, in the passage of the *Notitia* which mentions the "Procurator Gynæcii Bentensis in Britannia." Gothofredus, in the *Paratitlon* to X Cod Theod. Tit XX, and Böcking, the latest editor of the *Notitia*, have given *Gynæcii* without a doubt. The last editor, also, locates the Gynæceum at Venta Belgarum without hesitation.

⁴ *Madox's Exch.*, p. 323; also Pipe Rolls, 2 & 4 Henry II., and 1 Ric. I.

⁵ Sir M. Hale is not speaking of Winchester only, but generally of the

cities of Lincoln, York, Oxford, &c. He says that the trade revived through the liberal policy of Edward III. and his "fair treatment of foreign artists." *Primitive Origination of Mankind*, ed. 1677; p. 161. — This work of the eminent chief justice is quoted by Macpherson in his *History of Commerce*, and the profound learning of the judge in our ancient records makes his opinion of great value on this matter. Milner mentions a great manufacture of caps in the reign of Henry I. Trussel, his authority for this, has probably mistranslated the word *capa*. 1 Miln. 157, 8vo. ed.

its fee-farm rent in consequence of its "poverty and ruined state." In the later notices of the city I perceive few signs of any increased prosperity in this particular branch of industry. The duties payable by weavers had fallen into disuse, when the citizens in the beginning of the reign of Henry VI. inspected the ancient records of municipal taxation, and "*viso communi consuetudinario civitatis*," revived the old charge of 1s. per an. on every tapener who made "*chalones et keverlytis*," which is stated to have been long unpaid. (Bl. Book, f. 23.b.) I think it may be safely conjectured that this "*commune consuetudinarium*" was the very instrument of which a copy is now before us.

In the fifteenth century, the city authorities seem to have become sensible of the necessity of inviting, instead of discouraging, the access and settlement of strangers within its walls, and to have relaxed their doctrines of exclusive dealing by giving to all merchants, &c. free liberty to buy, sell, and work within the city without the payment of toll or custom.⁴ In the reign of Henry VIII. an attempt was made to re-establish the favourite maxims of protection to domestic industry, and a convocation in 2 Henry VIII. forbade all strangers or aliens to sell any wares, except to freemen of the city.⁵ In the same reign, no person except a freeman was allowed to take an apprentice.⁷ In the previous reign a fine was imposed on all able citizens, who were unwilling to accept freedom.⁸

It is plain that the manufacturing and commercial prosperity of Winchester was irrecoverably gone when this experimental and preposterous system of municipal legislation was adopted. "Free trade," "Organisation of labour," and "Protection of native talent," were all equally unavailing. The funds of the corporation failed. Its officers obtained compensation for the deficiency of fees by fixed salaries. The mayor was relieved from the burden of public breakfasts and "*boromote bankets*,"⁹ and Winchester finally saw its favourite looms and cloth halls transferred to more successful rivals.

Of the different classes of weavers two are specified; viz. the burellers and the tapeners. The former wove burells and the latter chalons which are mentioned, as we have seen, in connexion with coverlets. The word *Tapinum* is noticed by Ducange, who supposes it to be a mistake for *tapicium*; but the word is probably the parent of the word *tapenarius*, which occurs in other instruments besides the one before us.

The looms are described as great looms for burells, and small looms for chalons; and these small looms are again subdivided into *turs* looms and *single* looms, corresponding with the looms for great or double chalons, and the looms for small or single chalons respectively, mentioned in the inquest of Edward I. already referred to.

I am unable to propound any authentic explanation of the *Turs* looms; but I suspect them to be Turkish looms. The word may relate to the Turks or to Tours; but as an article of cloth called *Turkins* is known in our old statutes,¹ and the "*tapis de Turquie*," is noticed by Ducange in

⁴ 49 Henry III., Madox's Exch., 231; and 13 & 14 Edward I., *ibid.*

⁵ See an ordinance, temp. Gylmyn, mayor, 8 Henry VI., Black Book, fol. 28.

⁶ Black Book, fol. 51.

⁷ *Ib.*, fol. 58. Ord. 17 Henry VIII.

⁸ *Ib.*, fol. 46. Ord. 22 Henry VII.

⁹ See Black Book, temp. Edw. VI., fol. 83, and elsewhere.

¹ Stat. 1 Richard III., c. 8.

his "Glossary,"² I conceive that my conjecture is well founded. In the language of the twelfth century the Turks were classed among Saracens,³ and the weavers of Paris, who wove the tapis de Turquie, were called tapisseries de tapis Sarrazinois, as distinguished from the weavers of tapis nostrez⁴ (tapicium nostras?); the one being a naturalised foreign, and the other a native, manufacture. The tapis Sarrazinois was for the use of the Church and of the higher classes, as Boileau's *Livre des Métiers* informs us.

Perhaps we shall be justified in concluding that the burellers were weavers of broad cloth; and that the tapeners wove chalons of two classes; the one being the tapisserie of double fabric, such as carpets, tapestry, coverlets and the "panni picti qui vocantur chalons, loco lectisternii," forbidden as a luxury to the Sempringham canons (*Capitula de Canonicis*, Art. 7);—the other being single stuffs, which, under the various names of *shalons*, *serges*, *ras de Chalons*, &c., were in extensive use, and derived their generic name of *panni Catalaunenses* from one of the most noted seats of the manufacture, Chalons-sur-Marne.

All the classes of weavers were doubtless included under one original head of Telarii. We know too that manufacturers of linen, as well as woollen, cloth were comprehended under this title at Winchester; for the "seldæ ubi line ipanei venduntur" are noticed in the "Liber Winton," p. 544, and were probably near the Church of St. Mary de Lincæ Telæ.⁵ In London it was once contended that *Telarii* in the old charters imported only woollen cloth weavers; but the court held that linen weavers were also comprised in the description.⁶ It is remarkable, however, that, although there was a municipal tax on wool, neither flax nor hemp appear by name in the list of chargeable imports.

The tariff of gate tolls specifies three sorts of articles for dyeing,—madder (*warence*); orchil or lichen, under the name of *korc*, by which name it is also mentioned in statutes 4 Edward IV. chap. i., 1 Richard III. chap. 8., and 24 Henry VIII. chap. 2; woad (*weide*), together with the potash (*cendre*), used in scouring and dyeing. The sale of the woad was supervised by two *prudes hommes* elected and sworn to assay it and to cause the assise or regulations of the trade to be observed by both seller and buyer. Similar officers called "assayatores waidæ" were annually elected at Exeter.⁷ I do not perceive *weld* used in the process; but the old as well as the modern names of this plant are so little distinguishable from those given to woad, and the two so often confounded, that, perhaps, both may have been imported under the same name.

² Verb. Tapicium.

³ *Assises de Jerusalem*, cap. 64—Ducange v. *Turcomanus*.

⁴ See Boileau's *Métiers de Paris*, p. 126, 129, where the editor seems to be puzzled with the name *tapis nostrez*. That a Turkish carpet should be made at Paris will not be objected to by those who know that Brussels carpets are made at Kidderminster.

⁵ *Arch. Journ.*, No. 28, Orig. Doc., p. 10.

⁶ *Madox Firma Burgi*, pp. 197, 204—206. *Tbile* (tela) is in modern French confined to linen.

⁷ See *Receivers' accounts*, Exeter, temp. Edw. III., &c. The woad was imported from Toulouse, as appears by the records of that city. See also statute 4, Henry VII., ch. 10.

III.—TRADE GUILDS.

The corporation of the city, or whole body of freemen, constituted a gild or guild and is so designated in the earliest charters. The freemen continued to be sworn "of the gild of merchants" until the Corporation Reform Bill; but there had been no distinct gilds, or exclusive trading, for many years before that date.⁵ It is, however, certain that the trades, or mysteries, of Winchester were once separately associated in gilds or fraternities. We read in the Black Book of the Corporation, as well as in the Pipe Rolls mentioned above, of the Telarii, or "ars textoria," and its four magistri or stewards sworn in before the mayor;⁶ of the Fullones, and two stewards of the art of fullers,¹ and of the art of corversers,² and of the fraternity of cissores.³ At the end of the seventeenth century the companies of carpenters and cordwainers are mentioned in an ordinance, and there were doubtless other companies.

The growth of these subordinate gilds and their original connexion with the governing body is obscure. The telers and fullers, we have seen, paid annual rent to the king for their gilds as early as the twelfth century. The charter of Elizabeth gives, or perhaps only confirms, to the corporation the right of creating such gilds, and this power may possibly have been implied in the old grants to towns of the franchises of a gild merchant; but distinct gilds, so created, would still be deficient in some corporate capacities.

The survey of 1148 speaks of the place in Colebrook Street "*ubi probi homines potabant gildam suam*."⁴ The Consuetudinary, too, provides for the occasion of the "drinking of the gild markand." This feast seems to have been a meeting of the general gild merchant, and not of any one trade gild. The process by which the collection was made for defraying the expense of the potation is described in a manner which is now hardly intelligible. It should rather seem that the persons charged with the management of it had to indemnify themselves, as far as they could, by a collection from the members of the gild, and to pay the rest themselves, like the stewards of some public dinners at the present day; and this construction is rendered probable by the like usage in other gilds. Thus, the costs of the gild feast at Yarmouth were formerly defrayed by four of the brethren on whom the lot fell.⁵ In the gilds at Lynn, the four bailiffs, stewards, scabins, or skevins, of each gild, seem to have been liable, in the first instance, for the dinners and drinkings on the day of the *morning-speech*, or general colloquium.⁶ From the days of Tacitus to our own the convivial element of the old municipal and co-operative system has been a prominent part of it. "*Plerumque in conviviis consultant. Gens non astuta aperit secreta pectoris licentiâ joci*," &c. Such were the maxims of our Teutonic ancestors, transmitted to us through a long succession of gilds, fraternities, sodalities, and companies, which, in their various vocations, secular or sacred, have never lost sight of their aboriginal duty of computation. Nor can we refrain from applauding the precautions taken to prevent excess, and the indulgent tests of moderation which they established:—"Nullus eorum tempore convivii, quod Gildescap dicitur, se inebriare debet adeo

⁵ Municipal Report printed 1835.

⁶ Black Book, fol. 22, 31, 32.

¹ *Ib.*, 39.

² *Ib.*, 31.

³ *Ib.*, 44.

⁴ Lib. Winton.

⁵ Swinfen's Yarmouth, p. 55.

⁶ Richards' Lynn, vol. i., p. 422, *et seq.*

ut in lutum cadat" was "the rule and righteous limitation of the act" by which the guild of *Allutarii*, or shoemakers, of Bremen tried to reconcile social enjoyment with the graver objects of their reunion.⁷

The first Survey in the Liber Winton (f. l.b. 3) mentions a "*chenic-tehalla ubi chenictes potabant gildam suam*." Winchester, therefore, like London, once possessed a knighten-gild; but such a gild was unconnected with the trade, or perhaps with the corporation, of the city.

IV.—REVENUES.

The gross revenues of the city (without deducting the king's fee-farm, &c.) consisted of terrage, *i. e.*, quit and rack rents; the tax on looms; the tolls paid at the city gates; the customs on wool, fish, and some other articles brought into the city; the tax on cattle-dealers, butchers, bakers and retailers of bread, brewers, (who, as well as the dealers in bread, were women); on non-freemen buying, selling, or keeping shops in the city; on tanners, dealers in lard and suet, and shoemakers. Some of these taxes were payable by freemen; but generally only by strangers and non-freemen.

Besides these there were the profits of the city fairs, fines, escheats and forfeitures in, or out of, the city courts, talliages or town rates raised for special purposes, and other sources of casual revenue.

V.—THE COMMON SEAL.

One common and authentic seal only is mentioned. It remains appended to many surviving documents, as well as to the document before us, and it has some notable peculiarities about it. The seal and countersal do not coincide either in size or curvature. The ogival form is rare, though not unparalleled, in secular seals, except those of females. The castellated obverse is of a type sufficiently common; but the reverse (if it be properly so called) is quite unprecedented, so far as I can learn. The words on it are written horizontally, and the only question upon them is how to expound the last word? I read the words "*Confirmatio Sigillaris*."⁸ Perhaps the document itself may be thought to throw light on the matter. The more ancient form both of attestation and of confirmation was by subscription; the later was by sub-sigillation. In the present case the seal was used to authenticate and confirm conveyances of property in the city. I apprehend that the feoffments referred to in the text were not merely feoffments of the corporation lands, but also of private lands or tenements within the city and subject to its local customs. These tenements were of the nature of customary or copyhold tenure. They were seised on the death of the last tenant till the heir came in to claim them. Seisin was delivered by the officers of the city. The city court granted probate of them. A married woman could join her husband in the transfer of her own, and it was valid if she had been duly examined by the court.⁹ It also appears that when such lands were conveyed by charter of feoffment,

⁷ "They held," says Wilda, (*Das Gildenwesen im Mittelalter*, p. 333) "2 or 3 times a year an assembly, wobei ein feierlicher Gottesdienst und geistliche freuden vereint waren;" and thereupon he cites this regulation of the Bremen guild.

⁸ *Sigillis* or *Similis* would equally satisfy the letters of the last word. I should prefer the latter, if I could find any apposite meaning in it.

⁹ This appears by the deeds and records still extant.



SIGILLUM CIVIUM WINTONIENSIVM.

Common Seal of the City of Winchester.

(Date, probably circa 1240.)

the feoffee was put into possession by the alderman of the ward, who kept the charter for a year and a day. If the grant was unquestioned during that time, it was duly presented by the alderman, and, upon such presentment and after proclamation made in the city, it was sealed with the city seal, and became firm and indefeasible for ever.

It is therefore apparent that the seal had the remarkable effect of ratifying and confirming transfers of property *inter alios*, and of excluding all claims after the lapse of a year and a day ; and I am inclined to attribute this uncommon inscription on the counterseal to its very unusual and anomalous operation upon private feoffments. By these most reasonable and useful provisions the common-law fictions of fines and recoveries, and the slow remedy of statutes of limitation must, in many cases, have been dispensed with.

Representations of the two sides of the seal accompany this paper.

Upon this seal my friend, Mr. A. Way, observes that Dr. Milner, in his *History of Winchester*, vol. i., p. 374, describes the "New Seal," granted to the city by Elizabeth, in 1589, of which, and of the reverse, he gives representations, reduced to half-size, in his *Miscellaneous Plate*. These appear to be identical with the seals here represented, the ancient matrices having undergone a slight modification, the letters and date, 1589, A V G, being introduced under the castle on the obverse, and the same date inserted on the counterseal at the sides of the cross at top. Other examples of municipal seals might be cited, on which some alteration was made in the sixteenth century, the original matrix being retained. It is not known whether the seals thus described by Dr. Milner now exist, or until what period they were preserved at Winchester.

Inquiry has been made, without result, to ascertain any further particulars regarding them, and no impressions of the seals, thus altered, have been produced. These seals were not comprised in the collection of city and mayoralty seals, of which impressions were exhibited in the Local Museum formed during the meeting of the Institute at Winchester, in 1845 ; and Mr. Gough Nichols in his memoir on the seals of that city, published in the *Transactions* of that meeting, states that the ancient seal has yet to be discovered, and points out the inaccuracy of Dr. Milner's account.



Counterseal of the City of Winchester.

Proceedings at the Meetings of the Archaeological Institute.

DECEMBER 5, 1851.

EDWARD HAWKINS, Esq., F.R.S., Treasurer, in the Chair.

Mr. HAWKINS read a dissertation on the various types of personal ornaments, ring fibulæ, pins attached to chains and plates of various peculiar forms, brought to this country from Tunis for exhibition in the "Crystal Palace." He laid before the meeting an interesting series of these ornaments, which are wholly of silver, and he pointed out the remarkable analogy which they present, in form, adjustment and workmanship, to ancient silver ornaments of the Saxon period, such as those found (in a fragmentary state) at Cuerdale, the collection discovered in the island of Falster, and other examples. He called attention especially to the frequent use of punches, in all these objects, for impressing various ornamental designs. For the purposes of comparison, and as illustrative of the mode in which some of these ancient relics may have been used, the Tunisian ornaments might well claim a place in our National Collection.

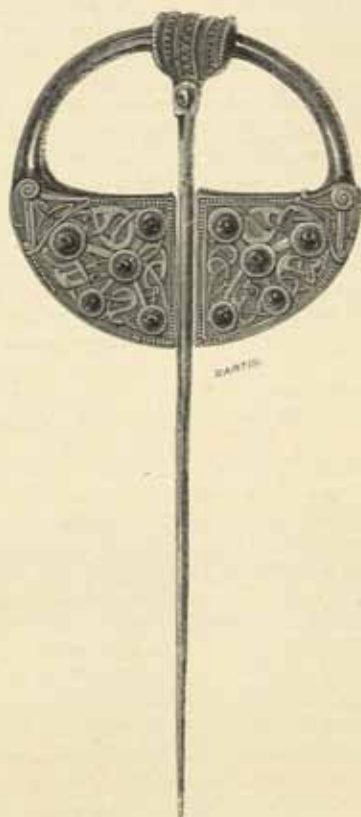
Mr. ROHDE HAWKINS, in illustration of the same subject, produced several silver ornaments of analogous forms, brought by him from Asia Minor.

The Rev. G. F. WESTON, Vicar of Crosby Ravensworth, Westmoreland, communicated through John Hill, Esq., local Secretary in that county, drawings executed by himself, representing two remarkable silver ornaments, discovered in a crevice of limestone rock, on Orton Scar, in his parish. Of one of these, a ring-fibula of a type sometimes regarded as almost exclusively found in Ireland, a reduced representation is here given. It has however been recently shown by Dr. Wilson, in his "Prehistoric Annals," to be occasionally found in North Britain. The annular portion, upon which the *acus* is so adjusted as to move freely round half the circumference, has the other moiety dilated, and curiously engraved with intertwined ornament; this part is divided in the midst to allow free passage to the *acus*, and it is set with flat bosses, five on either side. Each of these flat dilated parts of this curious ornament appear to proceed from the jaws of a monstrous head, imperfectly simulating that of a serpent or dragon; and between the jaws is introduced the intertwined triplet, or *triquetra*, the same ornament which is found on the sculptured cross at Kirk Michael, Isle of Man,¹ and on some Saxon coins. The close analogy of the workmanship of this fibula, with that of the silver fragments found in Cuerdale, in a hoard deposited, as Mr. Hawkins has shown, about the year 910, deserves attention; and in that deposit portions occur, which had apparently formed parts of fibulæ of precisely similar fashion to that found on Orton Scar. The same punched ornaments are also there

¹ Engraved, *Archæological Journal*, vol. ii., p. 76. The *triquetra* appears on coins of Anlaf, a Northumbrian prince,

expelled A.D. 944. It occurs on one of the silver ornaments found in Falster, *Annaler for Nordisk Oldkynd.* 1842, tab. 11.

SILVER FIBULA, FOUND IN WESTMORELAND.



Penannular brooch, found with a torc on Orton Sear, Kirby Ravensworth.

From a drawing by the Rev. G. F. Weston.

(Length of orig., 11 inches; diam. of ring, 5 inches.)

found. (See Woodcuts in *Archæolog. Journ.* vol. iv. pp. 129, 189, 190.) The best illustration of the Irish penannular brooches of the like type is supplied by Mr. Fairholt, in his curious memoir in the Transactions of the British Archæological Association, Gloucester Congress, p. 88.²

The silver tore, found on Orton Scar with the fibula, is a simple twisted bar, of decreasing thickness towards the extremities, which are hooked, forming a fastening which closely resembles that of the silver tore found with coins of Canute at Holton Moor, near Lancaster. That example is, in other respects of more complicated construction, being formed of a number of wires twisted together like a cable.³

The dimensions of the fibula are,—length of *acus* 11 inches; greatest diameter of circular part, 5 inches; width of the dilated part, 2 inches; weight 8 oz. 8 dwts. The diameter of the tore is about 5½ inches; its weight 3 oz. 18 dwts. A broken silver fibula (diam. 4 inches) closely similar in form and ornament, was found in Cumberland in a fishpond at Brayton Park, and is represented in Pennant's *Scotland*, vol. ii. p. 44.

Professor BUCKMAN gave a further report of the progress of the excavations at Cirencester, which had been productive of many interesting results, since the communication which he had made to the previous meeting. (*Journal*, vol. viii. p. 415.) Extensive vestiges of buildings were exposed to view, extending over nearly three acres; and two altars, an interesting statue of Mercury, sculptured in the stone of the district, a tile bearing the impress T F F A., pottery, coins, and various relics, had already repaid the zealous researches of the antiquaries of *Corinium*. Mr. Buckman sent several drawings of these remains for the inspection of the Society.

Mr. WYNNE FFOULKES offered the following observations on a representation of an ancient British sword (as supposed), insculptured on a rock, upon the mountains north of the estuary of the Mawddack, near a farm house called Sylvaen, between Barmouth and Dolgellau, in North Wales. "Circumstances have led some antiquaries to regard this sculpture (if so rude a specimen of ancient work be worthy of that name) as representing, on an exaggerated scale, an ancient leaf-shaped British sword. It measures in length about two feet seven inches. There are two such carvings at this spot, the other being graven on a block of rock lying nearly at right angles with that from which the rubbing exhibited was taken. The field in which they are situated is called 'Cae Cleddau,' the field of the *swords*, while the country people still tell the inquiring antiquary that they are swords—a circumstance which seems to bear testimony to their antiquity, since we may fairly assume that no sword has been made after that type since the Romans ruled our island. Tradition indeed would lead us to regard these singular vestiges as commemorative of the last battle between the English (the Romans?) and the Welsh, fought with equal valour on both sides on the plain where these relics are found. The result was the conclusion of a peace between the contending chieftains on the battle field; and the Britons, as an earnest of their keeping the treaty, threw a sword, it is said, into the air, which, striking against this

² Compare especially plate 5, fig. 3. This Irish example presents the dragon's jaws, and other points of close resemblance to the fibula from Westmoreland. The silver ornaments found at Largo in

N. Britain, *Archæological Journal*, vol. vi. p. 252, were doubtless parts of fibulae of analogous type, deprived of their *acus*.

³ *Archæologia*, vol. xviii., pl. 18.

rock, split it into two pieces, and left these unsculptured outlines upon the faces of the fracture. Be the tradition as it may, there are certain curious coincidences in connexion with it which may be worthy of notice. The custom, by no means an unmeaning one, of throwing a weapon (commonly a spear) into the air on the conclusion of treaties, is still preserved by savage nations; as for instance, amongst the Caffres at the Cape.

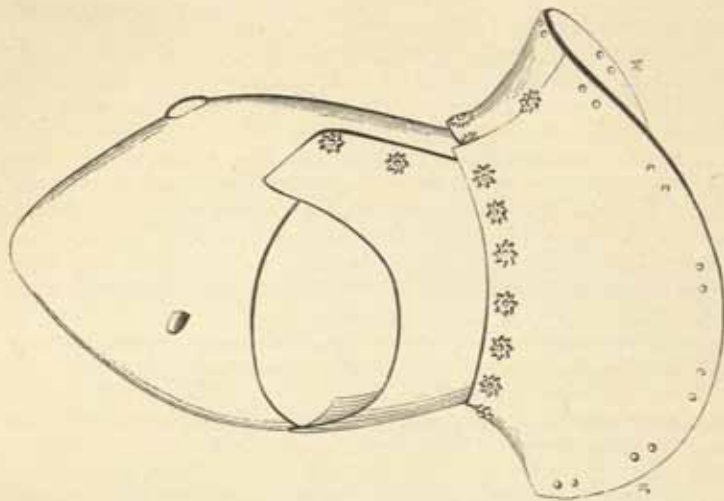
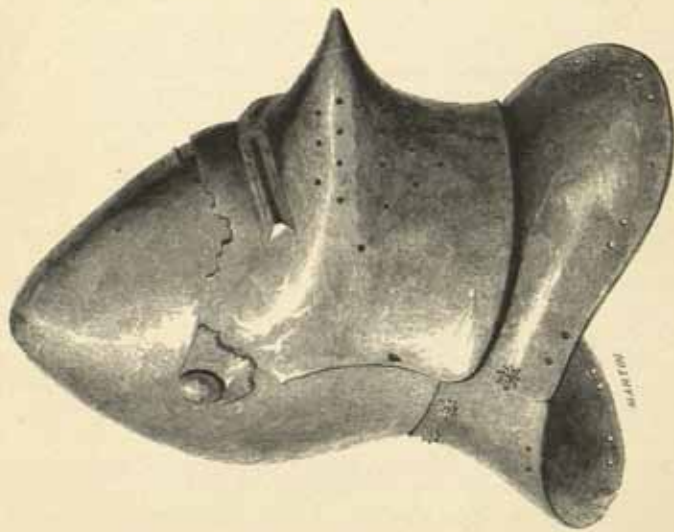
"Mr. Selwyn, who was engaged on the Government Geological Survey in this part of the country, and visited the spot with me, expressed his opinion that the two pieces of rock had formed one block, and that the semblance of the swords occurs on the inner faces of the fracture. Regarding them as a monument of a *peace* then ratified, it may deserve observation that the sculptures seem to represent two sword *blades*, without handles.

"In the absence of any clue, it is useless to venture upon any conjecture respecting them. The inquirer into Welsh history must content himself with the interest which such singular relics cannot fail to excite."

Mr. WESTWOOD observed that on one of the walls of the church of Corwen, Merionethshire, there is a stone with a sword carved upon it; and that, according to tradition, it was caused by a sword, which, being thrown from a neighbouring mountain, struck the stone. It was, however, of much smaller dimensions than those at Cae Cledau, and of a more modern form.

A rubbing was shown exhibiting some linear indentations on the top of one of the supporting-stones on the south side of the most western of the two Cromlechs at Coed-ystum-gwern, Llanddwywe, near the road between Barmouth and Harlech. They are thought by some to be rude sculptures of a similar character to those discovered by Mr. Lukis in Guernsey. Mr. FFOLKES stated that they are grooves traversing the top of the stone; he thought it would be difficult to decide whether they are natural or artificial without actual examination, but he felt inclined to regard them in the former character, inasmuch as the angle formed by the intersection of the sides at the bottom of the several grooves or lines, was jagged and uneven, which would not be the case if they had been produced by art. Mr. Lukis, however, forming his opinion from a rubbing, had expressed his opinion that they were artificial.

This rubbing, as well as that of the sword, had been taken by Mr. Wynne, and were exhibited by his kind permission. Mr. Ffolkes produced also some stone flakes or chips found in the cist of a Carnedd, on Fridd Eithynog, near Cors-y-gedol, to the east of the road between Barmouth and Harlech. The cist was filled with very fine brown soil, with which burnt bones were mixed; and in it were deposited, but without any regularity or care, these stone flakes or chippings. They were of a hard kind of stone, different from that of which the Carnedd was formed; the fractures appeared fresh and not to have been acted upon by attrition. It was therefore suggested that they had possibly been purposely deposited in the cist, with the idea of supplying the dead with weapons in their passage to another world. Dr. Wilson, in his *Prehistoric Annals*, (pp. 120, 122), mentions the discovery of fragments of flint, "known by the name of flint flakes," in cists in Scotland; and he quotes from the *Scots Mag.*, Feb. 7, 1790, a suggestion that they were placed there with the purpose to which allusion has been made. This notion, perhaps, may be regarded as merely conjecture, but the present discovery is not devoid of interest, as



Beaked Helmet, in the Tower Armory, said to have been worn by Sir Richard de Abberbury, & Richard II.

(Height, 19½ in. Weight, 13 lb. 14 oz.)

tending to show a similarity between the habits of the ancient inhabitants of Scotland and North Wales, the flakes differing only in their material.

Dr. MANTELL observed that the flakes were of a hard kind of siliceous grit stone. He considered the impressed lines described by Mr. Ffoulkes to be ripple marks, such as are frequently to be found on the surface of laminated rocks.

Mr. FARNHAM MAXWELL LYTE communicated some particulars regarding the examination of a cavern in the limestone rock at Berry Head, Devon, of a similar character to the remarkable cavern near Torquay, known as "Kent's Hole." In both instances human remains with manufactured objects had been found overlying an accumulation which contains the fossil bones of animals extinct in these islands. The discoveries at Berry Head are noticed by Mr. Bellamy, in his *Natural History of South Devon*, but no detailed account has been given. Mr. Lyte exhibited relics of bronze and bone, with numerous fragments of pottery, vestiges of some early race, inhabitants of the cave, and several crania, found amongst the debris with which the cavern had become encumbered. The original floor was coated with stalagmite, under which were discovered numerous animal remains; amongst these Dr. Mantell pointed out those of the rhinoceros, hyæna, elk, and reindeer, with bones of the horse, ox, and stag.⁴

The Rev. C. W. BINGHAM sent a note of the recent discovery of several Roman vessels of fictile manufacture, by John Floyer, Esq., M.P., at Stafford, near Dorchester. They are of dark brown ware, with the exception of one little saucer, of "Samian," found placed, apparently, between the legs of a skeleton. The others were close to another skeleton of larger stature. Adjacent to these remains were the skeleton of a horse, bones of other animals, and a boar's tusk. They lay near the surface, on the top of a line of hills about a quarter of a mile south of the railroad and Rectory house. About 20 yards distant there is a tumulus.

Mr. HEWITT described the peculiarities of a remarkable head piece, a very rare example of the times of Richard II., which by his kindness was placed before the meeting. (See the accompanying representation.)

"This very rare example of a beaked helmet has lately been added to the Tower collection, furnishing an important link in the series of early head-defences now to be found in that depository. It is said to have been brought from Donnington Castle, in Berkshire, and to have belonged to Sir Richard de Abberbury, lord of that castle, who was guardian of Richard II. during his minority; and of whom neither archaeologist nor historian should forget to tell that, though expulsion from court was the consequence, he resolutely adhered to the cause of his prince, when the tide of fortune had turned against him.

"The helmet is made entirely of iron, in five pieces, of which four are firmly locked together by rivets; the fifth, the visor, being moveable on pivots at the sides. The five parts are, the bassinet, the visor, a piece covering the cheeks and chin, the gorget, and a plate at the back of the neck; these last three exactly replacing the camail of chain-mail found in other head-pieces of the period. A curious contrivance appears in front of the bassinet, not hitherto noticed either in real or fictitious examples—a bolt, which being forced by a spring through an aperture in the metal, keeps down the visor when once it has been drawn over the face. The

⁴ See observations on the character of the ossiferous caverns in limestone rocks, in Dr. Mantell's "Petrifactions and their Teachings."

entire height of the helmet, as it stands upon a table, is $18\frac{1}{2}$ inches, and it measures $14\frac{3}{4}$ inches across at the shoulders. At the level of the temples the width is $8\frac{1}{2}$ inches, which leaves about two inches for the play of the head; an arrangement having reference to the visor perforated on one side only; for, as Hefner has ingeniously remarked, the air-holes appear on the right side only of the helmet, the knights in the onset inclining their heads to the left side.* The weight of the head-piece is 13 lb. 4 oz., and it is curious to observe how small a difference exists between this example, and the more ancient flat-topped helmet, engraved at page 420 of the *Journal*, vol. viii., of which the weight is 13 lb. 8 oz.

"The beaked visor is the most striking feature of this curious helmet. After two centuries' experience of the close and suffocating ventaille, towards the close of the fourteenth century, the knights seem to have bestirred themselves to procure a little more air; the armourer's skill was taxed to the utmost, and various devices rapidly succeeded each other; of which the saliant visor, whether beaked or globose, the *salade* with *mentonnière*, the coursing hat, the falling beaver, and the ventaille with door, appear to have been the most successful. The beaked form seems to have met two requirements: by the enlargement of the visor more air is provided, and by its acuteness the thrust of an adverse weapon is more readily turned aside. These advantages appear to have been thoroughly appreciated by the warriors of the close of the fourteenth, and beginning of the fifteenth centuries, for we find the beaked helmet depicted in great numbers in the manuscripts of the period. The most usual mode of affixing the ventaille was by pivots at the side, as in the example before us. Another method was by a hinge over the forehead, so that the visor was lifted up in the manner of the shutter of a ship's porthole. Instances of this may be seen in Add. MS. 15,277, fol. 73 b, in the British Museum; in the fine helmet in the armory of the Castle of Coburg, figured in Heideloff's 'Monuments of the Middle Ages'; in that engraved by Hefner, from his own collection (*Trachten*, pt. 2, pl. 50); and in the monumental effigies of Hartmann von Kroneberg in the castle chapel of Kroneberg, and of Weikard Frosch in St. Katherine's church at Frankfort-on-the-Maine.⁶ Leaders appear sometimes to have had the beaked visor gilt, while the rest of the helmet retained its iron-colour, as may be seen in Roy. MS., 20, C. vii., ff. 62 and 136, and in other manuscripts.

"The plate gorget worn with the beaked bassinet is of very rare occurrence. Among many hundred examples of this kind of visor in ancient manuscripts and elsewhere, the writer has failed to detect more than two in which plate is substituted for chain-mail: these occur in Roy. MS. 20, C. vii. fol. 24, and 15, D. vi. fol. 241. Around the lower edge of the gorget will be observed a number of holes, arranged in pairs. These appear to be for fastening it to the body armour by points; the mode of which may be seen in the camail of the statuette of St. George at Dijon, engraved in the twenty-fifth volume of the *Archæologia*.

"Real helmets of this type are of course but few in number. There is a beaked bassinet in the armory at Goodrich Court (figured in Skelton's work), another in the Tower, procured from the Brocas collection, the

* "Auf der rechten Seite sind mehrere Luftlöcher, weil sich der Kopf während des Kampfes mehr auf die linke Seite legt; was auch bei Helmen späterer Art

vorkommt."—*Die Bury Tennenbury und ihre Ausgrabungen*.

⁶ Hefner's *Trachten*, part ii., plates 85 and 49.

Coburg and Hefner specimens named above; and Mr. Lovell, inspector of small arms, informs me that there are two more in the Arsenal at Venice. The two German examples are furnished with pipes in front, for holding a plume of feathers. The picture of a broken bassinet, with its adornment of feathers, may be seen in Willemin's *Monuments Français*, vol. i. pl. 134, from a manuscript in the Paris Library.

"For various representations of the beaked head-piece, see also Cotton MS., Claudius, B. vi., and Strutt's *Horda*, iii. pl. 28; Harl. MS. 1319, and *Archæologia*, vol. xx.; Harl. MS. 4411; figure of St. George at Lille, Millin's *Antiq. Nationales*, vol. iv. No. 54; and the very curious MS. illumination copied at page 160 of Mr. Planché's useful manual of British Costume.

"On removing the visor from the helmet under examination, a new field of instruction opens before us. In this state it distinctly shows us the mode of construction of that type of head-piece so frequently seen in the first half of the fifteenth century; examples of which may be found in the brasses of Sir Thomas Swynborne, and Peter Halle (Waller, pts. 3 and 7), of Norwich and Framlingham (Cotman, vol. ii. pls. 10 and 11), of Parys in the 'Oxford Manual,' and those of Fitzwarren and Ferrers in Boutell's 'Brasses of England.' And we thus perceive that those head-defences are in fact nothing more than the old-fashioned bassinet, from which the visor had been removed, in order to show the face of the person commemorated. In Stothard's fine work will be seen some examples slightly varying from those we have cited. The effigy of John, Earl of Arundel, indeed, has been described as exhibiting 'a beavor which lifted up, or put down under the chin,'⁷ but it is clear that the pieces are all fixed, as in the helmet before us."

The Rev. JOSEPH HUNTER, F.S.A., communicated the following notice of an entry relating to medieval ink. It occurs amongst the expenses of the Exchequer of North Wales, in the time of Launcelet Puleston, Deputy Chamberlain. 22—23 Henry VIII.

"Et Will'mo Bulkeley, Mereer, pro iij^o libr. Gallez, ij. s., viij. d., ij. libr. Coperas, xvi. d., et pro iij. libr. Gummez, iij. s., ad Encaustum inde faciendum ad usum scribendi in Scaccario.—vij. s."⁸

The distinguished archaeologist, Mr. E. G. SQUIER, whose important works on the Antiquities of America had been presented to the Institute, at the previous meeting, by the American Ethnological Society, brought for inspection the illustrations of a work, which he was about to publish in this country, relating to the Antiquities of Nicaragua.⁹ That district, as he observed, appeared to have been early occupied by a people in advanced civilisation, probably a colony from Mexico, as appears by the curious sculptures, the monoliths which surround the high places,—bases of the temples, and the deities, which are to be recognised as derived from the Mexican Pantheon. At the request of the Chairman Mr. Squier gave an interesting sketch of the character and extent of archaeological researches in America. He stated that these investigations had been prosecuted over a great part of the continent, from the St. Lawrence and the vast earth-

⁷ Meyrick, *Crit. Inq.* ii. 117.

⁸ Various recipes occur in middle age MSS. showing the composition of the inks formerly in use. See especially those for "Ynk lumbarde and tyxt ynk," Cott. MS. Julius D. viii. f. 89; Sloane MS. 4, pp. 4,

126; and *Reliq. Ant.* I., p. 318.

⁹ This highly curious publication has subsequently been produced by Messrs. Longman: "Nicaragua, its People, Scenery, Monuments, &c. By E. G. Squier." 2 vols. 8vo.

works on its banks, to Panama; that the ancient remains of the Mississippi Valley appeared to present most analogy to those of Europe, differing chiefly in their material. He declared his conviction, however, that nothing had hitherto been discovered in America, sufficing to show connexion with the Old World. He observed, that in the United States, where there are no sculptures, properly so called, numerous inscriptions, or rude delineations by the Indians, exist. One of these, known as the Dighton rock, had attracted notice as early as 1668, and was regarded by Colonel Vallancey and other writers as Phenician. (*Archæologia*, vol. viii. p. 290.) Mr. Squier believed their conclusions to be wholly erroneous.

Mr. WESTWOOD pointed out a singular specimen amongst the numerous engravings which Mr. Squier had kindly brought for inspection, presenting in the principle of ornamentation a striking resemblance to Anglo-Saxon work, in the continuous fret formed of two bands. Mr. Squier stated that this object was unique: the ornament occurred on a round stone for grinding maize, dug up at Leon, in sinking a well.

Antiquities and Works of Art Exhibited.

By Dr. MANTELL.—Three Egyptian figures, coated with blue porcelain, described by Mr. Birch as of the kind usually placed in the mummy-cases, and formed of calcareous stone, ebony or sycamore wood, &c. They all bear similar inscriptions, a religious formula, taken from the "Book of the Dead." They are intended to represent a mummied body, and hold in one hand a hoe, being, as supposed, representations of the workmen or assistants attendant on the defunct in the Elysian fields. As many as 2000 have been found placed in a single chest around a mummy. Mr. Birch considered the figures in Dr. Mantell's collection to be remarkably good specimens; their date, about seven centuries B.C.

Dr. Mantell exhibited also a remarkable ball, found in an urn in a tumulus near Brighton. It appears to be a nodule of chert, coated with a hard paste, in which are formed seven circular ornaments of a reddish-brown colour, each circle enclosing a star of eight points. The diameter of the ball is about $2\frac{1}{2}$ inches.

The Rev. R. M. WHITE, D.D., Rector of Slymbridge, communicated another ball precisely similar in form, composition, and ornament. It was found near the rectory at that place. A representation of this curious relic will be given hereafter.

By Mr. WHINCOPF.—Several antique Roman bronzes, the mouth of a bronze vessel, with heads of Silenus and a wolf, two weights, and a bronze lamp.—Also ten mediæval relics of bronze, some interesting rings and ancient beads.

By Mr. AUGUSTUS SMITH.—A large bead of agate, finely polished, and two massive penannular armlets of bronze, each weighing about 12 oz.; one of them had been broken in two. These are formed of rounded bars of metal, rather more than $\frac{1}{2}$ in. diameter, the thickness slightly increasing towards the disunited ends. These interesting relics were disinterred in a tumulus in the Scilly Islands. No other object was found, as reported, with them, excepting a flat perforated disc of stone, diam. about $1\frac{1}{2}$ in.

Mr. BAKER, Curator of the Taunton Museum, sent, at the request of the Rev. F. Warre, several specimens of the pottery found on Worle Hill, Somerset, as previously described. (*Journal*, vol. viii. p. 417.) Although

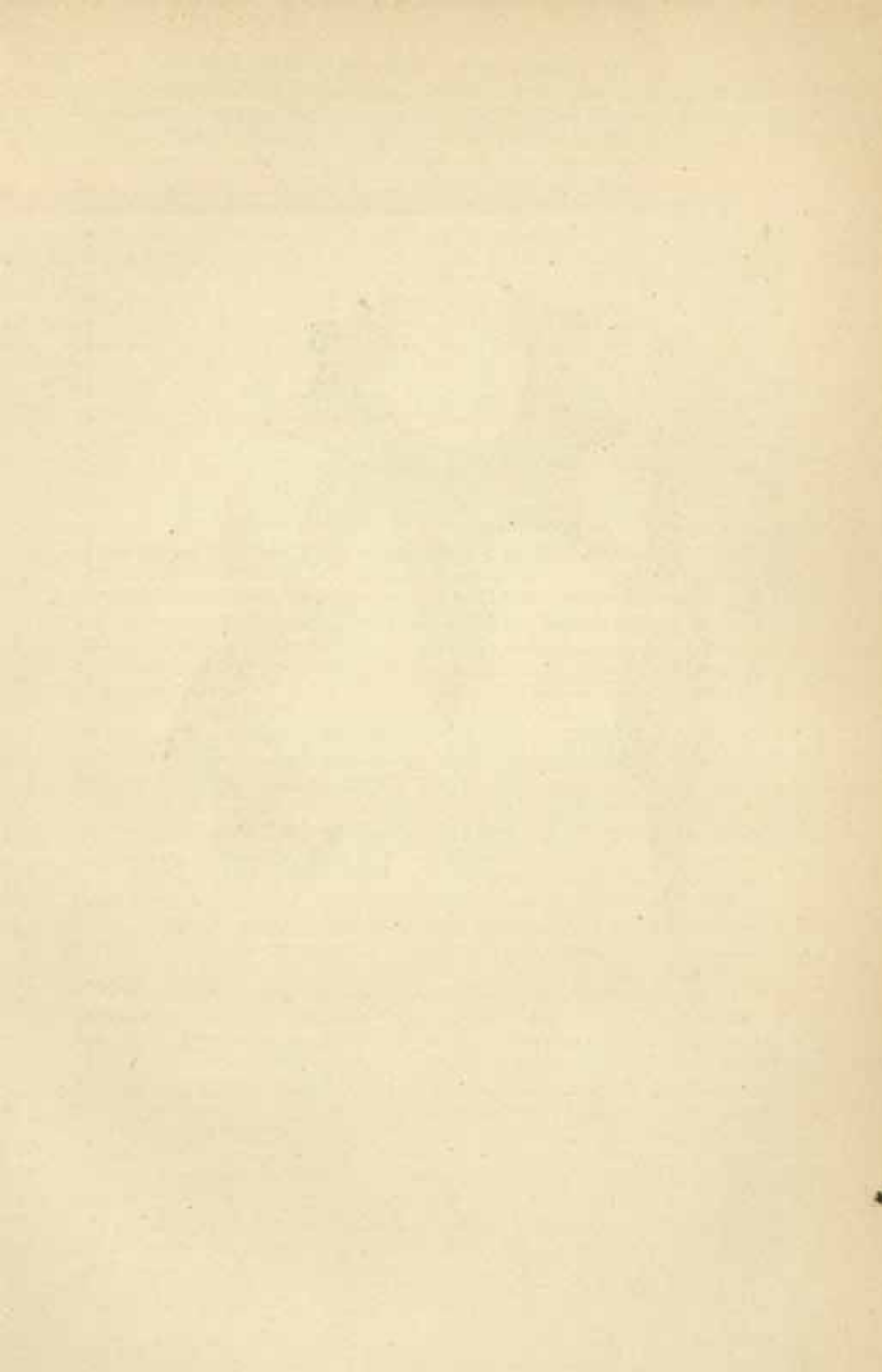




Fig. 1.

Fig. 2.

Fig. 3.

Ancient relics of stone, found in a cavern near the Bay of Honduras.

In the collection of Mr. Robert H. Buckstone.

(Dimensions. Fig. 1, $16\frac{1}{2}$ in. by 4 in. greatest width; 2, length 17 in. by 13 in.; 3, broken, length 12 in.)

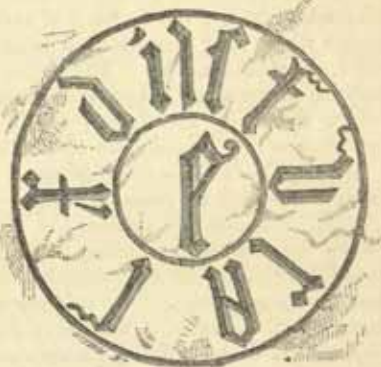
in too fragmentary a state to justify any positive conclusion, the ware presented no resemblance to that of British or Roman manufacture. Mr. Ffoulkes considered it similar to certain specimens noticed by him in North Wales. The further researches proposed by Mr. Warre, will, it may be hoped, adduce sufficient evidence to demonstrate the period to which the curious vestiges found on Worbury should be truly assigned.

By Mr. A. W. FRANKS.—Some iron weapons found near St. Omer, in an ancient burial place in marshy ground, where numerous interments have been discovered, with relics of the "Iron Period." Those exhibited by Mr. Franks comprised a short massive axe, a spear-head, a short single-edged sword and a single-edged knife, usually found placed about the middle of the sword-blade, as if it had been worn adjusted to one side of its scabbard.¹ The axe is precisely similar to the *Francisca* found in a tomb attributed to Childeric, at Tournai. (Chifflet, p. 210.) Mr. Franks produced also a drawing of an inedited Roman oculist's stamp, in the collection of Mons. Lagrange at St. Omer, possessor of a curious museum of objects found on the site of the ancient Therouenne, *Turuenna* of the Romans, destroyed by Charles V. Amongst these Mr. Franks had noticed this stamp.

By Mr. W. H. BRACKSTONE.—A third of the very singular objects of siliceous stone, found near the Bay of Honduras, two of which had been exhibited at the previous meeting. (*Journal*, vol. viii. p. 422.) This specimen is unfortunately broken at one extremity. A fourth, presenting no marked variety of form, is preserved in the British Museum. These extraordinary relics were found by Capt. William Stott, in a cavern distant from the shore about two to three miles inland. Representations of those in Mr. Brackstone's museum are here given. (See woodcuts.)

By Mr. E. J. WILLSON.—A drawing of a singular inscription, formerly placed immediately above the lower western window in the tower of Stixwold church, Lincolnshire, a good example of the perpendicular period. This incised tablet, being a sort of rebus, was removed to Lincoln some years since, in consequence of alterations at the church. Commencing with the central ϵ , and taking it up in combination with the letters all around, as occasion requires, the inscription may be thus read :— ϵ st beta lex dei. One letter, however, at top, remains unaccounted for.

Sir F. Madden has kindly pointed out this ancient riddle in a curious collection of quaint enigmas, in a MS. of the thirteenth century, Cott. MS. Cleop. B. 9, fol. 9, v^o. It is there given in like form as on the Stixwold tablet, with the exception that the central ϵ contains the letter s and r



Diam. of orig. $1\frac{1}{2}$ in.

¹ Interments of the same period, with iron weapons of similar forms, especially the axe and single-edged sword, have been found in other parts of the north of

France, near Dieppe, and at Bénouville, near Caen. De Caumont, *Cours d'Antiq.*, part vi., pp. 269, 276.

within it, and thus stands both for the word *EST*, and the vowel *E*. The following distich accompanies the figure:—

“ Quid signat rota mihi dic, et postea pota,
Vel propeante pede sine potu surge recede.”

By Mr. FREEMAN.—Various ancient relics of metal, and fragments of medieval pottery, found at Burg Town, in the township of Broad Blundon, Wilts, and exhibited through the kindness of Mr. Bengier, of that place. The spot, where vestiges of many periods have been found, is adjacent to a large camp. Considerable traces of foundations have been brought to light. Amongst the objects produced was a fragment of a torc-armlet of bronze, similar to those found with Roman remains; also antique keys, spurs, weapons and implements of iron.

Mr. YATES exhibited, through the kindness of Lady Fellows, two beautiful objects, in her possession: one of them being a small gold crown, set with rubies, emeralds and pearls, intended probably to decorate an image of the Virgin Mary. Its date appears to be the fourteenth century. It was found, in 1772, on the east side of the White Tower, in the Tower of London, and brought before the Society of Antiquaries, by Dean Mills. (*Archæologia*, vol. v., p. 440.) The other is an enamelled gold ring, decorated with filagree. It is a Jewish betrothal token, and is formed with a little ridged capsule, (like the gabled roof of a house) in place of any setting; this is attached by a hinge to the collet of the ring, and probably contained some charm or perfume. Within the ring are inscribed two Hebrew words, signifying good luck,—“*fortuna bona, quæ vox gratulantis est et optantis alteri prosperitatem alicujus rei.*”[†]

By Mr. WESTWOOD.—Rubbings of two sepulchral memorials, the first an incised slab, at Little Hampton, near Hereford; it represents a lady of the fifteenth century; the figure is of very exaggerated length, a peculiarity of design which may be noticed in other incised effigies on stone, in Staffordshire, Shropshire, &c. The other was from a small brass, a recent addition to the small list of Welsh sepulchral brasses; it is the bust of a priest, found in excavations at St. David's. It was preserved at the residence of the Archdeacon of Brecon.

By Mr. R. FITCH.—Impressions of the remarkable “Palimpsest” brass, lately discovered at Norwich, during the repairs of St. Peter's Mancroft Church. On one side appears the effigy, in armour, of Peter Rede, well known by Cotman's etching; the figure, as also the inscribed plate under its feet, having been detached from the slab, the reverse of each was found to be engraved. The primary memorials, of which these plates had formed part, appeared to have been Flemish works of more than ordinary richness of design, of the fifteenth century, and resembling the brasses of that period existing at Bruges. Peter Rede died in 1568, but his effigy is a design of much earlier date, (about 1460). Mr. Fitch has had the kindness to present rubbings, to be placed in the collection of the Institute.

By Mr. F. M. LYTE.—A bronze spear-head, found in the recent drainage of Whittlesey Mere; two ancient keys, and a brass rowelled spur, fifteenth century, found near Totnes, Devon. Also, an impression from a circular bronze Italian seal, reported to have been found in the same county, bearing an armorial escutcheon, two horses' heads couped at the neck, and

[†] Buxtorf, *Lexicon Chald.*

addorsed, the reins tied to an annulet in the centre above.—s' VGHOLINO DINES' . . . ENEIA.

By Mr. R. ALMACK.—Two Italian matrices, purchased at Florence, one of them in form of a shield, the bearing being four fusils on a bend,—s : IACHOPO BONIZZI DE PIESOLE ; the other presents a coat of arms—two lions' gambes erased, in saltire—s' CHANTINI · ANGNIOI ; it has also a smaller privy seal at the extremity of its handle, with the initials C A, and a cross.

By Mr. A. W. FRANKS.—An oval leaden seal, lately found at Sleaford, Lincolnshire. The legend forms three lines across the seal.—✠ SIGILL' HVGON' CAPLL'I. Date, thirteenth century.

By Mr. FORREST.—The seal of the Vice-custos of the Grey Friars', Cambridge, the site of whose house is now occupied by Sidney College, where the seal was found in 1839. (See *Archæologia*, vol. xxviii. p. 462.) It bears a scutcheon of the emblems of the Passion,—s' VICARII · CUSTODIS CANTEBRIGGIE.—A gold ring, of French work, t. Louis XIII. : it is set with a ruby, and inscribed,—*à bon fin*, a motto appropriate possibly to a New Year's gift.—A brass chandelier of remarkable design, date early in the fifteenth century, recently brought from Frankfort. In the centre is a figure of the Virgin holding the infant Saviour: the branches are ornamented with large leaves, and terminate with priquets and small nozzles, alternately, the latter intended, as some have supposed, to receive small lamps, in place of tapers.—A fine example of iron-work, probably wrought at Nuremberg, a lock for a coffer, enriched with flamboyant ornament.

By Mr. P. DELAMOTTE.—A collection of vases, drinking vessels, &c., of porous, plain and glazed ware, the colours yellow and green, brought from Tunis, to be placed in the Great Exhibition. Several of the forms evinced considerable taste, and have manifestly been preserved from an ancient period: so that their comparison with types, with which the antiquary is familiar, is not without interest as an illustration of fictile manufactures.

By Mr. J. T. IRVINE.—Twenty-five leaden tokens, found in removing the tiled floor of a ruined chapel, on the north side of the chancel at Dartford, Kent. They seem to have been cast, and vary in size from that of a sixpence to a shilling; bearing devices, as a cross, a cinq-foil, &c. : or initials—T. B.—I. H.—G. S., with a rose and crown on reverse, B. G. anchor on reverse, and the like. Also, a brass royalist medal, bearing the crowned head of Charles I., the rev. plain.—An Italian medallie cast, of brass: on both sides are these arms,—three bends, the central bend charged with three roses? in the field—G. M., on the reverse—1581. ADI. 6 MAGGIO.

JANUARY 9, 1852.

JAMES YATES, Esq., F.R.S., in the Chair.

The Rev. W. GUNNER read a memoir on the history of the Cistercian Priory of Andwell, Hants, and of the family named De Portu, its founders. It was a cell to the Abbey of Tyrone, in France. Scarcely any particulars relating to this Priory had been published; and Mr. Gunner's recent researches amongst the muniments of Winchester College had drawn forth

numerous documents connected with its history, as also an impression of the conventual seal, which he exhibited. This memoir will be given in a future *Journal*.

Mr. LUCAS directed the attention of the meeting to a series of specimens of ancient painted glass, in his possession, and which he had with much kindness brought to London, and arranged for the gratification of the Society on this occasion. He stated that he had purchased this curious collection some years since at Guildford, and it was reported to have been acquired from an old mansion in Surrey. It comprised several fine royal achievements and badges, which had led to the conjecture that it might have formed part of the spoils of Nonesuch Palace. Mr. Lucas had, however, in vain sought to ascertain the history of these interesting works of art.

Mr. WINSTON offered some remarks on the painted glass exhibited by Mr. Lucas, of which he has subsequently supplied the following notices.

This series of specimens may be described as extending from about the middle of the thirteenth century, until the reign of James I. The most perfect examples consist of heraldry, and small circular subjects of the time of Henry VIII.; but the rest may be considered as almost equally valuable to the student, desirous of familiarising himself with the distinctive features that characterise glass paintings of different dates. The collection comprises,—

The upper half of a small figure of the middle of the thirteenth century—A group consisting of two figures, wanting their heads, who appear to be in the act of depositing something on the ground with their hands. A piece of glass has been inserted between them, which resembles the conventional representations of the inside of a coffin—a similar piece is inserted on one side of the group. This appears to be of the last half of the thirteenth century.

There are also two Early English quarries, and four fragments of Early English pattern work.

The Decorated remains consist of a very early single red rose, now inserted in a circle made up of leaves, of the time of Henry VIII.—Some canopy work, foliated scrolls, and a portion of a castle border, of the time of Edward I. There are also remains of a border of lions' heads. And, of later date, fragments of draperies, inscriptions both in Lombardic and Black letter, and small circles representing lions' heads, and a human head, of the period of transition between the decorated and perpendicular styles. Among the Perpendicular remains, is a series of letters, crowned, which formed part of an early border; a quarry representing two birds reading out of a book—a quarry with a flower *tricked out* on it, and one or two specimens of tracery lights, which have been glazed with ornamental quarries, set square-wise. None of these seem earlier than the middle of the fifteenth century. There are one or two examples of quarries representing the badge of Henry VII., the crown suspended in a hawthorn bush; and a badge, a bear's head erased, also a great collection of fragments of draperies, canopies, angels, and the heads of saints, bishops, patriarchs, from about the beginning of the reign of Henry VI., to the beginning of the sixteenth century.

Of the cinque-cento period, are several heads and fragments of draperies, and ornamental work, with a great many fragments of crowns, wreaths, roses, and of the inscription "*Dieu et mon droit*," which has been used

diagonally in a quarry light, of the time of Henry VIII. Of this period also is a nearly perfect wreath of green leaves and fruit, tied together, at top and bottom, with an ornament bearing the monogram formed of H. R., and at the sides, with four narrow bands, each consisting of three white, or three red roses. On the white piece of glass enclosed by the wreath, is represented, in highly ornamented letters, the monogram formed of the letters K.H.P. Also, the badge of Jane Seymour, a phoenix in flames, issuant from a castle. A magnificent treble red rose, with green leaves at the points, surmounted by a crown, having green and blue jewels leaded in. This seems early in the reign of Henry VIII. The arms of France and England, within a wreath, formed of a rose branch, bearing white and red double roses, which issues from a lion's head at the bottom. The same arms, impaling the coat of Jane Seymour, within a similar wreath.

The following subjects are represented in small circles, in white and yellow stained glass. Some are of the latter part of the fifteenth century, but the majority are of the first half of the sixteenth. They are mostly in perfect preservation, but are of various degrees of excellence.

St. Francis receiving the stigmata, copied from Albert Durer's engraving, sixteenth century. A Nun, St. Monica?—St. Michael vanquishing the Devil, an excellent specimen.—St. Dunstan holding the Devil's jaw with pincers.—A Feast, very delicately executed.—A male and female Saint relieving a beggar.—Return of the Prodigal Son.—Transfiguration, very late, of the latter part of the sixteenth century.—St. James the Less.—A male and female Saint with a monogram composed of the letters E and S in the corner.—St. John the Evangelist.—St. John the Baptist (three of both these subjects).—Tobit catching the fish.—Scourging of two persons, tied to trees.—St. Christopher carrying our Saviour, an octagonal piece of glass.—Stoning of Stephen, on a square piece of glass.—Sir Bevis fighting the giant Ascapard: excellent. St. Anne bearing in her arms the Virgin crowned, and infant Christ.—A Lady at prayers, with St. Anne holding the Virgin and child in her arms, standing behind.—Justice blindfolded.—A judgment of some cause; the figures are in Jewish costumes; in the distance is a carcase beheaded, and an executioner about to perform his office on another person kneeling; a square piece of glass.

The following curious subjects are of the time of James I. Each is represented on a circular piece of white glass, round which is an ornamental border, painted with enamel blue.

1. A Glory, surrounded with blue clouds; on the glory is written, in Hebrew, Jehovah, underneath (forming three lines), "Deus, God."

2. The same subject, but with the Greek word *Θεος* substituted for the Hebrew Jehovah.

3. A pair of tables, hinged, with semicircular tops, like the tables of the law. On the dexter table, speaking heraldically, is written, in black letter, "Lowe the Lord thy God with al thy Hart, with al thy sowl, and with thy whol strength." And on the sinister,—"And Lowe thy neighbour as thiselfe."

4. The same subject, the inscription is written in Roman letters.

5. The holy Dove represented in the midst of a glory.

The Rev. E. MASSIE communicated a notice of some mural paintings lately discovered in the chancel of Gawsorth Church, Cheshire, and exhibited tracings. The subjects are the Day of Doom, the conflict of St. George with the Dragon, and St. Christopher.

The figures are of small proportion, but the details are well expressed ; and although some inaccuracies of drawing are apparent, and the proprieties of perspective and the proportion of various parts of the design are not observed, the drawing is more spirited than is usually found in mural decorations of the period, which appears to be about the middle of the fifteenth century.

The Last Judgment is the least perfect of these curious paintings ; but it claims attention on account of the singular manner in which the subject is treated. Enthroned on the rainbow appears the Saviour-Judge,² his bleeding hands upraised, his wounded side bared to view, and the feet, which rest upon the globe of earth, show likewise the bloody tokens of his passion. Above his head appear the sun and the crescent of the moon ; on each side, as if emerging from the skies, is seen the winged head of an incorporeal cherub, from whose mouth proceeds a trumpet of monstrous dimensions, the two mighty instruments of sound converging so as nearly to meet below the feet of the Saviour. To each trumpet is attached a square banner, one being charged with the emblems of the Passion, the cross, the spear, the reed and sponge, &c., whilst the other bears in the like strange heraldic semblance, which is not unfrequently found in the fifteenth century, the five wounds in saltire. These enormous trumpets, with their wide opening mouths, are, it will be observed, more than double the length of the figure of our Lord, and appear as if upborne in the heavens, with no supporting hand. This mode of portraying the angelic beings, the cherubs of the painters of a later time, without body or arms, is not often to be found in designs of the date to which these mural paintings are assigned. At the sides, beyond the trumpets, appear two kneeling figures, their heads with nimbs : the figure on the Saviour's right being apparently a female, having a coverchief on her head, that at his left a young man. These are probably intended to represent the Blessed Virgin and St. John, the Evangelist. Immediately below the Saviour are depicted St. Peter on the right, and the Demon Accuser and tempter of man, represented as if contending for the possession of a number of souls, forming a group in the centre of the subject. The demon stretches forth over them a bill or scroll on which writing appears, the record of their sins. St. Peter, on the opposite side, seems to reject the malignant indictment by the arch-enemy ; he holds a single key of very large proportions. One key only being here seen in the Apostle's hand may, perhaps, be intended to symbolise, that his function of binding or of loosing upon earth has been concluded ; he retains the celestial key alone. Below this are seen a great company of the departed spirits ; on the right is a dais or canopied throne surmounted by a cross ; under the canopy are seen heads bearing the tiara and crown of sovereignty ; their eyes are turned upwards, as it were in no certain assurance of their future doom, whilst on the left of the picture the demons appear selecting their prey from the crowd, and one most conspicuous is seen transporting a victim of wrath upon a wheel-barrow towards the mouth of the infernal pit, represented on the extreme left. Below these again are other demons dragging away the condemned spirits into perdition.—In the next subject, of which a tracing was exhibited, the Patron Saint of England is seen, piercing the Dragon. At no great distance is the Princess of Libya,

² The dimensions of this figure are about six inches in height.

knocking with her hands upraised in supplication: before her stands a lamb, symbolical perhaps of her innocence and purity: in the extreme distance appear the city walls, and above the gate are seen the heads of her royal parents in safety within, who look forth to watch the issue of the conflict. At a little distance from the walls is seen a gallows, with a criminal hanging; a man near the walls, and another shooting with a bow. To the right are seen the towers of the city, a haven or mouth of a river, with shipping, &c., representing either Berytus in Syria, according to one legend, or Silene in Lybia. The costume of the figure of St. George is worthy of examination. He wears a visored salade, the visor raised; a single red feather surmounts the head-piece. The throat is protected by a gorgière or standard of mail, the lower edge vandyked, resembling the specimen formerly at Leeds Castle, Kent, afterwards in the possession of Mr. Hughes, of Winchester. The red cross appears on the saint's body armour, as also on an escutcheon affixed to the *poitrail* of his horse. The *poitrail* may be noticed as an example of the use for which the small scutcheons, frequently enriched with enamel, of which many have been shown at the meetings of the Institute, were intended. The armour is almost wholly of plate, a few rows of mail only appearing around the hips; there are neither taces nor tuilles; the solleret of many plates is pointed downwards; the spur has a very large rowel. The saint wields his long arming sword in his right hand, holding in the left the lance with which he pierces the jaws of the dragon. This is a very curious design, and it is interesting to compare it with the representation of the same subject, a work of rather earlier date, elaborately sculptured on an oak chest in York Minster. This last forms the subject of a plate in Carter's *Sculpture and Painting in England*: the date of the design is about the reign of Henry V.

The third subject, St. Christopher, of frequent occurrence on the walls of our churches, is drawn with considerable spirit. It presents no unusual features of design; the saint strides across a river, leaning on his staff, seemingly burdened with the weight of the infant Saviour, who rests on his shoulder, the right hand upraised in benediction. The figure measures ten inches in height. On the opposite bank of the river is seen a fisherman, and in the distance the anchorite companion of St. Christopher, standing with a lantern in one hand to direct his steps over the stream; behind is a small chapel, or hermitage, the gable formed with "corbie-steps," and surmounted by a bell-cot. A windmill, a ship, and several buildings on the shore, may be noticed in the extreme distance. Beneath these paintings, and extending along both the north and south wall of the nave, are escutcheons of arms, almost obliterated, with an inscription beneath, running round the whole. The bearings appear to be those of various branches of the Fytton family, long settled at Gawsorth, or their connexions. Mr. Massie is about to publish representations of the mural paintings, by aid of chromo-lithography, and with the object of assisting the funds for the restoration of the church.

Mr. BURR communicated to the meeting the copy of a paper found among the proceedings of the Court of Requests, in the Chapter House, Westminster. It was perhaps an enclosure in a petition to that Court from the persons who felt aggrieved at the proceedings which it describes. It is an account of an attempt made by the Mayor of Salisbury, in the year 1611, to stop the gaieties with which the procession of the Company of Tailors there were accompanied to and from Church.

The Mayor, Bartholomew Tookey, is related by the Salisbury Chronicler, quoted by Hatcher, to have been distinguished for his puritanical zeal, having on the occasion of the king's and prince's visit to Salisbury in that year—"of his earnest and zealous care for God's glory and the city's good, procured a zealous preacher to be established at St. Edmund's Church," and made many arrangements for increasing the attendance at churches.

The Company of Tailors is supposed to have been an ancient guild, but their earliest charter of incorporation, given in Hatcher's History, is that by Edward IV. By this they had permission to establish a perpetual chantry with daily celebrations, and to perform a solemn obit on the Feast of the Nativity of St. John the Baptist. The paper under consideration relates how the Mayor, on Sunday, the 23rd of June, suddenly and peremptorily forbade the procession of the Company to be attended by the morris dancers and drummers, who are said to have accompanied them according to ancient custom; how the wardens of the Company argued against this determination, and how they were imprisoned till they found sutroes to answer the charges at the next quarter sessions.

"Upon Sonday, the xxij.th day of June, Mr. Maior sent his letter to the Wardens and Elders of the Corporacion of the Taylors after dynner in these wordes.

"Forasmuch as heretofore the Lordes Sabbaoth day hath been prophaned by some ydell and evill disposed persones with the Morrys Dauncers and Drommers from the churches and in tyme of prayers, yt is thought fitt the same shold ende and be forborne. These are therefore nowe to entreate and also to require youe that youe forbear further to prophane the Sabbaoth day as heretofore youe have done, eyther with Drommes or Morris Dauncers, other then in your owne private howse, as youe and the actors therein offendinge shall answer the contrarye. Sarum, the xxij.th of June 1611.

BARTH. TOKYE, Maior.

To the Wardens and Elders
of the Corporacion of Taylors,
within the Cittie of Newe Sarum.

"Upon the receipt of this letter the wardens sent back to the Maior fower of the companye, to tell him that so soddenlye they cold not stay the goinge forth of the Dauncers, for that the Elders and the companye were dispersed and departed, affirming that if they had had but a dayes warning of his pleasure herein[before], they wold have conferred thereof with their companye, and stayed yt well enough. And although they had so short warning, yet they willed their messengers to tell him that the Morrys Dauncers shold not shewe them selves that day before that eveninge prayer shold be donne and ended in all churches. And so accordinglye it was performed, for after the eveninge prayer donne at our Lady Church the whole companye came from thence with the drome and Morrys dauncers before them, as their anyent custome was, to their hall to supper, and daunced not any more nor any other where els that day. And duringe the tyme of this daunce there was one Izaack Girdler, a servant of Mr. Maiors, who whether he came for his pleasure or els to move some quarrell betwene him and some of the companye, as lykelye it might have bene amongst suche a company of youth and unruly apprentices, we knowe not, but notwithstanding that he was often and sundry tymes desired to go out

from amongst the company, yet still he crossed the company continuallye untill they came home to their howse provokinge the company as much as he cold to tumult, but by the care and providence of the wardens, there was no tumult nor disorder at all donne.

Upon Tuesday followinge, y^e 25th day, Mr. Maior sent Buck, one of the bedells appoynted to whipp the beggars, to the wardens howses to command them to come before him, but both of them beinge then att y^e Guildhall upon Juryes heard not of yt and so came not.

Upon Wednesday, the 26th of June, Mr. Maior sent one of the Sergeantes (Edw. Knight) for the wardens to y^e counsell howse, who came to him accordinglye about ten of the clock before noone.

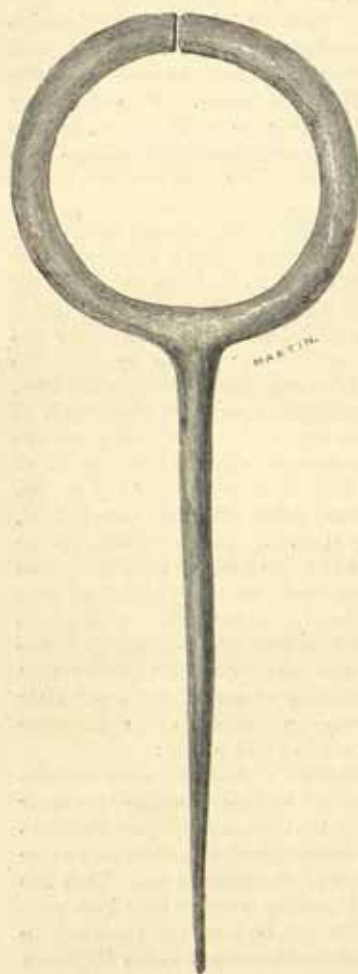
Then he charged them that they had moste ydelye and prophanelye abused them selves in prophaninge the sabbaoth, with many earnest and urgent speeches, and willed them to provyde suretyes to answer it att the next sessions, or els he wold commytt them to prison. To which they replyed that if they had offended therein they ware sorye for yt, but (as they tooke yt) if they had prophaned the Sabbaoth it did not belonge unto him to inflict any ponishment upon them for it. To which he sayd, it did. And because they had not obeyed his comaundement they had made a contempt against him. And therefore they shold be commytted, except they wold putt in suretyes to answer yt at the Sessions. They answered that they weare his poore neighbours and desired him not to deale so with them, for they supposed that that which they did was not mislyked but lyked of by the best in the cittyte, and what they had donne, was donne tyme out of mynde of man, and always approved by the best of the cittyte. To which Mr. Maior sayed, And who are the best, can you judge who are best, I am sure no man will allowe yt, if they consider throughlye of it, for it is abomynable before God, and hell gapes for such ydle and prophane fellows as delyght in it. They told him agayne that as they tooke yt they thought it no such matter for which they shold be commytted to prison. Well, sayd he, I will have it so, and if I have donne otherwise than I shold, I will abyde the shame of yt. When they stood committed and was goinge away, the Wardens desired so much favour as to go home to their companye for an hour or two to confer with them upon these matters promisinge then to come agayne and yield them selves, but by no meanes he wold afford them that favour althoughe they followed him with their keeper from the counsell howse to Mr. Ellyottes corner, and so they went to prison that very day and remained there untill Thursday at one of the clock after dynner, at which tyme there came in a wrytten warrant under the name of the Maior, Mr. Hutchynes, and Mr. Eyres in these words:

Forasmuch as Richard Wolford and Edmund Watson, for some mysde-meanours by them commytted have bene required to fynde securitye for their good behaviours and also to appeare att the next generall quarter Sessions to be holden in and for the cittyte of Newe Sarum aforesayd, then and there to answer the premisses, which they have and do refuse to do. These are therefore in his Majesty's name to will and require youe to take into your custodye the sayd Richard Wolford and Edmund Watson, and them safelye to keepe in prison untill they shall find sufficient securitye to his Majesties use for their good behaviour, and also to appeare att the sayd sessions aforesayd. And hereof fayle youe not as youe will answer the contrarye. Dated at Sarum, the xxvjth of June, 1611.

To Roger Luxmore, Keeper of the prisen or Gaole within the cittyte of newe Sarum aforesayd.

This Mittimus, thoughte it beares date ye very day of their commyttment, yet was it not made nor brought to the Gaylor untill the Day following at one of the clock (as aforesayd). And the wardens contynued there in prison untill Fryday att night, ye 28th day of June aforesaid, att which tyme they became bound with suertes, eyther of them in xx li. a peece, and eyther of their suertes x li. a peece, for their appearance at the next Quarter Sessions, and in the meane tyme to be of good behavvour, and so was delvyvered."

Antiquities and Works of Art Exhibited.



Bronze relic found at Chilton Bustle.
Orig. size.

By Mr. BERNHARD SMITH.—Three rudely fashioned images, of terracotta and slate, in strange costume, and bearing inscriptions in Greek characters. They appear to be of a curious class of barbarous sculptures, considered by d'Hancarville as vestiges of the Vandals or the Obotrites. He has given a dissertation upon them in the "*Antiquités Etrusques*," &c. tome v., with numerous engravings by David; and he cites another work, published at Berlin in 1772, in which a number of bronze idols of like forms are represented. These supposed Vandal images have been found in various parts of Germany, in Spain, Sardinia, and other countries occupied by the Vandals. They are supposed to be of the fifth century. Mr. Bernhard Smith was unable to ascertain in what locality the specimens exhibited were found: they measured from $4\frac{1}{2}$ to 6 inches in length, respectively.

By Mr. STRADLING, of Chilton Polden, Somerset.—A bronze *lâr*, of very beautiful design, found in Monmouth Street, Bath. The head is of such fine character that it had been regarded as a statuette of the Emperor Trajan. One foot and the hands are unfortunately lost. Mr. Birch considered it to represent a *genius*, one of the *lares* sometimes called *Camilli*, which have usually a *rhyton* in one hand and a *patra* in the other. Drawings were also shown of two relics in Mr. Stradling's museum, here represented: one of them, of bronze, described by him as a "*gwaell*," or

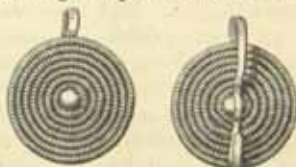
British brooch, was found at Chilton Bustle. Its form and dimensions are

shown by the woodcut (p. 106); the annular part, which is divided in the middle, is flat and thin. This object, the intention of which it is difficult to explain, appears identical in its character with that found on the Sussex Downs, between Lewes and Brighton, with a pair of massive armlets, and a singular curved rod of bronze, represented in the *Sussex Archaeological Collections*, vol. ii., p. 265. It claims attention as a novel type, hitherto not satisfactorily explained, to be added to the series of relics connected with the "Bronze Period." Another ancient object preserved at Chilton Polden, and found at King's Sedgemoor, near Somerton, a locality where numerous Roman remains have been brought to light, is the piece of bone here represented, (orig. size) on which is scored the name APRILIS. It is evidently the moiety of the handle of a knife or tool used by some Roman artificer; and the name, it may interest some readers of the *Journal* to be reminded, occurs as a potter's mark on *mortaria* found in London, as also on "Samian" ware.¹



By MR. BRACKSTONE.—Two Irish bronze weapons, a narrow blade nearly 20 inches in length, formed with three ridges; another, suited for the purposes of a dagger or a knife, length nearly 8 inches. Also a signet ring of white metal, found at Limerick Cathedral, the impress in Greek letters—✠ ΙΩΑΝ ΓΟΡΓΗ—?I van or John, son of George. Below are some characters, difficult to decypher, possibly the date when the ring was engraved.

By the Rev. C. R. MANNING.—Impressions in gutta percha from a small gold *bullæ*, or pendant ornament, found at Palgrave, near Diss, in Suffolk. It is formed of several rings of gold wire, or filigree, soldered together, and encircling a little globe in the centre. The loop for suspension is formed by a narrow strip of gold, which, as shown in the woodcuts, passes across the reverse side of the ornament, to which it is soldered in the centre, and at the lower extremity, where it was turned back, so as (in its present state) not to project beyond the margin of the circle. As, however, it is broken off square at this lower extremity, the original adjustment of that part is uncertain. Mr. Manning considers this curious little pendant, now in his possession, to be of the Saxon period. It seems to be of the same class as the pendants found in tumuli in Kent (Douglas, *Nenia*, pl. 10, 21). A beautiful example, discovered by Lord Londesborough, is given in Mr. Akerman's *Archæological Index*.² The smaller ornaments of



¹ See Mr. Roach Smith's *Collectanea*, vol. i., pp. 149, 150.

² Plate xvii., fig. 13. See an account

of the discovery, *Archæologia*, vol. xxx. p. 47.

this description appear to have been portions of a necklace, such as that found by Mr. Bateman, in Galley Lowe, Derbyshire.³

Mr. FARRER exhibited an unrivalled assemblage of specimens of Mediæval stoneware (*Grès-cérames*, Brongniart) recently acquired from the Huyvetter Collection, at Ghent. They comprised fine examples both of the light brown and blue glaze, and deserved especial notice, not only on account of their dimensions and rich ornament, but as supplying some marks of fabrication. On one of these, a stately ewer, occur the arms of England,—“Wapen von Engelant. A° 77,”—and the potter's initials, B.M., which are repeated in another part, with figures symbolising the sciences and the cardinal virtues, &c. The following inscription supplies the name of the artificer, and shows that the manufacture was established at Leyden:—“Wan Got wil so ist mein zill. Mester Baldem Mennicken potenbecker wonede zo den Rorren in Leiden gedolt.” The form of this fine vase, which measures 16½ inches in height, is very similar to that from the Révoil Collection, given by Brongniart (*Traité des Arts Céram.*, pl. 39, fig. 6), on which likewise the arms of England occur, with other achievements, and the mark B.N. 1577.⁴ On another (height 19½ in.), are seven demi-figures holding escutcheons, and representing the Emperor, the Palsgrave of the Rhine, Dukes of Saxony and Brandenburg, the sees of Treves, Cologne, and Mayence. Dated 1602 or 1605. Another ewer bears the achievement of the Duchy of Burgundy, surrounded by the order of the Fleece, the initials I. P., and subjects of Old Testament history,—GESNEIDEN ANNO 1584. ENGEL KRAN. Another is inscribed,—IAN BALDEMS, 1596; and on a can with three handles, possibly a standard measure, is a small escutcheon of white metal, inserted in the clay when soft, and bearing the impress of three saltires. Mr. Farrer produced also a remarkable charger (diam. 17½ in.) of enamelled white paste, with a pale metallic-lustre glaze. In the centre is an escutcheon, bearing a lion saliant, turned towards the sinister side, and over it the letters—Bs. On the reverse of the dish, a large eagle displayed. This rare kind of *faïence* has been attributed to the Moorish manufactures of Spain, for which Talavera in Castille, and Valentia, were specially noted. The letter-mark may denote Burgos. The specimen exhibited is of the fifteenth century.

Mr. Farrer exhibited a beautiful silver-gilt reliquary, of fifteenth century work, and a brass case in form of a book, and intended probably for the preservation of some choice volume of *Horæ*, or other service-book. It is of interest, not only as a singular kind of forel, but as being covered with engraved ornament, precisely in the style of Flemish Sepulchral Brasses; and it was doubtless produced by the burin of an engraver of latten for those memorials. On one side are the arms of the empire, under an arched crown; the supporters are two crowned lions. Above is inscribed “Karolus I'perat’;” the device of Charles V, the columns with the motto “plus oultre” is below; and near the clasp “Namur Laconte;” possibly part of the titles of the lady, whose name and arms are displayed on the other side of the case, and to whom, probably, it belonged. The escutcheon is lozenge-shaped, charged with a fess impaling a saltire vairy: the supporters are two angels, and beneath is the name—Morbeq’. Around the margin, as on sepulchral

³ Bateman's *Vestiges of Antiquities of Derbyshire*, p. 37.

⁴ This potter's mark is probably incorrectly given as B. N. by M. Brongniart,

who does not appear to have known the name of Mennicken. See his *Notices of the Manufacture*, *Traité*, tome ii., p. 223.

brasses, is the inscription—*Dieu me pourvoie, damme de muel, damme audrianne de Morbeq*.⁵ On the inner side of the sliding piece which closes the case is engraved the date 1523, and a mark with the initials I. E., probably those of the engraver. Charles V. was elected Emperor in June, 1519.—Also twelve enamelled *plaques* of Limoges work, of very rich colouring, and in fine condition; representing the sybils, each holding one of the symbols of our Saviour's Passion. They bear the mark, L L—Léonard Limosin, who painted from 1532 to 1560, and was one of the most celebrated artists of Limoges, being honoured by François I. with the office of "*peintre émailleur ordinaire de la chambre du roi*."

By Mr. FRANKS.—A signet-ring, fifteenth century, the device a trefoil, on the leaves the motto, *cest mon bre*, found in pulling down London Bridge.—A panel of Italian earthen-ware, intended as a mural ornament; the subject upon it is the Sacrifice of Iphigenia at Aulis; a specimen of late manufacture.—A jug, of German stone-ware, with mottled brown glaze, mounted with silver-gilt, on which appears the English plate mark for the year 1584, showing the use of foreign vessels of this manufacture, which began to be in vogue in England, in the reign of Elizabeth.—A small mug of the curious manufacture carried on by Mr. Francis Place, at the Manor House, York, towards the close of the seventeenth century, probably with the object of discovering the secret of imitating porcelain. This specimen, possibly the only one now to be identified, was in the Strawberry Hill Collection, and bears a ticket (in Horace Walpole's writing) stating that it is a "*Cup of Mr. Place's China*."⁶ Walpole mentions Place's taste for painting and the arts, in his *Anecdotes of Painters*: and he is commended by Thoresby, who enumerates, amongst artificial curiosities in his museum (Catalogue, 1712, p. 477) the following:—"One of Mr. Place's delicate fine mugs made in the Manor-House at Yorke: it equals the true China-ware."⁷ Mr. Place had frequent communication with Vertue, and through him, possibly, the specimen in Mr. Frank's possession had reached Strawberry Hill. The cup is of a stone colour, marbled with brown.

By Mr. E. J. WILLSON.—Two seals of jet, stated to have been lately found at Lincoln. One of them lozenge-shaped, the device a cross patée, rudely formed—SIGIL : ALBINO : DE : HEYDEN. On the reverse four deep punctures. The other is in form of a sextant, perforated for suspension: the device a lion's face, with "*Dieu et mon droit*," beneath it, and "*Sig. Ricardi Regis*" over the lion's head. A jet seal was lately brought to Lincoln, similar form and device to that first described, the legend being,—SIG : OSBERTI : DE : HILTYNE, or KILTYNE; and another, with the cross patée, and the same inscription, has subsequently been shown to Mr. Franks. These were, possibly, imitations, slightly varied, engraved after the jet seal which bears that legend, now preserved in the museum at Whitby, and described as found near the Abbey there. It was shown in the museum formed during the meeting of the Institute at York.⁸

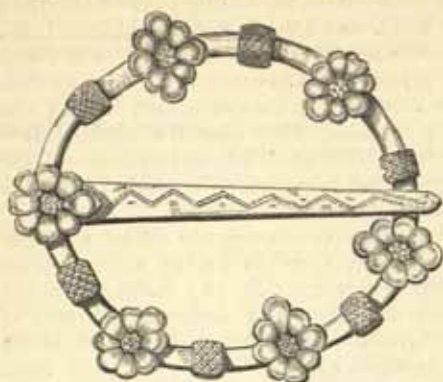
⁵ Moerbeke is a village in Flanders, a few miles N.E. of Ghent.

⁶ Catalogue, 18th day, lot. 41. Walpole's Description of Strawberry Hill, p. 408.

⁷ Thoresby makes frequent mention of Place, and says he had discovered an earth suited for making porcelain, and the secret of its manufacture. Place died in 1728, aged 81.

⁸ Transactions at the York Meeting, Museum Catal., p. 23. It may be advisable, as jet seals are rare, to caution the collector that some recent fabrications are on sale; less fallacious perhaps than the fictitious Italian and German brass matrices, some of them producing fair impressions, which have lately been brought over in large numbers.

By Mr. TROLLOPE.—Facsimile of a beautiful ring-fibula, found in Carisbrook Castle in the Isle of Wight, and here represented (slightly reduced) from a drawing by Lieut. Col. Trollope. This interesting ornament appears to be of the early part of the fifteenth century. The dimensions of the original are, about $2\frac{1}{2}$ in. by $2\frac{1}{4}$.



Brooch found in Carisbrook Castle.

By the Rev. E. WILTON.—Rubbing from the curious tomb of Ilbertus de Chaz, bearing two inscriptions, which have been engraved in Gough's edition of Camden's *Britannia*, and Bowles' *History of Lacock Abbey*, where this memorial,

found at Monkton Farley, Wilts, is now preserved.

By the Rev. E. JARVIS.—A gold ring, stated to have been found in the Isle of Man. The workmanship is of rude and primitive character, bearing resemblance to that of Saxon artificers: it bears no device, but is ornamented with a thin quatrefoiled plate in place of a setting.

By Mr. HOLDEN, of Magdalen Hall, Oxford.—A beautiful little gold ring, of the fifteenth century; on the facet is engraved a figure of St. George, the hoop wreathed, and originally enamelled with flowers. It was found in a cutting for the Birmingham Railway, near Oxford.

By Mr. BERNHARD SMITH.—A double-barrelled dag, with two wheel-locks, having the slide to cover the pan; the barrels are placed vertically, one over the other.—A troopers' pistol, with a wheel-lock of the simplest form, of the time of Charles II.

FEBRUARY 6, 1852.

OCTAVIUS MORGAN, Esq., M.P., Vice-President, in the Chair.

Mr. FRANKS gave a report of the accessions, during the past year, to the collection of national antiquities in the British Museum, and made honourable mention of the donors, through whose liberality the series now in course of arrangement in the "British Room" had been augmented.¹

Mr. G. SCHARF, Jun., kindly laid before the meeting the drawings which he had just completed, representing the remains of an ecclesiastic found at St. Stephen's Chapel, Westminster, and he related the particulars noticed by him whilst engaged upon that work. The discovery had been made in the latter part of January, in the removal of the lower portion, or *bassa capella*, of St. Stephen's, and Mr. Scharf described the state of the body as seen by him shortly after, wrapped in layers of cere-cloth, tied on with cords, and deposited in a cavity in the North wall. On Jan. 31st, Mr. Scharf attended the examination of the body, and his drawings illustrated the progressive appearances, as the cloth, which adhered tightly,

¹ This report will be found in this volume, *ante*, p. 7.

was cut through and removed. The face was covered by numerous folds of thick cloth, which had preserved the skin in a flexible state, and the expression of the features was still strikingly characterised, so as to enable Mr. Scharf to preserve a fair portrait of the deceased, as he might have appeared shortly after death. An anatomical examination was prosecuted, and an incision made down the abdomen, for the purpose of inspecting the condition of the corpse, but no fact of interest to the antiquary had resulted from this exposure of the remains. A wooden crosier, measuring 6 ft. 2 in. in length, lay diagonally upon the body: the crook is of oak, the staff of deal; the crocketed ornaments are carved with little regularity, and the surface covered with whitening, but no trace of gilding or colour could be perceived. This, probably, was not the pastoral staff actually used by the deceased, but one provided for the ceremonial of his interment. By Lord Seymour's direction, it has been deposited in the British Museum. No episcopal ring or other relics were found, but the arms had been broken and removed, and the ring was doubtless lost at the same time.

There can be scarcely a question that these were the remains of William Lyndwode, Bishop of St. David's, keeper of the privy seal, *t.* Hen. VI., frequently employed in foreign embassies, and eminent as a canonist and compiler of the "*Provinciale*." He died A.D. 1446, and was buried, as Godwin states, in St. Stephen's; royal license being also granted to his executors to found a chantry in the *bassa capella*, wherein no doubt a suitable tomb had been erected to receive his remains. At the dissolution of religious houses it is supposed that they were removed, stripped of their outer covering of lead, and deposited in the wall. The Society of Antiquaries, it may be hoped, will publish in the *Archæologia* the memorials prepared by Mr. Scharf's able pencil.

Mr. WYNNE FFOULKES wished to observe, before the subject passed, that he thought it was to be regretted that the investigation of this interment had been carried so far; he thought the observation might come as well from him as from any other member of the Institute, inasmuch as he was one of those who devoted himself more especially to the investigation and examination of barrows and tumuli. In inquiring into habits, manners, and customs of races, of whose peculiarities we know little from history, their tombs are a legitimate and important means towards that end; but he thought there was nothing to justify such searching examination into the sepulchre of a Christian bishop of the fifteenth century. He therefore must deeply regret that the investigation of the tomb in St. Stephen's Chapel had led to a desecration of the body itself by the disturbance of its integuments.

Mr. MORGAN expressed his hearty concurrence in the feeling evinced by Mr. Ffoulkes's observations. He thought that archæologists should ever pursue their investigations with becoming decency and respect to the deposit of the grave; and be very careful lest they should hazard losing their character by a disregard of that feeling towards the dead, which was perfectly compatible with the legitimate prosecution of their researches for any scientific object.

The Rev. JOSEPH HUNTER, in reference to the ceremonies observed in depositing the remains of distinguished persons in mediæval times, observed that it appears by contemporary record that a plate of gold was laid upon the body of Edward III. in his tomb at Westminster. He was not aware that it had ever been removed, in any examination of the royal monuments.

A communication was read, addressed to the Society by the Rev. J. L. PETIT, now in the south of France, describing a specimen of decorative coloured brick-work, near Rouen, and illustrated by his drawings. It is given in this volume. (See p. 15, *ante*.)

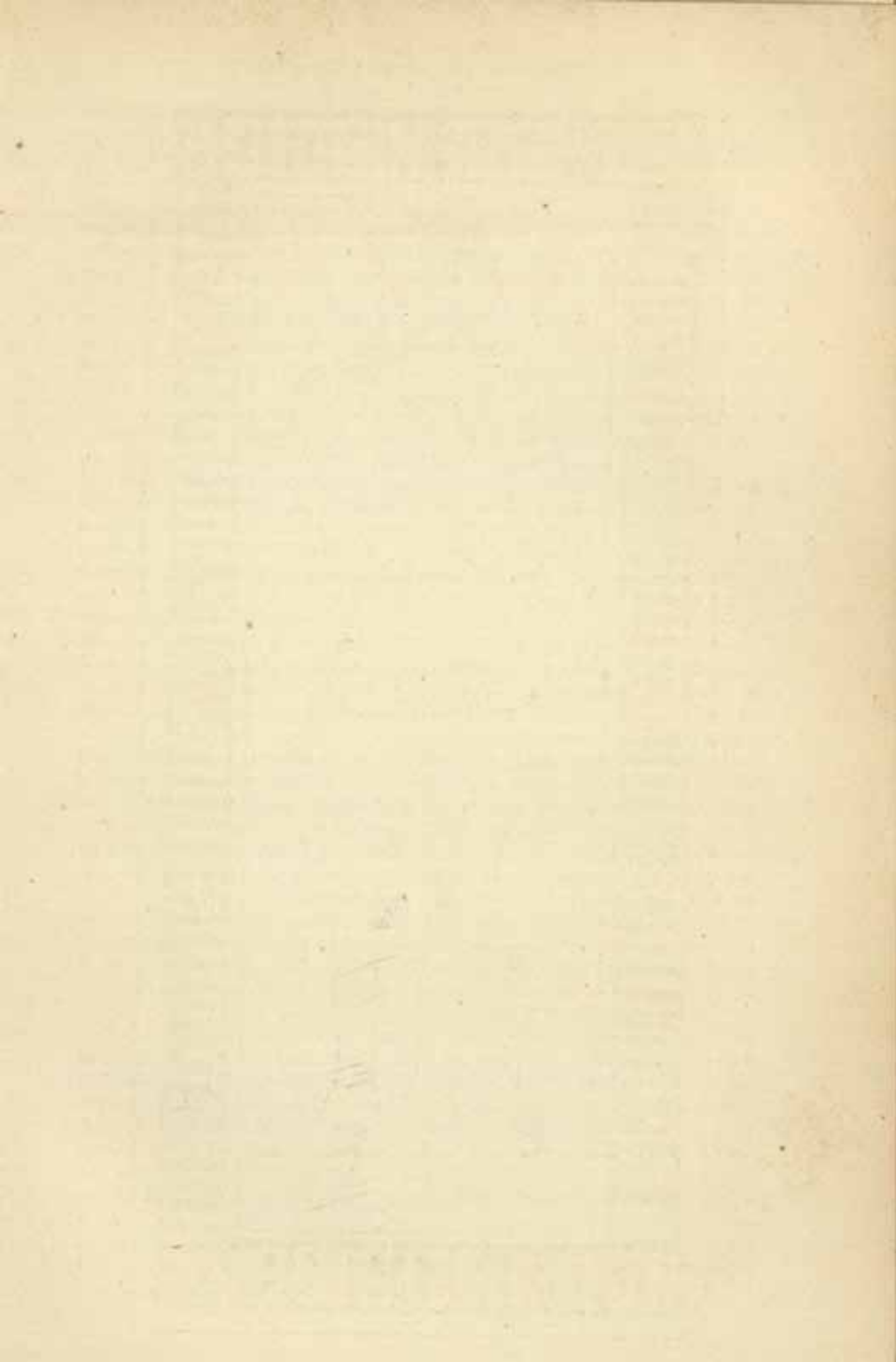
Mr. FREEMAN read a memoir on some architectural peculiarities in the church of Whitchurch, near Bristol, and exhibited a plan and sketches, showing its interest as an example of transitional work between Norman and early English. It contains also some Decorated windows well worthy of attention.

Mr. FREEMAN then read a short paper on the Nomenclature of the Styles of Gothic Architecture. In a review of Mr. Sharpe's "Seven Periods," in the last number of the *Archaeological Journal*, that gentleman was stated to have proposed a new classification. Mr. Freeman, on the other hand, contended that Mr. Sharpe's division into "lancet, geometrical, curvilinear, and rectilinear,—the four out of his seven periods which relate to Gothic architecture,—was not new as a classification: being identical, except in the designations of the two latter styles, with the classification which had been developed by himself and other members of the Oxford Architectural Society from hints of Mr. Petit's, between 1843 and 1846. Mr. Freeman referred to various papers by Mr. Poole, Mr. Basil Jones, Mr. G. W. Cox, and himself, showing that the matter had been fully worked out before Mr. Sharpe had publicly propounded any view on the subject. Mr. Freeman had formally proposed the identical classification now adopted by Mr. Sharpe in a letter printed in the *Ecclesiologist* for April 1846, and again more at large in his *History of Architecture* published in 1849,—the proposed nomenclature being "lancet, geometrical, flowing, and perpendicular." Mr. Sharpe's proposal to substitute the names "curvilinear" and "rectilinear," for the two latter, was first made in a paper read at the Lincoln Meeting of the Institute in 1848, consequently later than Mr. Freeman's letter in the *Ecclesiologist*, and repeated in his *Seven Periods*, in 1851, since the publication of the *History of Architecture*. Mr. Freeman said that he had no wish to accuse Mr. Sharpe of plagiarism: he was willing to believe that Mr. Sharpe on the one hand, and himself and his friends on the other, had worked out the same conclusions quite independently; but certainly the latter had been the first to make their views known.

Mr. GREVILLE CHESTER gave a notice of the discovery of ancient warlike relics on the New Farm, Blenheim Park, in 1850; he sent a drawing representing nine iron arrow or javelin heads, and pheons of unusually large dimensions.² A considerable number had been found deposited together very near the surface. There was no appearance of any interment at the spot, and they had speedily been dispersed; so that Mr. Chester had been unable to trace into whose possession they had fallen. Amongst the relics found at Woodperry, communicated to the *Journal* by the President of Trinity (vol. iii., p. 120), there occurred various arrow-heads, and a pheon very similar to one of those found at Blenheim. One of the barbed heads drawn by Mr. Chester measured $4\frac{1}{2}$ in. from the point to the extremities of the barbs, which expanded to the width of $2\frac{1}{2}$ in. He remarked that one of the javelin-heads (not barbed) exactly resembles a specimen in his

² A singular specimen of the pheon, of exaggerated size, found in the Thames, was presented to the Institute by Mr.

Vulliamy, and may be seen in their collection.





Effigy of John Kowilensky, "Dapifer" of the Polish court.

possession, found with numerous Anglo-Saxon relics at Micheldever Wood, near Winchester, of which some were secured for the Winchester Museum.

Mr. CHESTER contributed, also, sketches of a panel of the rood-screen in Loddon Church, Norfolk, representing the crucifixion of St. William by the Jews of Norwich, A.D. 1137; and of two other compartments—the Adoration of the Magi, and the Circumcision. The boy-martyr of Norwich appears affixed, not to a cross, but to the gallows, formed of a transverse beam, supported by two forked uprights, with a third, like the stem of a tree, behind the child, terminating in a mass of foliage above his head, which is surrounded by the aureola. Underneath is inscribed—*Se' Gulelm'*. On each side appear three Jews, one of them piercing the child's left side, and receiving the blood in a dish. In Dr. Husenbeth's useful manual, the "*Emblems of Saints*," this painting is described, as also three other East-Anglian portraits of the martyrdom—on the rood-screens at Worstead and at Eye, Suffolk, and on a panel formerly in St. John's, Maddar Market, Norwich.

Mr. NESBITT exhibited rubbings of two interesting foreign sepulchral memorials, of which representations are given. The first is an incised slab, which lies in a chapel on the northern side of the church of the Dominican Convent, at Cracow. It measures 7 ft. 10 in. by 3 ft. 6 in. The inscription (divested of contractions) runs as follows, "*Hic jacet magnificus dominus johannes . . . lensky dapifer cracoviensis, defunctus anno domini m^o cccc^o lxxc^o xxv mensis Augusti.*" The C which ends the date of the year is probably an error for an I, so that the date would read 1471.¹ The stone is unfortunately injured at the place where the first four letters of the name occur, and of these only the lower halves remain. It is sufficiently plain from what remains that the mutilated letters were K. o. v. i, so that the name should be read Kovilensky. Mr. Nesbitt had, however, not been able to verify this conjecture by means of the very few Polish historical or heraldic works which he had the opportunity of consulting. From the inscription, it appears that the person commemorated held the office of *Dapifer*² of the Palatinate of Cracow. Of these officers there was one in each Palatinate; the office was very much of an honorary character, its duties being only actual when the King was in the Palatinate to which each *Dapifer* belonged. It was one of considerable dignity,³ being reckoned as fourth among those not of the senatorial rank. (*Haridknochius de Republica Poloniensi.*)

It will be observed that although the figure is in armour, no sword, dagger, belt, or spurs are represented. This may not improbably be in accordance with a rule of etiquette, prescribing the absence of offensive weapons from the persons of those in attendance on the King, in the interior of his palace. On the brass of Robert Braunché, at Lynn, the guests and attendants at the Peacock Feast (engraved by Carter) are without offensive arms, belts, or spurs, although clad in complete suits of mail and plate.

¹ It is however possible that the date should be read as 1500 minus 70, i. e. 1430.

² In Polish *Stolnik*, from *Stol*, a table.

³ . . . A noble, whose proud wish aspired

To honour, and he found what he desired,

A Truchsess now, and next a *Stolnik*.

Guzdralaka, by Niemcewicz, in *Bowring's Specimens of Polish Poets*.

The armour which the *Dapifer* wears, is nearly the same in form as that in use in England from about 1410 to 1440. Its chief peculiarities seem to be the collar or gorget of mail worn over the cuirass, the additional piece at the shoulder joint besides the roundel,⁴ the great width of each portion of the taces, and their being worked to a ridge in front. The first is sometimes seen in English effigies, as in the brass of Sir William de Tendring, d. 1408, in Stoke-by-Nayland Church, Suffolk, engraved in Boutell's *Monumental Brasses*.

The small slab represented in the accompanying woodcut, lies in the nave of the very interesting little Temple Church, at Laon, in the north of France. It measures 19 in. by 16½ in. The person commemorated is believed to have been a Knight of the Order of St. John, and one of the name, Pierre Spifame, appears in the list (printed in De Vertot's history of the Order) of the knights present at Rhodes, in 1522. This may very probably be the individual to whose memory the slab in question was dedicated. The F probably stands for Frère, a usual prefix to the



name of a knight of the order. At first sight a disposition might perhaps be felt to refer this memorial to an earlier date, but the unconventional manner in which the clouds are drawn seems to support the later one. The pleasing symbol of the hands crossed over a cross, occurs on several slabs in the cathedral of Laon, chiefly of late date.

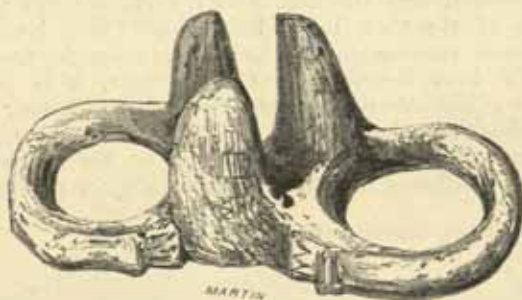
Mr. WYNNE FFOULKES gave a short notice of an ancient shoe, found in North Wales, and sent for inspection by W. W. E. Wynne, Esq. This curious relic was discovered by some men cutting turf in a turbary, north-east of Bwlch Carreg-y-Fran, and about 200 yards from Rhiwbach slate-quarry, in the neighbourhood of Festiniog, Carnarvonshire. It was found together with the remains of another and a thimble, in a grave,

⁴ The armour at the right shoulder is pieces, but this is probably owing to a slight error of the stone-cutter.

five feet six inches in length, lying in a north-east and a south-west direction, at the north-east extremity of the grave. The grave had a stone eight or nine inches high, at the head and foot of it; it was covered with two rough slabs, each two feet six inches in length, and was lined on either side with a row of rough stones, laid by a very rude and unskilful hand. It would appear to have been the tomb of a female, from its dimensions, and the circumstance of a thimble being found in it. Mr. Roach Smith had informed Mr. Ffoulkes that he knew of several instances of thimbles being discovered with shoes of similar pattern in graves, and kindly showed some to him, which had been so found. Judging from the shoes he saw in Mr. R. Smith's interesting collection, as well as from illustrations of ancient costume given in the *Pictorial History of England*, Mr. Ffoulkes thought the shoe belonged to the time of Henry VIII. The earlier shoes, before the long pointed fashion was in vogue, seemed to come higher up on the instep: but he was unable to offer any decided opinion. There seemed to be no doubt that it was a mediæval shoe, and entitled to the notice of the student of ancient costume. The fullest treatise on the various fashions in coverings for the feet, used in this country, from the earliest times, may be found in Mr. Fairholt's "*Costume in England*," (pp. 442 to 460.)

Antiquities and Works of Art Exhibited.

By Mr. WHINCOPP.—A collection of antiquities of various periods, comprising two diminutive British urns, one of them found in 1850 near the cliffs at Felixstow, Suffolk; the other in 1851 at Bawdsey, on the property of J. G. Sheppard, Esq., (Dimensions, $3\frac{1}{2}$ inches high, by 3 inches diameter at the mouth; the second, $3\frac{1}{4}$ inches high, and the like diameter.) A good example of the bronze objects, of the Roman period, repeatedly found in Italy, and supposed to have been used to give a firmer



gripe in drawing the bow. (See woodcut, orig. size.) The intention, however does not appear to be satisfactorily ascertained. (Skelton, *Goodrich Court Armory*, pl. 45, fig. 5.) Several fibulæ and clasps of bronze, of the Saxon period, found at Northwold, Norfolk, and at Driffild: small bronze cylinders, ten in number, about three quarters of an inch long, and half an inch in diameter, perforated, and resembling the fossils known as encrinites; they were found at the feet of a skeleton near Balkern Fort, Colchester, and had probably been strung as a necklace. An interesting fragment of Saxon work, found at Melton, Suffolk, in 1833; it is part of a



buckle, ornamented with an inlaid plate of gold, engraved with interlaced bands, and a bordure of small pieces of red glass, arranged in a zig-zag pattern. The arrangement of this object, when complete, is shown by the similar buckles represented in Douglas' *Nenia*, p. 53, and that discovered by Lord Londesborough, *Archaeologia*, vol. xxx., pl. 1. fig. 21. The form seems to have been intended to simulate the head of a horse.—A fine perforated ball of glass containing a multiplicity of small fragments of brilliant colours, termed by the Venetians *mille fiori*; it was found at Shropham, Norfolk.—Several ring-fibulae, one of silver, described as found at the Tower of London; another star-shaped, with a gem in the centre; another elegantly wreathed, and bearing the posy,—*moun cure aue; sans departier*. a heart-shaped pendant, set with pearls; and other mediæval ornaments.



By Mr. EDWARD HOARE.—An accurate delineation of an example of the Irish Ogham characters, from a slab found at Glaunagloch, at the base of Mushera Mountain, near Macroom, county Cork, and now preserved in the museum of the Cork Royal Institution. These inscriptions had been considered peculiar to Ireland; and, although some examples have recently been discovered in Great Britain, it is possible that some readers of the *Journal* may not be familiar with their remarkable character. They have been regarded as analogous to Runes, and to have formed a kind of hieroglyphic writing, used by the Druids or priests, before the introduction of Christianity and the adoption of Roman letters.¹



The Ogham letters, Mr. Hoare stated, are seventeen in number, with seven compounds; they are of the simplest forms,—short, straight, lines, never

¹ Our readers are no doubt aware that considerable variance of opinion exists as to the age of the Oghams. We would

refer them to the dissertation by Professor Graves, in the *Trans. Roy. Irish Acad.*, published also in a separate form.

exceeding five to a letter, and distinguished by their position, on, above, or under, the medial line. This, it must be observed, is formed by the angle of the slab of stone bearing the inscription; as it appears that this kind of writing was most commonly executed on two sides (as here shown) the edge of the stone forming the medial line. The designation *Ogham Craobh*, or branching type, had reference to the supposed resemblance of such inscription to a tree: the letters also, it is said, were named from trees, and the inscriptions were either on wooden tablets or on stones. It has been considered that the Ogham characters, although discarded after the Christian period, when the Roman letters were introduced, were occasionally used in some parts of Ireland as late as the eleventh century. The example which we are enabled to submit to our readers, through Mr. Hoare's kindness, has been read thus by Sir W. Betham: *Am cooc uga inf*, signifying, It was his lot to die by the sea, from a boat; and by the late Rev. M. Horgan, an Irish antiquary of much repute, as follows: *A mac occ urga arus*,—My youthful son lies in this grave. The Royal Institution at Cork possesses several slabs bearing Ogham inscriptions, and a collection of rubbings (about fifty) from similar memorials in different parts of Ireland, collected chiefly by the late Mr. Abraham Abell, of Cork.

The subject of Ogham characters has assumed a fresh interest to the archaeologist on this side of the Irish Channel, through the curious discoveries of Mr. Westwood, who first noticed certain marks on the lateral angles of an inscribed slab near Margam, Glamorganshire, which he regarded as identical with the Ogham letters. See his representation of this monument, *Archæologia Camb.*, vol. i., p. 182; also pp. 290, 413. Mr. Westwood has subsequently met with a second example of Welsh Oghams, near Crickhowel, Brecknockshire. (*Archæol. Camb.*, vol. ii., p. 25.)

The Rev. W. GUNNER produced, by the kind permission of Mr.

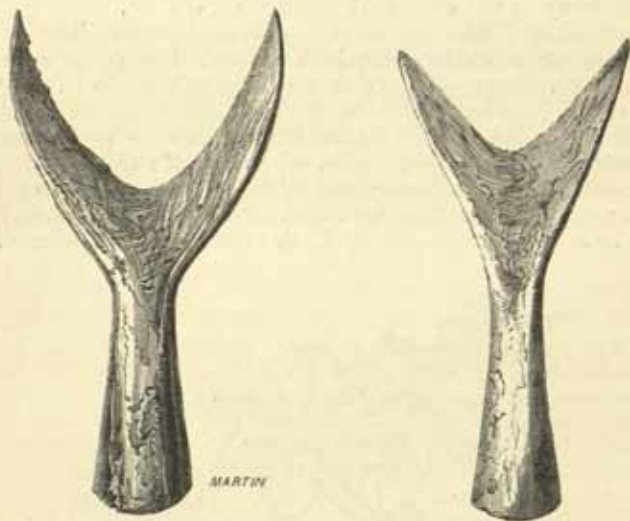


Portions of mural painting, around the E. window East Wellow, Hants.

Baigent, of Winchester, drawings executed by him, being facsimiles of some mural paintings discovered in East Wellow Church, near Romsey, Hants. They consisted of two royal heads, (life size) of one of which, and of parts of the decorative diapering, representations are here given. Their date appears to be about the time of Henry III.

These decorations occur over the east window, of three lights, (early English or early Decorated) and on the jambs. Mr. Gunner exhibited also a remarkable Document preserved in the Archives of Winchester College, the Customs of the City of Winchester, to which is appended the common seal. The parchment had suffered by being folded into very small compass, but under the good care of Mr. Edward Smirke, it had been recently rendered smooth, and mounted, so as to be secure from further injury.²

By Mr. OCTAVIUS MORGAN.—Four bifurcate iron bolt-heads, found behind the wainscot at Machen Place, an ancient residence of the Morgan family in Monmouthshire, built probably in the reign of Henry VII. Of two of them a representation is here given. (Orig. size.) This form does not



appear to be of common occurrence : it was used in field sports, as is shown by the highly curious painting by Lucas Cranach, exhibited by Mr. Farrer at a meeting of the Institute, in June, 1850. (*Journal*, vol. vii., p. 303.) It represented the grand stag-hunt and *battue* given by the Elector of Saxony, in 1544, to Charles V. and other great personages, who appear shooting with the cross-bow, the bolts having heads of this peculiar form. This curious painting, Mr. Bernhard Smith suggested, strikingly recalls to mind certain expressions in Shakspeare. In "As You Like it," the Duke laments that the "poor dappled fools" should have their haunches gored with "forked heads." So also Kent says to Lear, "though the fork invade the region of my heart." It may, however, be assumed that they were not used

² See Mr. Smirke's Memoir on this Customal, *ante*, p. 89.





Fragment of a Figure, supposed to represent St. Longinus.
From a church in Oxfordshire.
Height of orig. 8 in.

exclusively in the chace, since amongst various warlike relics found some years since on Towton Field, vestiges doubtless of the memorable conflict in 1461, iron bolt-heads precisely similar to those in Mr. Morgan's possession were discovered. Furcate arrow-heads, Mr. Hewitt observed, appear to have been frequently used in the East, and many examples may be seen in the Museum of the Asiatic Society. Dion Cassius relates that Commodus delighted to show his skill by beheading the ostrich, when at full speed, with crescent-headed arrows.

By MR. C. FAULKNER, of Deddington.—A fragment of painted glass, of the earlier part of the fifteenth century, from a church in Oxfordshire. It represents an armed saint, holding a spear and shield *à bouche* of unusual form, his right hand upraised as if with a gesture of veneration. This interesting figure, of which Mr. Utting has faithfully reproduced the drawing kindly supplied by Mr. Winston, has been regarded as representing St. Longinus, to whom the act of piercing the Saviour's side with a spear is attributed in the legend of that saint. The costume is interesting (see woodcut); the shield is of rectangular form, with the upper and lower margins bent outwards, at an obtuse angle, forming a protection to prevent the lance, when struck against it, glancing upwards or slipping down upon the thigh. Examples of this shield, but not perforated at the dexter angle (termed *à bouche*), are supplied by the figure of Henry VI. on the frieze of the monumental chantry of Henry V. in Westminster Abbey, and that of St. George on the fine sculptured chest in York Cathedral, represented in Carter's *Specimens of Sculpture*.³ The form of the bassinet, of which the peak is much recurved backwards, deserves notice; this fashion arose, probably, from the expediency of protecting the head from the shock which a downright blow, directly over the crown, would occasion. The mail of the camail, the diapered jupon, and the tight cingulum of massive goldsmith's work, encircling the hips, are expressed with careful detail. Mr. Faulkner produced another fragment, of beautiful design, representing an angel, from the tracery of a window in the same church. He also brought a copy of the inscription under the brasses of the Washington family, lately found under a pew at Sulgrave Church, Northamptonshire. (See *Journal*, vol. viii., p. 423.) The male figure is unfortunately headless, and that of the lady is lost: beneath are four sons and seven daughters. The inscription is in Old English character:—Here lyeth buried y^e bodys of Laurence Wassingto' Gent' & Amee his wyf, by whome he had issue iiij sons & vii daught's, w^e laurence dyed y^e day of an^o 15 & Amee Deceased the vi day of October an^o Dni' 1564. The Washington family emigrated to America from Cheshire in 1630.

By MR. R. FITCH.—A "Palimpsest" escutcheon of the bearings of the Paston family, with eleven quarterings, on the reverse of which, as lately discovered, appears the commencement of a Flemish sepulchral inscription, beginning—Hier legh (here lieth) . . . and part of a date . . . cccc.lxx . . . The Paston achievement may be seen in Cotman's *Brasses*, vol. i., pl. 68, being part of the memorial of Erasmus Paston, 1538.

By MR. R. CATON.—A fine silver tankard, described in the *Gentleman's Magazine*, Nov. 1790, and then in the possession of the Rev. Richard Bewley, Mr. Caton's maternal ancestor. The year-mark, as Mr. Morgan stated, showed the year 1679 to have been the date of its fabrication.

By MR. BERNHARD SMITH.—A casket, encased in open-work of steel,

³ Meyrick's *Crit. Enquiry*, vol. ii., p. 103, edit. 1842.

partly gilded, and of beautiful workmanship; sixteenth century. The blade of a rapier, of unusual fashion, the central rib being serrated.

By Mr. FORREST.—A curious case of cuirbouilli, containing three knives, with ivory handles, mounted with silver gilt: probably the *étui* of the *Trencheror*, or carver, in some noble household of the fifteenth century.—A tablet of enamelled work on gold, from the Poniatowski collection.—A patron, of the latter part of the sixteenth century, elegantly ornamented with engraved ivory and dark-coloured wood.—A travelling or table clock, in the form of a large watch; date about 1690, and made by John Rehle, of Freiburg.

Supplementary Note to the Memoir on Painted Glass at Oxford, page 29, ante.

It has occurred to me, in reference to the Memoir on the Painted Glass in New College Chapel and Hall, Oxford, given at p. 29 *et seq.* of the present volume, that I may assist the researches of others by mentioning that there are eleven species of original canopies existing in the lower lights of the windows of the antechapel, and of the south windows of the choir; and by showing their present arrangement by the following diagrams, in which each species of canopy is indicated by Roman numerals. From these diagrams, and the foregoing paper, it will appear that the arrangement of the glass is more perfect, and most to be relied on as original, in the northernmost west window of the antechapel.

C. W.

NORTHERNMOST WEST WINDOW OF THE ANTECHAPEL.

I	II	I	II
III	IV	III	IV

FIRST NORTH WINDOW OF THE ANTECHAPEL FROM THE WEST.

I	II	III	II
III	V	V	V

SECOND NORTH WINDOW OF THE ANTECHAPEL FROM THE WEST.

I	II	V	II
III	III	III	I

SOUTH WINDOW OF THE ANTECHAPEL.

I	I	I	II
V	V	V	V

SOUTHERNMOST WEST WINDOW OF THE ANTECHAPEL.

V	V	I	II
VI	II	I	I

NORTHERNMOST EAST WINDOW OF THE ANTECHAPEL.

X	X	X		X	IX
V	VI	VI		I	V
			IX		
X		X		X	X
VII	VIII	VII	VIII	VII	VIII

SOUTHERNMOST EAST WINDOW OF THE ANTECHAPEL.

VII	VIII	VII	VIII	VII	VIII
IX	IX	IX	IX	IX	IX

FIRST, SECOND, AND THIRD SOUTH WINDOWS OF THE CHOIR, FROM THE EAST.

IV	I	IV	I
II	XI	II	XI

FOURTH AND FIFTH SOUTH WINDOWS OF THE CHOIR, FROM THE EAST.

IV	I	IV	I
III	XI	III	XI

Notices of Archaeological Publications.

THE PURSUIVANT OF ARMS; or Heraldry founded upon Facts. By
J. R. PLANCHÉ, F.S.A. WRIGHT.

WE welcome this volume as one among many signs of an extending conviction of the practical utility of an acquaintance with early heraldry. It is an attempt to separate the chaff from the wheat, and to arrive at a knowledge of the usage of armorials from facts only; discarding not only the fancies and puerile conceits of Gerard Legh, and those of the same school both in past and present times, but also such as are found in the Book of St. Albans and the less imaginative treatises of Upton and De Bado Aureo. An excellent design is this, and well worthy of being fully carried into execution. Little has hitherto been done for the subject after this fashion. The thin quarto of Mr. Montague, published in 1840, was a work of promise and utility, and perhaps the best introduction to the heraldry of mediæval times, but owing to its price it has not become known nearly so extensively as it deserves. The present is also a small volume. It is a slender octavo, widely printed, and illustrated with numerous appropriate cuts in the text; and therefore it is unnecessary to say that it still leaves much to be desired. Judging from the work itself, we infer the investigation of the subject had not engaged the author's attention till a comparatively recent period; yet some of his previous publications show no small amount of reading in quarters calculated to prepare him for the task. It has probably grown out of a paper, published in the Winchester volume of the British Archaeological Association, on early armorial bearings, in which he endeavoured to show the ordinaries were derived from pieces of metal or other substances used to strengthen or ornament the actual shield of war. This view of the matter he reproduces with much ingenuity, and a few additional examples, and he extends it to some of the subordinaries, but we think the ground too narrow for his superstructure; yet, if the argument do not altogether carry conviction, it certainly has in several instances such an air of probability as entitles it to a creditable place among the various attempts that have been made to account for the early use of these peculiar forms.

For his facts, the author has drawn largely on the rich stores contained in the Rolls of Arms published by the late Sir Harris Nicolas, particularly that which is designated in this volume "Glover's Roll," being the one better known as the Roll of Arms, temp. Henry III., and compiled, as Nicolas has shown good reason to believe, between 1240 and 1245. It is well to notice this, as by some inadvertence Mr. Planché has omitted to mention that it has been published, and the reader might suppose it to exist only in manuscript, and consequently not to be readily accessible: an omission the more remarkable, as the publication of the others is mentioned. Seals and sculptures have also furnished, if not their quota, yet a considerable number of important facts. We do not suppose the former have been underrated, but presume the examples were found too scattered to be easily available.

Having discussed the ordinaries and subordinaries, the author proceeds to treat of the natural and artificial objects used as charges, and points out an allusive significance in many instances where the majority of readers would have been wholly unprepared to expect it; the allusion being, in almost every case, to the surname of the bearer. If such charges were chosen for the play upon the names, the use of the surnames must of course

have preceded the coats ; and this the author considers to have been the fact, without however meaning to contend that in no instance was a name derived from the arms. The various examples of these "armes parlantes" which are noticed by the author are, no doubt, as he gives us to understand, a very small portion of what might be collected. Fresh instances will be continually occurring to the heraldic student as his acquaintance with the history, manners, and language of those times increases. It is remarkable that charges of this kind should be so full of meaning, while none can be satisfactorily attributed to the generality of the ordinaries and subordinaries ; a difference between the two classes of charges which somewhat countenances the author's supposition as to the origin of the latter. When on the subject of birds he takes occasion to suggest (as indeed Spelman had done in his *Aspilogia*) that the well-known coat invented for Edward the Confessor, viz., azure, a cross patonce between four, or more commonly five, martlets or, was derived from one of that king's coins, which had on it a cross between four birds ; but which birds, like those in the early example of this coat in Westminster Abbey, have beaks and feet, and Mr. Planché takes them to have been meant for doves. He is probably right ; for Froissart, when relating the expedition of Richard II. into Ireland, as he heard it from an English esquire, mentions the arms and banner of the Confessor, and calls the birds doves. The passage is not remarkable for accuracy, yet familiar as that chronicler was with martlets, he is not likely to have called them doves without some reason. Like most heraldic writers, the author assumes the mullet to be a spur rowel. If so, it occurs much earlier than any well authenticated instance of a rowelled spur that we can call to mind.

Marks of cadency are next investigated. Here the author seems to have attached more importance to the statements contained in the treatises of De Bado Aureo and Upton, and the Book of St. Albans than they deserve, and has been a little perplexed to reconcile them with his facts. The discrepancy is remarkable, and not easily accounted for, unless those writers are to be understood as recommending a practice which never prevailed. We should like to have seen Mr. Planché's opinion as to the origin of the label. We presume that it must have occupied his attention, and that no satisfactory result was obtained. It is in vain, as he found, to distinguish examples of it by the number of their points or pendants till after the middle of the 14th century. He observes that in none of the fifteen instances in Glover's Roll is any mention made of the number of points ; nor is there, he might have added, in the much larger number of examples that are to be found in the valuable Roll temp. Edward II., published by Sir H. Nicolas. We are rather surprised the author has not noticed the manner in which the arms of the seven sons of Thomas Earl of Warwick, who died in 1396, were differenced in the windows of St. Mary's Church, Warwick, as six of the modern marks of cadency occurred there, though not applied in the same order in which they are now used. It is evident there was no settled usage on the subject ; nor is it practicable perhaps, however desirable, to distinguish the cases of mere cadets from those in which younger sons by the acquisition of large estates became the founders of new houses : for in some instances the latter were content with such slight variations in the paternal coat as mere cadets also bore.

Marks of illegitimacy are then considered, and various examples given to show the absence of any uniform practice. When mentioning the coat first borne by John of Beaufort, son of John of Ghent by Katherine Swinford, Mr. Planché has inadvertently misdescribed it as per pale argent

and azure, on a bend gules the arms of his father, viz., the three lions of England with a label of three points azure, each charged with as many fleurs-de-lis or. The arms on the bend were not those of John of Ghent. He bore France and England quarterly with a label ermine both before and after he was Duke of Lancaster. They were the coat of the previous Earls and Duke of Lancaster, whose heiress John of Ghent had married; and they may have been regarded as those of the earldom and duchy. The description of the example, taken from Mr. Montague's book, of a mode of distinguishing the arms of a base son of a noble lady, gives us, we think, the name of an article of ladies' attire, to the sideless peculiarity of which Mr. Planché, in his useful little book on costume, was, perhaps, the first to call attention, and to which, when speaking of flanches in the present work, he adverts, and says the name of it has not yet been ascertained. We refer to the garment so frequently found on effigies and in paintings of ladies of rank in the 14th and 15th centuries, giving their bodies the appearance of a shield with flanches. This, in the extract that Mr. Montague furnishes from a MS. in the Cotton Collection, is called a *surcote*; which we may take to have been its name at that time, whatever may have been its designation when first introduced.

After treating of blazon the author proceeds to the subject of marshalling. We hoped to have his opinion as to the origin of quartering, but on this he is silent. He considers the paternal arms of Eleanor of Castile, which are sculptured on her tomb, the earliest example of two coats regularly quartered on one shield yet discovered in England. He adds that "the arms of England and Ponthieu are also similarly quartered on the same monument, and also on the crosses erected to her memory." We apprehend this is a mistake, both as regards the monument and the crosses. Impaling simply and by dimidiation, as well as quartering, he refers to the reign of Edward I. His description of dimidiation is not quite correct. This term, he says, signifies the division of one or both coats by a perpendicular line, so as to give the appearance of one being covered by the other, the right or dexter side being appropriated to the husband, and the left or sinister to the wife. This confounds two different modes of associating the arms of husband and wife. When one coat appears to cover the other, the whole of one coat is seen, and part of the other; instances of which are occasionally found, though chiefly in foreign heraldry. Dimidiation properly signifies the impalement of one-half of each coat, but there was often a little accommodation in order that the distinctive characters of neither coat might be wholly destroyed. This practice was not confined to the arms of husband and wife. Examples are met with of other coats so treated, and to it are to be attributed the extraordinary arms of some of the sea-ports, where we see monsters half lions and half ships. Mr. Planché ascribes to it the double-headed eagle of the German empire. The origin of that bearing, and the time of its introduction, have been discussed by German and French writers with great diversity of opinion. It has been supposed however that it may have arisen from some two eagles having been made into one, though the writers are not well agreed as to what two eagles they were, or on what occasion or about what period this took place. According to Heineccius, examples occurred in the eastern empire before any trustworthy instance appears in the western. If Mr. Planché have met with anything to warrant his statement of the double-headed eagle having been produced by dimidiation, as a matter of fact, it would have been an acceptable piece of evidence on what has been a very speculative point.

A few words follow on crests and supporters, and lastly we have twelve pages on badges and the like.

We have thus glanced at the contents of this volume. It is undoubtedly a useful introduction to the study of heraldic antiquities, and will render essential service to the genealogist and local historian in acquiring a critical knowledge of an important, and indeed indispensable, branch of their studies. The modern herald will find it hardly less useful in removing much of the obscurity that has been thrown over the subject of his pursuit. It is neither a system nor a manual of heraldry, but we will not find fault with the author for not performing what he does not profess to have undertaken. And if we have adverted in passing to a few particulars which we think require reconsideration, we have done so under a conviction that this is not merely a book for the day, but is destined to appear again in an improved and more complete form.

Miscellaneous Notices.

THE unavoidable omission of the "Architectural History of Lincoln Minster," in the volume published by the Institute, has been a cause of frequent regret, more especially to those who listened to the admirable discourse delivered by Professor Willis on the occasion of our meeting in Lincoln. They will, however, be gratified to learn that Mr. Willson, long held in honourable estimation through the researches which he has so successfully devoted to architectural antiquities, especially of the interesting city in which he resides, and of its incomparable cathedral, has united with his son, Mr. T. Willson, in a work (now in readiness for publication, by subscription) entitled, "Illustrations of the Choir of Lincoln Minster." The plates will be produced by the skilful pencil of the latter, and the accompanying historical account will comprise the results of many years' investigations, under advantages which few have enjoyed. We hope that it may meet with such ample encouragement as to draw forth, in a more complete manner, that *desideratum* in our Cathedral Histories which none are better qualified than Mr. Willson to supply.

Mr. FRANKLIN HUDSON, of Braunston, announces for publication (by subscription) fac-similes of the brasses of Northamptonshire, consisting of about eighty plates, in tinted lithography. The work will form a quarto volume, and will comprise floriated crosses as well as effigies, with descriptive letter-press. Scarcely any county presents so large and varied a series of incised sepulchral memorials. Subscribers' names may be sent to the author, 26, Haymarket, London.

Mr. AKERMAN, Sec. S.A., author of the "Archæological Index," and of numerous works on numismatics known to many of our readers, has in preparation a series of examples of a period most interesting to the archæologist, and hitherto most deficient in scientific classification. The publication is entitled, "Remains of Pagan Saxondom, principally from Tumuli in England." It will be produced (by subscription) as soon as the author may receive sufficient encouragement. Subscribers' names are received by Mr. J. Russell Smith, 36, Soho Square.

The Archaeological Journal.

JUNE, 1852.

ON THE ASSAY MARKS ON GOLD AND SILVER PLATE.

EVERY person who is possessed of an article of gold or silver plate has most probably observed a small group of marks stamped on some part of it. Few, however, have, I believe, regarded them in any other light than as a proof that the article so marked is made of the metal which it professes to be, and that the metal itself is of a certain purity. And this is, in fact, the real ultimate object and intention of these marks; but besides this, the archaeologist can deduce from them other important and interesting information, as by them he can learn the precise year in which any article bearing these marks was made. It is, therefore, to these marks that I am about to direct attention, with a view to elucidate their history, and peculiar meaning.

There are no articles, in the manufacture of which such extensive frauds can be committed in so small a compass as in those made of the precious metals; and there are no frauds more difficult to be discovered by ordinary persons, since it is only by a minute chemical examination that they can be detected; and but few persons have either the skill or means to perform the necessary operation. This difficulty of detection, and the consequent probable escape from it, have at all times been an inducement to commit such frauds. This we find confirmed in the old story of Hiero's Golden Crown, which, upon the King entertaining suspicions of the fineness of the metal, was referred to Archimedes, who, being well skilled in mechanics and hydrostatics, used the means with which he was most familiar, and detected the fraud by means of the specific gravity of the metal instead of by a chemical analysis, at the time not understood.

Those early times do not concern our present inquiry,

which has relation only to the middle ages. I shall not say anything respecting the antiquity or mode of working the precious metals, that being a distinct subject, but shall endeavour to give a history of the different marks which have been used in this country for stamping gold and silver plate; and shall treat the subject, as far as I can, in chronological order, by giving—

1st. Some account of the Assay as the groundwork of the subject, together with a brief history of the Goldsmiths' Company of London, as being intimately connected with it.

2nd. A short Abstract of the Statutes by which the marks are ordained, and goldsmiths' work regulated.

3rd. A particular account of the several marks themselves, as used in London, and

4th. Such accounts of the Provincial marks as I have been able to obtain.

The precious metals, gold and silver, when in a state of purity, are too soft for the purposes of either coin or plate. It was, therefore, in early times found necessary to employ some other metal to form with them an alloy, to give them the required degree of hardness without materially affecting their colour. Copper or silver are the only metals which can be employed in forming such an alloy with gold. The admixture of silver renders the alloy paler and yellower than pure gold, while copper makes it more red.

Copper is the only metal which can advantageously be used for the alloy with silver; the white metals, tin, lead, and zinc, rendering it brittle, and not easily workable. The maximum hardness is obtained when the copper amounts to one-fifth of the silver, but the colour is scarcely impaired when the alloy consists of equal parts of the two metals; hence a means of committing great frauds. The proportions, however, found by experience to produce the required results are, for gold, twenty-two parts (in technical terms called carats) fine or pure gold, and two parts alloy: and for silver, 11 oz., 2 dwts. fine silver, and 18 dwts. of copper in the Troy lb. of 12 oz. This is called the standard, or sterling alloy of the realm, and has been so since the Conquest. It may here be proper to remark that the fineness of gold is estimated by carats; originally, for this purpose, the Troy ounce was divided into 24 carats, and each carat into 4 grains. Now, however, the carat is only understood to be $\frac{1}{4}$ th part

of the gold ; and gold of 22 or 18 carats is understood to consist of 22 or 18 parts of fine gold, and 2 or 6 parts alloy.

The great frauds which were abundantly practised by dishonest workmen, and the consequent necessity of affording some protection against them by an examination, under authority, of the articles put for sale, in order to certify to the purchasers, by an authorised stamp, a certain standard purity of metal, seems to have been the origin of the marks which we find on the gold and silver plate of most countries.

In very early times, those who carried on particular trades or handicrafts, were accustomed to form themselves into guilds or fraternities, for the purpose of protecting and regulating the trade or mystery, as it was called, which they exercised. These were at subsequent periods incorporated by royal charters, and had particular powers and authority given to them. Amongst such fraternities that of goldsmiths seem to have been early formed in many countries, and it is most probable that one of their objects was to protect their trade against fraudulent workers, and that such an examination as that above mentioned formed part of their duties.

The earliest mode of testing the fineness of these metals seems to have been by the touchstone, or "pierre de touche," an imperfect black jasper, or black flinty slate, originally brought from the Mountain of Tmolus in Lydia, and thence also called Lapis Lydius ; it is, however, found in various parts of the world, and indeed any hard black siliceous substance will serve the purpose. This mode of trying the fineness was called "touching." The name obtained for a long time after the adoption of the chemical assay, and the word "touch" seem to have been generally applied to the trial, the standard quality of the metal, and the mark impressed upon it.

For the trial of gold two sets of touch needles, or bars, were used, one set alloyed with copper, and the other with silver, twenty-four in each set, according to the twenty-four carats fineness of gold. The streak, or touch made on the touchstone with the piece to be examined, was compared with the streaks made by the needles ; these streaks were also washed with aquafortis, which, dissolving the alloying metals, left the gold pure, and thus its fineness was deter-

mined. For testing silver, sets of needles were also used. In Germany the set consisted of sixteen, after the sixteen loths, according to which their standard of fineness was computed; but it is probable that they varied in different countries, according to the computation of the standard. This mode has, however, been discontinued for many centuries, and it could not have been a satisfactory mode of ascertaining the purity of silver, into which so much copper could be introduced without materially affecting its colour, though it is probable that the hardness of the alloy aided the detection of fraud.

The period of the adoption of the chemical assay, or assay of silver by the cupel, I do not know; but the knowledge of it was probably coeval with the science of metallurgy. "The touch," however, continued as the mode of trying gold for a very long time, and indeed is even used at the present day for rough examinations. This much, however, is certain, that the assay was practised in the thirteenth century, and, as we shall see, was the mode of examination adopted by the authorities in the fourteenth, and this is early enough for our purpose.

In the thirteenth century, the standard or "touch of Paris" was esteemed the best alloy for gold, and for silver that of the sterling or coin of England. At this period, however, frauds in goldsmiths' work and jewellery were committed to an enormous extent; not only was gold of inferior quality substituted, but articles made in latten were gilt and sold for gold, and pewter was silvered and sold for the genuine metal; so that it became necessary for the provost of Paris, about 1260, to issue a code of statutes for the regulation of the goldsmiths, who already existed there as a corporate body.¹ In these statutes gold is ordered to be of the "touch of Paris," and silver as good as Sterlings (estelins), which was the standard of the English coin.

In England a fraternity or guild of goldsmiths had existed from an early period, for in 1180, 26th of Henry II., it was, among other guilds, amerced for being adulterine, that is, set up without the King's license. It was not, however, incorporated by charter for nearly 150 years after, although it had special duties assigned to it.

¹ A work recently published in Paris, "L'Histoire de l'Orfèvrerie et Joaillerie,"

gives much curious information in this matter.

We now proceed to consider the origin and history of our English marks. The first mention we find of a mark is in the year 1300, when it seems that frauds were committed to such an extent that the interference of the legislature became necessary, for in that year, 28th of Edward I., it was ordained by statute that no goldsmith should make any article of gold or silver unless it be of good and true alloy, that is, gold of the "touch of Paris," and silver of the alloy of the sterling coin; that all articles should be *assayed* by the wardens of the craft, and marked with the *leopard's head*; that the wardens should go from shop to shop among the goldsmiths to assay if the gold be of the aforesaid "touch," and that everything which they should find of lower standard should be forfeit to the King: that no false stones should be set in gold, and no real stones in base metal. We here see the "wardens of the craft" called into operation to assay suspected articles and to mark those of the true standard with the "leopard's head." This is the earliest mention I find of an assay.

The process of the assay in contradistinction to the "touch" is as follows:—for gold, a portion of metal scraped off the article to be examined, after being accurately weighed, is digested in nitric acid, which dissolves the copper, silver, &c., leaving the gold in the form of a black powder, which may be fused into a button of the pure metal, and the difference in weight will show the quantity of alloy. The silver is thrown down from the solution by common salt, and the copper is precipitated by iron.

For silver, the process is by the cupel: a certain portion, usually about ten or twenty grains is scraped off the article, some being taken from each separate part; it is accurately weighed, and wrapped in a piece of pure *lead* foil of proportionate weight: this is placed in a small, shallow, porous crucible, made of bone ashes, called a cupel, and exposed to a bright red heat. The metals melt; the lead and alloying metals become oxydised, and are absorbed by the cupel, leaving a button of pure silver; the difference in weight between the remaining button and the original weight shows the amount of alloy.

Of this process a minutely-detailed account is given in a small book published in 1675, called "A Touchstone for Gold and Silver Wares;" and the process is now carried on

at Goldsmiths' Hall in precisely the same manner as then—even to the mode of folding up the papers to contain the scrapings of the metal to be assayed. If the article examined is found to be of the required fineness, the marks are stamped on it with punches; but if the metal is not of the proper quality the article is crushed, and so delivered back to the maker. It is scarcely to be believed possible that every separate part of every article made of silver in this country should go through this process of examination, but such is the fact; and the public are greatly indebted to the Company of Goldsmiths for this most effectual protection against the frauds which prevailed in earlier times.

That the mode of assay as now practised was in use in the fourteenth century, we find from some very curious and interesting particulars given in the "*Publications de la Société Archéologique de Montpellier*," respecting the early goldsmiths of that place, which was long famous for its gold and the workers of it, who in the fourteenth century constituted a fraternity governed by statutes. Montpellier had also a standard of its own, which however does not seem to have been a very high one, since fine silver might consist of one-third alloy, or such silver as would come white out of the fire, and gold of fourteen carats might be worked. By these statutes the goldsmiths were expressly forbidden to manufacture articles in gilt or silvered copper or brass, save ornaments and utensils for churches, to mount real stones in jewellery of base metal, or to set false stones in gold or silver.

The account of the goldsmiths of Montpellier throws much light on our subject. It appears that in 1355 great abuses had been introduced into the fabrication of articles of silver, and the result of the consequent disputes between the consuls of the town and the goldsmiths was, that the following regulations for the trade of goldsmiths were made:—

That all vessels and works of silver made by the *argentiers* of Montpellier must be of the standard of 11 deniers and 1 obole or 12 grains at the least.² The goldsmiths were to

² Denier was the term used in France to denote the fineness of silver as carat is for gold. The silver is divided into twelve deniers, and each denier into two oboles or twenty-four grains: hence silver

of twelve deniers was pure, and eleven deniers and one obole had only one twenty-fourth part alloy. This quality was also called *Argent le Roy*.

make two patterns or trial pieces of silver, of the standard of 11 deniers 14 grains, marked with the puncheon of Montpellier, (for Philippe le Hardi had in 1275 ordained that each city should have a *particular mark* for works in silver) after which the goldsmiths should work, with the allowance of 2 grains. One of these trial pieces should be kept at the consulate, and the other by the warden of the goldsmiths. That a third trial piece should be made of 11 deniers and 1 obole, also marked, which should remain with the consuls for trial with suspected works. Every master silversmith should mark, *with a particular mark*, the pieces of his work, and deliver them himself to the warden. The warden, before marking the piece with the puncheon of Montpellier, should remove a portion of the silver called, in the language of Montpellier, "borihl" (a technical term for a portion of metal removed with a buril, burin, or graver, for the purpose of the assay), which he should put into a box, keeping a separate box for each workman, and once or twice a year make an assay of these "borihls;" and if the standard was found below the 11 deniers 1 obole, they should denounce the worker to the consuls, who should make a second assay, and if they found the fraud confirmed should deliver him over to justice. Moreover, the wardens might break such articles as seemed to them insufficient. In the original documents nothing is said of the method of performing the operation of the assay; but as it is expressly ordered that, in assaying the trial pieces and "borihls," the same ashes (probably bone ashes to form the crucible), *lead*, and fire should be used, it is clear that the assay was by the cupel.

Nothing had hitherto been done or said about gold; but, though less worked than silver, there were equal abuses; and, in 1401, the consuls and wardens of the mystery, assisted by several argentiers, made a regulation in presence of the consuls of the city, by which the standard of gold, which originally was only 14 carats, and had, by a subsequent decree, been raised to 18 carats, was now reduced to 16 carats; and there is here a question of the trial of gold by the "touch," showing that it was then in use.

In the fifteenth century, abuses and frauds in the trade had greatly multiplied. Public clamour was raised against the principal silversmiths for working below the standard of 1355. A process was instituted against them in 1427.

The consuls seized several of their works, had them assayed, found them fraudulent, and made them appear before the tribunal. In their defence, they pleaded that the ordinances of 1355 were obsolete with regard to small "orfèvreries." They were condemned to pay a fine of 10 marks of silver each; and, on appeal, the sentence was confirmed. They claimed exemption from marking girdles and small works; an inquest was held, and the following ordinances resulted, which were solemnly renewed in 1436 with still stricter conditions; and they show with what care the fabrication of works of gold and silver was regulated. To insure, therefore, the legal standard, they ordained, besides the ordinary precaution of the box, the "borihls," the trial pieces, and the name of the silversmith, that the name of the warden of the mystery inscribed on the register of the city, and on the private book of the silversmiths, should be followed by *one of the letters of the alphabet*, which should be reproduced beneath the ecusson (shield of arms) of the town on each work, in order that it might be known under what warden it was made.

These proceedings of the goldsmiths of Montpellier are highly interesting and important, since they not only give us an account of the frauds and the alteration of the standard, together with the particulars of the assay, which in its system with the box and trial pieces bears a very strong analogy to our trial of the Pyx, but also gives us the date, origin, and establishment of three important marks, viz., the mark of the country or city, the mark of the maker, and the annual letter, all of which have been adopted in this country.

The fraternity of goldsmiths at Paris, which, as we have seen, was very early established, and had a code of statutes given to it in 1260, had a second and more extensive code given to it by the King (John II.) in 1355. Here it is ordered that every goldsmith who was approved by the masters of the craft should have a puncheon with a counter-mark of his own. Amongst other things, they were forbidden to work in gold unless it be of the touch of Paris or better; and we are there informed that it is better than all the golds which they work in other lands, and that its fineness is $19\frac{1}{2}$ carats. They are also forbidden to work in base metal, to use false stones of glass, or to put coloured foil beneath real stones. Their silver was to be "argent le roy,"

11 deniers 12 grains ; and there were also jurors, or "prud-hommes," appointed to guard the trade, with power to punish those who worked bad metal.

At Nuremberg and Augsburg, those ancient cities so famous for their works in metal, as well as in other places, similar guilds of goldsmiths, regulated by statutes, existed ; but as the instances given are sufficient to show the practices which prevailed on the Continent, and the means taken to prevent them, and which seem to have been generally adopted, this not being a treatise on goldsmiths' work in general, it will not be necessary to travel further.

In the year 1327, the Goldsmiths' Company of London was first incorporated by letters patent from Edward III., under the name of "The Wardens and Commonalty of the Mystery of Goldsmiths of the City of London." This charter,³ which is in old French, states that the goldsmiths had, by their petition, exhibited to the King and council in parliament, holden at Westminster, shown that theretofore no private merchants or strangers were wont to bring into this land any money coined, but plate of silver to exchange for our coin ; that it had been ordained that all of the trade of goldsmiths were to sit in their shops in the High-street of Cheap, and that no silver or gold plate ought to be sold in the city of London except in the King's Exchange, or in Cheap, among the goldsmiths, and that publicly, to the end that persons in the trade might inform themselves whether the seller came lawfully by it ; but that of late both private merchants and strangers bring from foreign lands counterfeit sterling, whereof the pound is not worth 16 sols of the right sterling, and of this money none can know the right value, but by melting it down ; and that many of the trade of goldsmiths do keep shops in obscure streets, and do buy vessels of gold and silver secretly, without inquiring whether such vessels were stolen or come lawfully by, and immediately melting it down, make it into plate, and sell it to merchants trading beyond sea, and so they make false work of gold, silver, and jewels, in which they set glass of divers colours, counterfeiting right stones, and put more alloy in their silver than they ought, which they sell to such as have no skill in such things ; that the cutlers cover tin with silver, so sub-

³ The Charter will be found at length, both in French and English, in Her-

bert's History of the Twelve City Companies.

tilely, and with such sleight, that the same cannot be discovered nor separated, and so sell the tin for fine silver, to the great damage and deceit of us and our people; we, with the assent of our Lords, spiritual and temporal, and the Commons of our realme, will and grant for us and our heirs, that henceforth no one shall bring into this land any sort of money, but only plate of fine silver, and that no plate of gold or silver be sold to sell again, or be carried out of the kingdom, but should be sold openly for private use; that none of the trade should keep any shop except in Cheap, that it may be seen that their work be good; that those of the trade may, by virtue of these presents, elect honest and sufficient men, best skilled in the trade, to inquire of the matters aforesaid, and that they who were so chosen reform what defects they should find, and inflict punishment on the offenders, and that by the help of the mayor and sheriffs, if need be: that in all trading cities in England, where goldsmiths reside, the same ordnance be observed as in London, and that one or two of every such city or town, for the rest of the trade, shall come to London to be ascertained of their touch of gold, and to have their works marked with the puncheon with the leopard's head as it was anciently ordained.

By the 37th Edward III. it was ordained that every master goldsmith should have a mark by himself, which should be known by them who should be assigned to survey their work; that the goldsmiths should not set their mark till their work was assayed; and that after the assay made, the surveyor should set the King's mark, viz., the "leopard's head;" and that then the goldsmith should set his mark, for which he should answer; that no goldsmith should charge for silver plate but 1s. 6d. for the pound of two marks, as at Paris; that no silversmith should meddle with gilding; and that no gilder should work in silver.

This is the first introduction of the maker's mark into England; and it seems pretty clear that in the fourteenth century, owing to the frauds committed, a great move was made throughout Europe with respect to goldsmiths, France, and very probably Montpellier, taking the lead.

The charter of Edward III. was found insufficient for want of proper persons being named in it; therefore Richard II., in 1394, incorporated them by another charter, confirming

the first, and giving them power to choose wardens and other officers. In 1423, 2nd Henry VI., another statute ordained that no goldsmith or jeweller should sell any article unless it was as fine as sterling, nor before it was "touched with the touch," and marked with the workman's mark; and the cities of York, Newcastle, Lincoln, Norwich, Bristol, Salisbury and Coventry, were authorised to have "touches;" and no goldsmith was to sell any gold or silver but as was ordained in the city of London.

Edward IV. not only confirmed the charter of Richard II. but constituted the Goldsmiths' Company a body corporate and politic, with perpetual succession, power to use a common seal, hold lands, &c., and by this charter invested them with a privilege of inspecting, trying, and regulating all gold and silver wares, not only in the City of London, but also in all other parts of the kingdom, with power to punish offenders for working adulterated gold or silver. These powers were continually exercised; and from the records of the company it appears that periodical progresses through the country were made by the assay wardens for that purpose. Several kings at various times gave them new charters, enlarging and confirming the older ones. The latest is an "*Inspeximus*" of James I., which recites and confirms all those previously granted.

The records of the company commence about the 5th of Edward III., 1331, and continue to the present day. They consist of the wardens' accounts, which begin the year above-mentioned, and amount to many large volumes—the illuminated MS. volumes of their ordinances, and some other books relating to their estates. They contain some very curious and interesting particulars, many of which are detailed by Mr. Herbert in his history of the company.

This company, as might be expected, formerly possessed a considerable quantity of ancient plate, especially a large figure in silver-gilt, of their patron saint, St. Dunstan; but their books show that to supply the necessity of the time, a vast quantity was sold in 1637; and, though some was re-made after the Restoration, their finances being at a very low ebb after the Great Fire of London, it was nearly all sold to raise funds for the rebuilding of their Hall.

This company is one of the most wealthy, munificent, and hospitable in the City of London; and I must here take

occasion to express my thanks to them, for their kind permission to inspect their records; and for the very obliging and ready assistance given to me on all occasions by their officers.

The members of the fraternity were originally all goldsmiths, as mentioned in their first charter, which states that all they which are of the Hall sit in their shops in the High Street of Cheap, which was probably a street of goldsmiths, similar to those which we find at Paris, Genoa, and other ancient cities. The company is governed by a Prime Warden, three other Wardens, and 98 Assistants, with a livery of 198 members. The wardens are now annually elected on the 29th May; previous, however, to the Restoration, in compliance with their ordinances, St. Dunstan's Day was their proper day of election. On the day of election, when the new Prime Warden enters upon the duties of his office, the new punches for the marks having been prepared, are delivered by him to the officers of the Assay Office. Formerly the old punches were all preserved, and had been so for a very long period. Not many years ago, however, their accumulation being very great, and found inconvenient, it was considered that such a mass of old iron was useless—and they were destroyed. It is much to be regretted that impressions of each series were not taken on a copper-plate previous to their destruction; though it is hardly probable that there were any earlier than the time of the Great Fire in 1666.

The ordinances or statutes of the company are contained in a fine MS. on vellum, with illuminated initial letters. It is therein stated, that "this Boke was made and ordeyned by Hugh Bryce, Altherman, Henry Coote, Myles Adys, and William Palmer, Wardens, the 20th day of September, in the year of our Lorde, 1478, in the 18th yeare of King Edward IV." The "Kalendar (or index) made and ordeyned by Henry Coote, Stephen Keltre, John Ernest, and Allen Newman, the last day of August, A.D. 1483, the 1st of King Edward III." It contains, first, the oaths for the wardens and officers; and secondly, the ordinances for the government of the company, which *inter alia* "ordayne" that the wardens shall be chosen on St. Dunstan's Day. They chiefly, however, consist of regulations for the masters of the craft, and the taking, keeping, and conduct of apprentices. But "For the working

of gold and silver to the standard, and how it shall be delivered," "Also, it is ordeyned that no goldsmith of England, nor nowhere else within the realme, work no manner of vessel nor any other thing of gold nor silver ; but if it be of verry alloy, according to the standard of England, called sterling money, or better." "That no manner of vessel, nor any other thing, be borne out from the hands of the workers, nor sold till it be assayed by the wardens of the craft, or their deputy, the assayer ordained therefore, and that it be marked with the lyperde's head, crowned, according to the acts of diverse parliaments, and the mark of the maker thereof." No worker was to be a freeman of the company until he had been apprenticed seven years ; and the ordinances were to be read publicly every St. Dunstan's Day. At the end of the book are some additional ordinances of the 22d Henry VII., 1507, by which it is ordained that no goldsmith should put to sale any vessel or other work of gold or silver, until he had *set his mark upon it*. That he should take it to the assay-house of the Hall of the Goldsmiths to be assayed by the assayer, who should *set his mark upon it*, and should deliver it to the warden, who should set on it *the leopard's head*, crowned.

Again, in another MS. book on vellum, which has the arms of the Goldsmiths' Company emblazoned on the first page, and contains ordinances dated 24th July 1513, 5th Henry VIII., we find that it is ordained that before any work of gold or silver is put to sale, the maker shall set on it his own mark ; that it shall be assayed by the assayer, who shall set on it his mark, and the wardens shall mark it with the leopard's head, crowned.

Here, then, in both sets of ordinances, we have three distinct marks mentioned ; the maker's, the assayer's and the leopard's head, or king's. What the assayer's mark was we are not informed, nor have I been able to discover it.

The pound sterling of silver had been lessened in value several different times since the Conquest, but it was always effected by diminishing the weight, leaving the fineness of the silver unaltered ; but, in 1543, Henry VIII. not only altered the weight, but reduced the standard from 11 oz. 2 dwts. fine and 18 alloy, to 10 oz. fine and 2 oz. alloy. In 1545 the fineness was again debased, it being but 6 oz., or half fine and half alloy. In 1546 the fineness was still

further reduced to 4 oz. fine, and 8 oz. alloy. In 1576, however, by the 18th Elizabeth, the standard for gold and silver wares, was restored to its original fineness, and the workers were forbidden to use solder or other stuffing beyond what was necessary for finishing the work; they were also forbidden to take more than 12*d.* for the ounce of gold, or pound of silver "beyond the fashion," above the intrinsic value of the metal. One of the frauds abundantly practised, was the filling up hollow places with solder, or rather "stuffing." Another mode of giving a fraudulent appearance of fine silver to a base alloy, was by boiling the work in an acid, which, by dissolving the alloying metal on the surface, left a thin coating of fine silver on the base metal.

The following entry is found among the records of the company: "4th May, 1597.—Edward Cole, Attorney-general, filed an information against John Moore and Robert Thomas, 'that whereas it had been heretofore of long time provided by divers laws and statutes for the avoiding deceit and fraud in the making of plate, that every goldsmith should, before the sale of any plate by him made, bring the same first to the Goldsmiths' Hall, for trial by assay, to be touched or marked, and allowed by the wardens of the said company of Goldsmiths; the which wardens did, by their indenture, in their search, find out the aforesaid deceitful workmanship and counterfeit also of plate and puncheons; yet the said John Moore and R. Thomas, being lately made free of the Goldsmiths' Comp'y, did, about three months past, make divers parcels of counterfeit plate debased, and worse than her Majesty's standard 12*d.*, and more in the oz.; and to give appearance to the said counterfeit plate, being good and lawful, did thereto put and counterfeit the marks of her Majesty's *Lion*, the leopard's head, limited by statute, and the *Alphabetical mark approved* by ordinance amongst themselves, which are the private marks of the Goldsmiths' Hall, and be and remain in the custody of the said wardens, and puncheons to be worked and imprinted thereon; and the said John Moore did afterwards sell the same for good and sufficient plate, to the defrauding of her Majesty's subjects, &c.'" They were convicted and sentenced to stand in the pillory at Westminster, with their ears nailed thereto, and with papers above their heads, stating their offence to be "for making false plate and counterfeiting her Majesty's

touch." They were then put in the pillory at Cheapside, had one ear cut off, and were taken through Foster Lane to Fleet Prison, and had to pay a fine of ten marks. Here we have the first mention of *the Lion* and an *Alphabetical letter*.

In this state things remained till, in 1675, "for the prevention and redress of great abuses," the Goldsmiths' Company put forth a notice, dated 23rd February, to the effect that, whereas sundry wares had been worked, and put to sale worse than standard, and not marked with the leopard's head crowned, "all plate workers are required to cause *their respective marks* to be brought to Goldsmiths' Hall, and there write the same in a table to be kept at the Assay Office, and write their names and places of habitation in a book; and all who exercise the trade of a goldsmith in the cities of London and Westminster, are required to repair to Goldsmiths' Hall, and *strike their mark on a table appointed for that purpose*, and enter their name in a book. And all workers shall forbear putting to sale any works not being agreeable to standard, and no person should put to sale any article before the workman's mark be put thereon, and the same assayed at Goldsmiths' Hall, and there approved by striking thereon *the Lion*, and leopard's head, or one of them." This is the first mention made of the Lion in any statute.

In the minutes of the company is found the following entry of this date (*Feb. 1, 1696*): "The bill laying the duty of 6*d.* per oz. read. This bill provided that all persons, guilds, fraternities, colleges, halls, and bodies corporate and politic, being the owners of any wrought plate, who shall be minded to keep their plate, should bring the same to certain officers of the excise, who should be appointed, and have the proper stamps so to be ordered, to have the same stamped thereby, and pay a duty of 6*d.* per oz. to the king, in case they should not chuse to take the same to the mint to be melted down and coined; and if they neglected so to do, the plate was to be forfeited, two-thirds to the informer, and one-third to the poor of the parish. A committee was appointed to consider the same, and petition the House of Commons." The bill did not pass, or a wholesale destruction of ancient plate must have been the result.

A practice having prevailed of melting down the coin of the realm for the purpose of making the silver into plate, in

1697 the standard for silver plate was raised, by statute 8 & 9 of William III., from 11 oz. 2 dwt. to 11 oz. 10 dwt. in every pound Troy ; and, in order to distinguish the plate of that quality of silver, the marks were changed. The maker's mark was ordered to consist of the two first letters of his Christian and surname, a lion's head erased was substituted for the leopard's head crowned, and a figure of Britannia was to replace the lion passant ; also a distinct and variable mark was ordered to be used to denote the year when such plate was made. This is the first mention in any statute of the annual letter. The plate made at this period is usually called Britannia plate, to distinguish it, the silver being of finer quality.

The cities of York, Exeter, Bristol, Chester, and Norwich were, in 1700, by Act of Parliament, appointed for the assaying and marking of plate, and Goldsmiths' Companies were incorporated, and Halls established in some of those cities for that purpose ; and in 1701, another act was passed by which Newcastle-upon-Tyne was again appointed an assay town, and the Ancient Goldsmiths' Company incorporated for that purpose ; and all silver-plate assayed there, was ordered to be marked with the city arms, in addition to the other marks. In 1719 the ancient standard of silver was by Act of Parliament restored ; the ancient marks were resumed with it, and a duty of 6*d.* was to be paid to the King for every ounce of silver-plate made or imported. And lastly—

In 1784 an additional duty was imposed on plate. This was 8*s.* per oz. on gold plate, and 6*d.* per oz. on silver plate, and a new mark was added, viz. the head of the reigning sovereign in profile, which was stamped on the plate to indicate that the duty had been paid, and has been continued to the present time.

OCTAVIUS MORGAN.

(To be continued.)

NOTES ON EXAMPLES OF ECCLESIASTICAL ARCHITECTURE
IN FRANCE.¹

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NOGENT LES VIERGES.—A fine cross church, with a central tower ; visible at a short distance on the left-hand side, about a mile before we arrive at the Creil station. Its nave has no aisles, but is wider than the square of the crossing ; hence it opens into the transepts by two arches, one on each side of the western tower arch. This latter is pointed, of a square section ; the others, as well as the transept arches, are round, of one-square order. The east arch of the tower is a pointed insertion, corresponding with the beautiful decorated chancel, which has north and south aisles, from which it is divided on each side by two arches resting on a slender cylindrical pier. This part is vaulted with ribs, and does not exhibit the square abacus. The windows are of three lights, with three quatre-foils in the head. The date of this chancel must be late in the thirteenth, or early in the fourteenth, century. A little painted glass remaining in the east window seems of early date. Externally the principal feature is the tower, of which a geometrical elevation is given by Woillez. The upper stage is clear of buttresses, and has on each face three large round arches, of a single-square order, on massive cylindrical shafts ; the imposts at the angles being enriched with smaller shafts. The label exhibits something very like the early English toothed ornament. The stage below has a triplet of narrower arches, of one-square order, with shafted imposts. Below are two windows, with a plain impost between them. The billet and cable appear as ornaments ; and at the top is a corbel-arcade, which seems peculiar to the district, as it occurs in several churches in the neighbourhood, both of Romanesque and early pointed character, and I do not remember to have met with it elsewhere. It is an arcade of round arches resting on brackets, each divided into two pointed arches of an inferior order, springing from a point.

¹ Continued from p. 68. The illustrations of this Memoir have been presented to the *Journal* by Mr. Petit.

The buttresses, which commence below the highest stage, have quite as much depth as breadth, and a bold slope at the top. These also appear to be characteristic. The roof of this tower is gabled.

The old collegiate church at Creil, now desecrated, shows externally some very delicate Romanesque and transitional ornaments. Woillez has illustrated this building very fully and carefully.

The parochial church of Creil is a very irregular structure, with a fine crocketed steeple of Flamboyant work at the west end of the north aisle, and some geometrical decorated windows in different parts; a fine one of six lights at the east end. I did not see the interior.

We will now take another line between Clermont and Creil, first remarking that, as the post road runs a short distance from the railway, and the stage is not more than nine miles in length, most of these churches are easily visited in a carriage; the only considerable divergence being to Cambronne. Taking then, instead of the direct paved road for Paris, a very pleasant and well macadamised road towards Mouy, we see first, on our left hand, and may easily visit, Auviller, which has a plain nave without aisles, a central tower, with a small transeptal recess at each side, and a flat chancel. The tower, which Woillez considers a very early specimen, has a round-headed belfry window divided by a shaft, and with a circle pierced in the head. The label of the main arch, and a string, are enriched with billets. The east and west arches under the tower are pointed, with a square section slightly chamfered; the north and south arches are round and plain—this compartment is vaulted, with a plain diagonal rib. The chancel is later, but has a round-headed east window. It is vaulted.

Returning to the road, and crossing rather a bleak tract, over which the church of Cambronne is seen to the left, we soon come to a ravine, at the end of which, on our left, we see the church of Ansacq. It is worth a visit, which is best made on foot. This is a cross church, but has only a wooden belfry at the intersection. The nave is without aisles, very plain, and has a very pure Romanesque appearance, though the west door is pointed, the architrave being enriched by a large heavy chevron. The arches of the cross are early pointed. The window at the east end has three lights with

reticulated tracery. The air of antiquity, and picturesque situation of this church, recommend it to the artist.

Our next point, on resuming the road, is Angy ; a cross church with a fine early-pointed central tower, and a polygonal apse of late transitional character, but with round-headed windows. The nave is without aisles, and, with the transepts, appears of an earlier date. The belfry window is double, with the further subdivision, as at Cauffry, by a single shaft, a trefoil occupying the head. The label over the arches, which are pointed, is billeted. The buttresses are similar to those of Nogent, as is the corbel arcade above the belfry story. The roof of the tower has gables, one of which presents a pierced circle of tracery, which seems of late work. There is a curious squinch at the angle of the south transept. Woillez describes this church, excepting the tower, which certainly deserves consideration as the immediate sequel of the rest. A comparison of this tower with those of Cauffry and Nogent would be instructive.

MOUY—Has a fine cross church of pointed work throughout, combining much of the square Romanesque section of the French Gothic, with many of the characteristics of our own late Decorated, as it appears in plain village churches. The piers of the nave are extremely massive and short ; not six feet in height. They have no sculpture on the capitals of the shafts, nor even a string round their lower part, only a slight enlargement, with the gradual change of form necessary to fit them to the abacus. This is square, with the angles just taken off. The strings round the bases have a good projection, but do not, as in some cases, present the early English water-moulding. The vaulting piers form a cluster of five from the ground, the middle one being the thickest. The abacus under the transverse rib projects diagonally as at Agnetz. The vaulting shafts have capitals, and the ribs have square edges and flowing sections ; in fact, the characteristics of our late Decorated and Perpendicular work. The triforium consists of two arches subdivided by a mullion, with a foliated circle in the head of each. The clerestory window has three lights, foliated, the central one highest, so as to leave no room for any further tracery. The transepts have a timber roof. The choir is polygonal, and has lancet windows surmounted by circles. The central tower, which is quite plain, and not higher than the ridges of the

roof, appears modern; it is finished with a low wooden spire.

Near this is Bury, which is figured by Woillez, as a fine Romanesque church with a round tower, or large turret, at one of its western angles. I did not see it, for want of time, though assured it was well worth the visit.

We have now a very pleasant road stretching through a wooded valley, passing by Babaguy, which I did not stop to examine; Cirés les Mello, a church principally of early Pointed, though with a debased tower at the south-western angle. It has a fine western porch, and a rose window above. The piers of the nave are low cylindrical ones with four engaged shafts; these have square abacus, that in front supporting the vaulting cluster. The arches are pointed—a small single arch occupies the place of the triforium, and the clerestory is a triplet. The abacus to the shafts in both is round, the only instance of the sort I recollect during my late excursions. The chancel is flat, and without vaulting; possibly modern.

Our next object is Mello, a fine cross church with a wooden belfry at the intersection. Its proportions are lofty, and its nave and transept short. The style is early Pointed, the piers clustered, low and bold. It has a few round-headed windows. This church deserves a visit of greater length than I was able to give it. The village is beautifully situated at the foot of a high bank crowned by a very fine chateau, parts of which seem old, though it is kept in perfect repair as a residence.

I was told of many other churches in this neighbourhood, which is evidently full of objects of interest. On the range of hill beneath which we pass on our road to Creil, is St. Vaast, of which I could only obtain a glimpse through the trees, and Montataire, whose church and chateau are striking objects to the traveller by railway. The church has a northern tower, and a polygonal apse with tall windows.

Another excursion from Creil showed me three churches remarkable for the additions made by later architects to the original structure. Of Villers St. Paul, the nave, which is Romanesque, with pointed pier arches, is described by Woillez, and is a curious specimen. Eastward of this is added a large and lofty transept, much higher than the nave, with a short chancel, the ground-plan of this addition

being made into a square by chancel aisles, and a fine tower, which occupies the north-eastern angle. The whole is of early Pointed, with shafts, and the square abacus. The tower has a very striking outline, having a gabled roof, and four turrets with pointed top. It has a tall double belfry window in each face, and in the stage below also a couplet of arches. The choir and transepts are vaulted, and have diagonal ribs. There is a little good pattern-glass, without much colour, in the east window.

RIEUX—Has a nave of transitional character, with pointed arches; the pier arches are blocked up, and the aisles, if ever built, are totally destroyed. The central octagon has some Romanesque features, but has been much altered; it is crowned with a low spire. The old transepts exist, but swallowed up in a manner by the later addition, which also prevents any view of the octagon from the eastward. This addition consists of an enormous transept, without any projecting chancel, or any gable to mark the east end. Nor does the east window coincide with the axis of the nave. It is a geometrical window, with four lights. This transept is decorated, and has the octagonal abacus. The old transepts have a stone barrel roof with a ridge. There is a good early circle in the western gable.

I was attracted by the outline of a cross church at Brenouville, a mile or two from Rieux; but, on reaching it, found the greater part of the church to be modern, that is, about the 17th century. The old outlines, however, seem to have been kept, and one or two good windows of late Decorated or early Flamboyant. So I retraced my steps and went to Monchy St. Eloi, a village at no great distance from the railroad, but hidden by the trees. The first aspect of the church is that of one with a nave and chancel terminating in a polygonal apex, having a southern tower engaged in an aisle. The lower part of this tower is Romanesque, the upper in one of the late pointed styles. But we observe that the east end of the aisle is a gable, corresponding with the tower, and the south wall of the nave ranges to the southward of that of the tower; in short, there seems no doubt that the original church consisted of a nave, central tower, and chancel, which still exist, forming the southern aisle of a much larger structure. The western arch under the tower is pointed, very narrow, and enriched with

chevrons, as are also the diagonal ribs of the compartment belonging to it. The present nave and chancel give the idea of an imitation of old work at a later period. The windows of the chancel are round, its roof is vaulted in cells with boldly projecting ribs. The nave has a timber roof, the piers and arches are very plain, and have rather a modern air. The upper stage of the tower was probably added to give it sufficient height for the new nave and chancel.

Continuing our route by railway towards Paris, we see on the left hand St. Maximin, a picturesque church of several dates, with a low central spire. The adaptation of the arches below to a tower of less width than the nave should be remarked. They are of rough workmanship, and may be of considerable antiquity. About five miles from Creil, on the right hand, we notice—

St. LEU D'ESSERENT—The largest and finest church we have hitherto visited. It is situated on a somewhat precipitous bank overlooking the town, and its striking outline can hardly fail to command attention. It consists of a nave with aisles, and an apsidal choir, also surrounded with an aisle, the bays of which swell out into apsidal chapels of small projection, not in the decided manner that we find so frequently in the southern provinces, and of which St. Etienne, at Nevers, furnishes so fine an example.

The west front is Romanesque, and has a south tower and spire of that date; a northern one was probably also intended, if not built. The western door, though of Romanesque character, is pointed: above it runs an internal transverse gallery, which is given by Woillez. The original church, of which this front was a part, was evidently smaller than the present, as may be seen by the commencement of its pier-range on the western wall of the interior. The present church, with this exception, is early pointed. The nave consists of six bays, the choir of three, besides the apse, the round of which has seven arches. The apse (which is semi-circular), is flanked externally by two small towers, not rising much higher than the roof, and having the gable termination. Both nave and apse have flying buttresses. The square abacus prevails throughout. The triforium of the nave consists of three arches, open, and forming a gallery, comprised by a single arch, all pointed. The clerestory has a couplet of plain pointed windows, with a six-foil

in the space above, externally comprised by an arch, and internally by the vaulting cell. The spring of the vaulting is on a level with the string under the clerestory. The piers are mostly cylindrical, with engaged shafts, that on the face supporting on its abacus the cluster (a triplet) of vaulting shafts. The clerestory windows of the apse are plain pointed ones of a single light. Those of the apsidal chapels (two to each) are of three trefoil-headed lights, surmounted, as at Cambronne, by a large trefoil. The easternmost chapel has more projection than the others, and has three of these windows. It is carried up also another story, forming an addition to the choir, something in the nature of Becket's crown at Canterbury, though of less importance with regard to the rest of the building. This, with the flanking towers, and the peculiar nature of its site, gives the east end of the building a very picturesque and imposing aspect. The width of the nave between two opposite piers being about 30 feet, this church might rank with such of our conventual churches as Romsey. As it is close to a station, at which some of the fast trains stop, it might be easily examined by the traveller who has not time to see more.

Near St. Leu is Villers. The church has a small central steeple, which appears to have Romanesque work. I have not visited it.

Between this and Beaumont we pass Precy, which, from its flying buttresses, gives promise of a vaulted nave; it has a late south-western tower, and a Flamboyant eastern rose-window; Boran, with a fine tower and crocketed spire of Flamboyant date, at the south-western angle of the nave; and Bruyeres, with a small Romanesque tower in the angle between the nave and a northern transept.

BEAUMONT appears to have some early pointed work; it has a Flamboyant tower of good outline at the south-west angle.

CHAMPAGNE—Situated on a high bank overhanging the Oise, and a striking object on the right-hand side of the railway, is well worth notice, both as a very fine church and as showing our approach to a district where the general characteristics differ from those we are leaving. The plan is cruciform, the chancel being extremely short and flat, but it is flanked by Romanesque apses (of late date) projecting from the eastern sides of the transepts. The central tower

is extremely tall, and enriched, at its angles, with clusters of shafts, finished at the top with a slope like that of a buttress. It has two stages above the roof of the transept: the upper one has a couplet of very long pointed windows, subdivided each by a shaft, and having blank quatrefoils in their heads, the whole enriched with shafts, of which the abacus is square. The stage below has smaller and plainer windows. The nave is higher than the chancel and transepts, and has aisles and flying buttresses. On the south side is a Flamboyant porch of rather good workmanship. The piers of the nave are plain cylinders, not very massive; the square abacus has its angles taken off. The triforium is a blank arcade of three trefoil arches, and the clerestory consists of a single circle in each bay, with foliations, where it is unmutilated. The west window is a fine circle, with early radiating tracery. The whole church is vaulted with ribs. Under the western arch of the tower is a fine rood-arch of stonework, probably Flamboyant.

JOUY LE COMTE (to the right hand of the line) has a church with a central tower and apsidal chancel.

ANVERS—at which place there is a minor station, has a very fine cross church, with a central tower, much resembling Champagne in general character. The chancel is polygonal, and seems to correspond with our late Decorated; on the north side is a Romanesque apsidal chapel, annexed to the eastern wall of the transept; on the south side a large chapel of debased Flamboyant work occupies the same position. The tower has on each face a couplet of pointed windows, separated and flanked by semicylindrical buttresses, supporting each a smaller shaft with a capital and abacus, and finished with a set-off. The outer order of the window has a shaft with a square abacus. The upper part of the tower has had some modern touches, and is roofed with gables. The nave has a triforium of five lancet arches, on shafts, in each bay, and clerestory of a single lancet. The piers are mostly cylindrical; the square abacus prevails, but that of the piers has its edges taken off. The whole church is vaulted, with ribs. The rose window in the west end, and some other insertions, are Flamboyant. The bases of the piers are not unlike those in early English work, and some of these have the claw or strip of foliage. The two churches last described will strike the traveller as differing in

certain points from those that are so thickly clustered about Creil and Clermont, and of which I have named, I believe, only a small part. To mark the locality, I should mention that Clermont is about fifty miles from Paris by the line of the railroad, and St. Leu d'Esserent nearer Paris by about fifteen miles; and that none of the churches I have mentioned in that district are distant from the line of the rail more than seven or eight miles. As the country abounds in excellent building stone, much of which is still quarried and sent to a considerable distance, the masonry is generally very good, and the mouldings and details well cut; the outlines are always picturesque and varied, especially to an eye accustomed to the monotonous character which so much pervades an English district; almost all the churches have at least parts that are vaulted, and the central tower is very common. I have not met with a western tower, that is, occupying the west end of the nave, though Woillez has engraved some examples. The nave piers are almost uniformly clustered; while those in the churches near the Seine are, as at Champagne and Angers, very frequently plain cylinders, the vaulting shaft not making its appearance, in any shape, below the abacus of the pier. The towers on the Seine, too, have the shafted or semicylindrical buttresses noticed in the last-named churches; those in the Clermont district have buttresses with a square section. The prevalence of the pack-saddle belfry will have been observed. M. de Caumont considers those which occur in Normandy to belong uniformly to a period as late, at least, as the 14th century, and consequently to be additions whenever they appear as the finish of a work of the 12th or 13th century. I do not agree with him as to their want of beauty, for in some churches they harmonise very well with the rest of the building, and they often form a pleasing variety in a group; but that they are additions of a later period seems highly probable. Few of those I have named present any architectural features whatever, having merely a square-headed opening. The gable at Angy, which has a circle of tracery, appears later than the tower. Perhaps an internal examination of a few might set the question at rest. The frequent occurrence of the pointed arch, in Romanesque work, and even of pointed doorways, which are in other respects purely Romanesque, is worthy of remark, as in England the round-

headed doorway holds its ground to the last, and in the north is often found in Early English work. The mouldings, as I have observed, do not present a very great variety, except what arises from the proportions between the torus and hollow ; but the management of these often gives them much boldness and character.

I do not pretend to have offered anything like an adequate description of the specimens I have thus recommended to notice. Any one, by taking up his quarters at Creil or Clermont for a few nights (where the accommodations are well spoken of), might effect far more, both as regards number of objects and accuracy of observation, than I could by means of repeated journeys from Paris. I hope I have said enough to induce some readers to take the same tour, which, independently of antiquarian interest, will lead him through a very pleasing, and in some places almost romantic, tract of country.

SEPULCHRAL MONUMENTS IN OXFORD CATHEDRAL.

A VERY brief notice of the ancient Sepulchral Monuments in the Cathedral of Oxford is given by Mr. Britton in his History of that structure ; and, in the account of it in "The Memorials of Oxford," this deficiency is unfortunately not supplied. The older writers on the Cathedral, Anthony Wood, Browne Willis, and Gutch, have preserved the inscriptions extant in their times, and some heraldic notices ; but their attempts to describe the monuments are meagre and unsatisfactory, and these sepulchral memorials have never yet, I believe, been treated of in detail, with that particularity which they deserve.

The sculptured monuments, though few in number, are of a class which we might reasonably expect to find preserved in an old Conventual Church. Many sepulchral slabs which formerly covered the pavement of the choir were removed and despoiled of their brasses, in the early part of the seventeenth century, in the year 1630, when the old stalls were taken down, and the present substituted in their stead. But the removal and destruction, partial or entire, of memorials of the dead was a practice, however much to be

regretted, neither confined to this Cathedral, nor to any one particular era, for we shall find that an ancient church is hardly ever taken down for the purpose of reconstruction, but fragments of Sepulchral Memorials, some of a very early period, are discovered worked up in the walls, whilst various palimpsest brasses will prove the want of reverential feeling, sometimes even anciently displayed, towards memorials of that description.

The ancient sculptured monuments in the Cathedral, and to a brief description of which I shall chiefly confine myself, are three in number, and are those of a Prior of St. Frideswide, of apparently the early part of the reign of Edward the Third; of the Lady Montacute, a monument of the latter part of the reign of Edward the Third; and of a Knight of the reign of Henry the Fourth. These are disposed or placed under the arches which divide the north chapel from the north aisle of the choir. Of the Watch Chamber, misnamed the Shrine of St. Frideswide, it does not fall within my province to treat. I shall have to offer, however, a few remarks on the slab with the matrices for two incised brass figures, of which it has been despoiled.

The monument of the Prior, the most ancient now existing in the Cathedral, consists of a plain high tomb with a recumbent effigy, surmounted by a canopy. The latter is a rich specimen of architectural design in the fourteenth century; the sides, the north and south, present a front of three pointed arches cinquefoiled within, the heads springing from clustered shafts, the caps of which are sculptured with vine-leaves and surmounted by three crocketed pediments with intervening and flanking pinnacles, which latter form the finish to small lozenge-shaped or angular-faced buttresses, which are carried from the base of the tomb upwards. The hollow mouldings of the arches and pediments are enriched with the ball-flower disposed at intervals. At each angle of the canopy, but placed diagonally, is a small niche for a statuette, but the sculptured figures are much mutilated. The internal vaulting of the Canopy is in three bays octopartite, the cells being divided by small moulded ribs, with sculptured bosses in the centre of each bay.

On a slab, with chamfered edges, on the tomb lies the effigy, with a canopy ogee—arched on the top and sides; these arches are foliated within and crocketed externally.

The head of the effigy, which is bare and tonsured with flowing locks by the sides of the face, reposes on a double cushion, the uppermost lozenge-shaped, the lowermost square. The Prior is represented vested with the Amice about his neck with the apparel; in the Alb, the apparels of which appear at the skirt in front and round the close-fitting sleeves at the wrists; with the Stole and Dalmatic, or Tunic, which, it is somewhat difficult to say; these two latter are not sculptured but merely painted on the effigy, and are only apparent on a careful examination; over these is worn the Chesible. This vestment is very rich, and ornamented with orfrees round the borders, over the shoulders, and straight down in front. Hanging down from the left arm is the Maniple; the Boots are pointed at the toes, and the feet rest against a lion. There is no indication of the pastoral staff; the hands are joined on the breast. This effigy has been assigned both to Guymond, the first prior, who died in 1149, and to Philip, the third prior, who died in 1190. It is very clear, however, that it is a sculpture of the fourteenth century, and it is executed with considerable breadth and freedom. The face also is close shaven; had it been an effigy of the twelfth century, we should have had both the moustache and beard. This effigy has been elaborately painted, and is worthy of minute examination.¹

The next monument to be noticed is that of Elizabeth, Lady Montacute, the daughter of Peter Montfort, and wife of William, Lord Montacute, by whom she had four sons and six daughters. She died in 1353. Her monument consists of a high tomb, the sides of which are divided into three panelled compartments; the middlemost containing three panels, the others two panels each. These panels are arched-headed and cinque-foiled, and five of them on each side contain small statuettes, eighteen inches high, representing the children of the deceased. At the head and foot of the tomb are quatrefoiled compartments, that at the head containing, within the sides of the quatrefoil, the evangelistic symbols of St. Matthew and St. John, with a bas relief between them of the Blessed Virgin bearing in her arms the Divine Infant, and that at the foot containing, within the sides of the quatrefoil, the evangelistic symbols of St. Mark

¹ A representation of this tomb is given in Gough's *Sep. Mon.* vol. i. pl. xii., and in Storer's *Cathedrals*, vol. iii.

and St. Luke, with a female figure in relief between them, clad in a gown and mantle, and with long flowing hair. The sides of this tomb have been covered with polychrome. The slab which covers this tomb is eight feet eight inches long and three feet six inches wide. On this is placed a smaller slab, six feet six inches long and one foot ten inches wide, on which is the recumbent effigy of Lady Montacute.

The head of the effigy reposes on a double cushion, and is supported on each side by a small figure of an angel in an alb; these albs are loose and not girded round the waist. The heads of these figures are defaced, and they are otherwise much mutilated. She is represented with her neck bare, her hair disposed and confined on each side the face within a jewelled caul of network; over the forehead is worn a veil, and over this is a rich cap or plaited head-dress with *nebulé* folds, with a tippet attached to it and falling down behind. Her body-dress consists of a robe or sleeveless gown, fastened in front downwards to below the waist by a row of ornamented buttons. The full skirts of the gown are tastefully disposed, but not so much so as we sometimes find on effigies of the fourteenth century. The gown is of a red colour, flowered with yellow and green, and at each side of the waist is an opening, within which is disclosed the inner vest, of which the close-fitting sleeves of the arms, extending to the wrists, form part; this is painted of a different colour and in a different pattern to the gown. This was probably the corset worn beneath the open super-tunic. The gown is flounced at the skirts by a broad white border, and round the side-openings, and along the border of the top of the gown, is a rich border of leaves. The hands, which are bare, are joined on the breast in a devotional attitude. Over the gown or super-tunic is worn the mantle, fastened together in front of the breast by a large and rich lozenge-shaped morse, raised in high relief. This mantle falls down on each side of the body in graceful folds, but the arrangement of the drapery is differently disposed on one side to the other. The mantle, of a buff colour, is covered all over with *rondeaux* or roundels connected together by small bands, whilst in the intermediate spaces are *fleur de lis*: all these are of raised work and deserve minute examination. They are apparently not executed by means of the chisel, but formed in some hard paste or composition, laid upon the

sculptured stone and impressed with a stamp. The feet of the effigy appear from beneath the skirts of the gown in black shoes and rest against a dog. This effigy has been sculptured and painted with great care.

The statuettes on each side of the tomb are most interesting, from the varieties of coeval costume they tend to illustrate. The first and easternmost of these, on the north side of the tomb, is the most puzzling and difficult of all to describe, as regards the costume, and the more so from the mutilated state in which it now appears. It is that of a male, who is habited in a red cloak, the borders of which are jagged. This is buttoned in front to the waist by lozenge-shaped morsers and may have been the garment called the Courtepye, and discloses a short white tunic or vest, plaited in vertical folds, with a bawdrick round the body at the hips. This figure, as regards descriptive costume, is perhaps the most speculative of all. Next to this is the effigy in relief of an abbess, in a long loose white gown or robe, a black mantle over, connected in front of the breast by a chain, with a tippet of the same colour. The head has been destroyed, but remains of the plaited wimple which covered the neck in front are visible, as also of the white veil on each shoulder. The pastoral staff appears on the left side, but the crook is gone. Next to this is the effigy of another, in most respects the same as the last, but with this exception, that the left sleeve of the gown, which is large and wide, is seen, as well as the close sleeve of the inner robe. Two of the daughters of the Lady Montacute were in succession abbesses of Barking, in Essex, and are here thus represented. Sculptured effigies of abbesses, especially of this period, are rare, and I know but of one recumbent sepulchral effigy of this class, existing in Polesworth Church, Warwickshire. This is a fact which renders these the more interesting.

The next figure is that of a female, in a green, high-bodied gown or robe, with small pocket-holes in front and sleeves reaching only to the elbows. The fifth figure is also that of a female, in a white robe or gown, with close sleeves, close fitting to the waist, where it is belted round by a narrow girdle, and thence falls in loose folds to the feet : over this is a black mantle. There are also indications of a plaited wimple about the neck, but the head of this, as of the other effigies, has been destroyed.

On the south side the easternmost figure, of which the mere torso remains, is that of a male in a doublet, jagged at the skirts and buttoned down in front, from the neck to the wrists, with close sleeves buttoned from the elbows to the wrists,—*manicæ botonatæ*, with a bawdrick round the hips, and buckled on the right side. From the bawdrick on the left side the gipciere is suspended. This much mutilated effigy presents a good specimen of the early doublet. Next to it is the figure of a male, in a long red coat or gown, the *toga talaris*, with a cloak over, buttoned in front downwards from the neck as far as the third button, from whence it is open to the skirts. This dress, in the phrase of the fourteenth century, would be described as "*cota et cloca*." In the right hand is held a purse.

Next to this is the figure of a Bishop, intended possibly to represent Simon, Bishop of Ely, A.D. 1337—1344, one of the sons of Lady Montacute. He appears in his episcopal vestments, a white Alb, with the apparel in front of the skirt, a black Dalmatic fringed and open at the sides, and a chocolate coloured Chesible, with orfrees round the border and disposed in front pallwise. The parures or apparels of the Amice give it a stiff and collar-like appearance. The head of this effigy has been destroyed and the outline of the mitre is only visible. The pastoral staff has been destroyed, with the exception of the pointed ferule with which it was shod. It was, however, held by the left hand. The Maniple is suspended from the left arm, but no traces of the Stole are visible. In more than one instance we may notice on episcopal effigies the absence of either the tunic or dalmatic, and sometimes of the stole.

The fourth figure on this side of the tomb is that of a lady in a gown or robe buttoned down in front from the breast to the waist, and with sleeves reaching only to the elbows, from whence depend long white liripipes or false hanging sleeves; small pocket-holes are visible in front. From beneath this gown or super-tunic, for it would have been anciently described as "*supertunica*," the loose skirts of the under robe, of which also the close-fitting sleeves are visible, appear. Behind this figure are the remains of a mantle.

The fifth and last figure is also that of a female, in a gown or super-tunic, close fitting and buttoned in front to the waist.

From the diversity of costume of one and the same period,

which they present, these figures are most interesting, and are deserving of far more attention than I have been able to devote to them.²

The next monument in point of chronological order is a high tomb, the south side of which is divided in five compartments by quatrefoiled circles, each enclosing a shield. A similarly-designed compartment may be seen at the head. The north side and foot of this monument are not exposed. On this tomb is the recumbent effigy of a knight, in body armour of the period of Henry IV., but presenting no very peculiar points of interest. On the head is a conical basinet, attached by a lace down the sides of the face to a camail or tippet of mail, which covers the head and shoulders, epaulières, rere and vambraces, and coudes incase the shoulders, arms, and elbows, and on the hands are gauntlets of plate. The body-armour is covered with an emblazoned jupon, with an ornamental border of leaves, and round this, about the hips, is a rich horizontally disposed bawdrick. Beneath the jupon, which is charged with the bearing—three garbs Or,—is seen the skirt or apron of mail. The thighs, knees, legs, and feet are encased in and protected by cuisses, genouillères, jамbs, and sollerets, the latter composed of moveable laminæ or plates, and rounded at the toes. The feet of this effigy rest against a collared dog, and the head reposes on a tilting helm, surmounted by a bull's head as a crest. This effigy has been ascribed to a judge who lived in the middle of the thirteenth century, Henry de Bath, who lived in the time of Henry III., and whose name occurs as late as 1260. It is, however, two centuries later in date, or nearly so, and does not present any feature in costume resembling that of a judge. From the armorial bearings on the side of the tomb, I think the person of whom this monument is a memorial might, with some research, be ascertained. On the scutcheon at the head of the tomb are these arms,—a fess between three garbs, impaling a chevron between three greyhounds.

Such are the principal monuments in Oxford Cathedral. Another high tomb, under the largest window in the north

² Coloured representations of this effigy, and its highly curious details, as also of the smaller figures above described, are given by Mr. Hollis, in his "Monumental

Effigies of Great Britain," a sequel to Stothard's valuable series, which unfortunately has never been brought to completion.

transept, of the reign of Henry the Sixth or Seventh, has shields charged with an inkhorn and penner, as if indicative of a notary. This memorial has been attributed by Browne Willis to James Souch, or Zouch, who died A.D. 1503. He directed, by his will, dated Oct. 16, 1503, and preserved in the Prerogative Office, London, that he should be interred under this window in the north transept, and a tomb to be erected for him in the midst of the same window. He also bequeathed 30*l.* to the convent for vaulting that part of the church, in consideration of his being there buried. The brass effigy and inscription have been torn away from his tomb.³

Whether the slab with matrices of two brasses, of a male and female, under the watch-chamber, misnamed the Shrine of St. Frideswide, is a memorial of the same or of an earlier period than that structure, may be a point open to discussion. We have not the minutiae of costume to inform us, and merely the outline of the figure. That of the lady indicates the mitred head-dress, a fashion of the middle of the fifteenth century. The outline of the other is indicative of no particular period.

There are some brasses in the Cathedral, but these, with one exception, I do not now propose to notice, as they are not remarkable. The brass I shall mention is now concealed from view; it is that of an ecclesiastic, James Coorthopp, Canon of Christ Church and Dean of Peterborough. He died in 1551. He is represented as habited in the *tunica talaris* or cassock, over which is worn the surplice with sleeves; and over this, covering the breast and shoulders and hanging down on each side with two pendent bands in front, is the *almucium*, aumasse or amess, the furred tippet and hood. This is edged with "cattes tales," to use an old phrase of the sixteenth century.⁴

Of a monument in the south aisle of the choir, commemorating Robert Kyng, first Bishop of this See, who died 1557, little need be said. It is a recessed, canopied tomb, covered with shallow panel-work in minute divisions, but without any sculptured or incised effigy, and it is amongst the last works of the mediæval school of monumental architecture, at this period in its decline.

MATTHEW HOLBECHE BLOXHAM.

³ The inscription is given by Browne Willis, *Survey of Oxford Cathedral*, p. 458.

⁴ See Gough's *Sep. Mon.*, vol. i. p. 45, pl. xiv.

ON THE ARCHITECTURE OF THE ABBEY CHURCH OF DORCHESTER.¹

NEXT to the monuments of ancient art which our University itself contains, and second to none even of them, if we except the Cathedral and perhaps Merton Chapel, we may fairly rank, among the architectural remains coming within the scope of the present meeting, the Abbey Church of Dorchester. Its great size, its historical associations, its treasures of detail, conspicuous equally for rarity and beauty, form a combination of attractions surpassed by few existing buildings. And though to grace of outline and justness of proportion it can lay no claim whatever, yet this very deficiency forms a new ground of interest. What is lacking in beauty is made up in singularity, its ground-plan and general character being nearly unique among churches of the like extent and ecclesiastical dignity. Had I addressed you on this subject a year ago I should probably have said altogether unique, instead of nearly; but the investigations which during that period it has been my good fortune to make among the little known and greatly undervalued architectural remains of South Wales, have revealed to me more examples bearing a

¹ The first and third sections of the following paper, or at least the greater part of them, were read at a meeting of the Architectural Section of the Institute at Oxford. The substance of the second was delivered as an extemporary lecture at Dorchester, to a large body of members of the Institute. The two other sections are printed nearly as they were read; some parts of the second I have recast, to enable me to introduce several suggestions of importance made by Sir Charles Anderson, the Rev. J. L. Petit, the Rev. W. B. Jones, Mr. J. H. Parker, and others. Wherever it was possible, I have formally mentioned my obligations to those gentlemen; but, in many cases, their remarks were so mingled up with my own observations of which they were modifications, or with further inferences of my own to which they led, that it would be almost impossible to disentangle the component parts of the theories in which they

resulted. I have also especially to thank Mr. Parker for communicating some observations subsequently made by Professor Willis. Anything proceeding from such an authority is so valuable that I trust the Professor will excuse my having thus availed myself of them without formal permission. I was also extremely pleased to find that while the Professor's inquiries explained several points of difficulty, and threw doubt on a few minor portions of my view, they completely coincided with my theory of the history of the building, in all its essential features.

I am extremely pleased to find that the money now in the hands of the Treasurer of the Architectural Society, owing to a collection made on the spot, and to other sources, is sufficient to extend some measure of repair to the north aisle; at all events, to put some of the beautiful windows into a state of safety.

greater or less analogy to the subject of our inquiry than all my previous inquiries in other parts of England.

It is to these peculiarities to which I would now more especially draw the attention of the Institute. Dorchester Church was a few years back made the subject of an elegant volume published by the Architectural Society of this University. In that work two branches of the subject have been completely exhausted; every document and historical reference bearing upon the vicissitudes of the city and abbey has been carefully brought together; and the architectural details of the building have been described and engraved with the greatest minuteness, and, in almost every case, with the greatest accuracy. What is left for me on the present occasion is happily just what is most agreeable to my own taste, a general survey of the church regarded as a whole, and of its several parts as specimens of successive styles of architecture; to which I may add an attempt to trace out the successive steps by which the building assumed its present form, from its foundation in the twelfth century to the great work of restoration commenced in the nineteenth.

The history of Dorchester, its extensive Roman antiquities, its important place in the early ecclesiastical history of England, form no part of my present subject. Obscure as the place may now seem, there was a time when it was the seat of one of our greatest bishoprics, the fellow of Canterbury and York and Winchester. But those times had passed away before the present fabric, or even the foundation to which it belonged, had any existence. The present church can hardly be considered as in any sense the representative of that ancient Cathedral which was the mother church of a diocese extending, it is said, for a brief space over the whole of Mercia and Wessex. No portion of the present building is older than the translation of the see to Lincoln in the time of Lanfranc, or even than the re-establishment of the church in 1140 by Alexander, Bishop of Lincoln, as a Monastery of Black Canons.

§ 1.—*General Characteristics of the Building.*

The most striking point about the church is that, notwithstanding its great size, and ecclesiastical rank, it has in no respect the architectural character of a

minster. In what that character consists, it is hard to say, but very easy to feel;² but it is clear that it is not possessed by Dorchester Abbey, while it is possessed in its fulness by many churches of the same, or even a much smaller size. We have the phenomenon of a church which, by its dimensions, might rank with Romsey and Bath, which not only is not cruciform, but which has no clerestory in any part of its length of above two hundred feet. From this it is clear that it does not so much as resemble a parish church even of the second order, much less such vast piles as Boston and St. Michael's, Coventry, which exhibit the parochial type on what I cannot but consider as an exaggerated scale. Dorchester is, in fact, a church of the very rudest and meanest order, as far as outline and ground-plan are concerned, developed to abbatial magnitude, and adorned with all the magnificence that architecture can lavish upon individual features. A nave with a single south aisle, a choir with an aisle on each side, a projecting presbytery, and a low and massive western tower, constitute the whole building. The length is unbroken by tower or transept; within, triforium, clerestory, and vault, are unknown. That such a pile is beautiful, few will argue; but it is strange, and awful, and solemn in the highest degree; and the inquirer might go far enough before he finds anything to surpass the consummate beauty of the choir arcades, or which, for singularity at least, if not for elegance, can be compared with the vast and wonderful east window which now again terminates the whole vista in renovated grandeur.

I remarked above that, though England has hardly any building which can be compared with this abbey, several examples, more or less analogous, may be found in Wales. There are not wanting points of resemblance between it and Llandaff Cathedral, as I have drawn out at some length in the remarks I have lately put forth on that church. And I have there remarked that where a church was, like Dorchester, at once parochial and conventual, it was not uncommon for the parochial element to prevail, and to give most of its character to the whole building.³ This is not uncommon in England, and still more frequent in Wales. Since I wrote

² See the Builder for 1852, p. 4, 117.

³ Architecture of Llandaff Cathedral, p. 9.

that account, I have seen a Welsh church which illustrates those remarks more fully than any with which I was then acquainted, and which affords a closer parallel to Dorchester than any other building that I have ever seen or heard of.

This is the Priory church of Monkton, in the suburbs of Pembroke, which really, in point of general effect, may be considered as Dorchester adapted to the ruder architecture of the district. The village churches of South Pembrokeshire are highly interesting; though of the rudest character, they are always pleasing, often from their varied and picturesque outlines, always from their strange and slender towers, half fortresses, half campaniles. Within they are indeed possessed of the finish which is ordinarily denied to English village churches; they are very generally vaulted with stone, but the vaulting is of such a character as only to produce fresh rudeness, giving the interior in many cases the appearance of a cavern rather than a church. Aisles are rare, and when they occur, the arcades are commonly of the roughest kind. In Monkton Church we have this type, adapted, one would have thought, only to the smallest and meanest chapels, developed to conventual proportions. If Dorchester, instead of the complicated ranges of arcades and clerestory usual in churches of its size, has merely aisles with distinct roofs, Monkton goes yet further; it is without aisles at all, a mere nave and choir, with, as is not unusual in the district, a single transept. I did not measure the building, but to judge from the eye, it must be full a hundred and fifty feet long, Dorchester measuring about two hundred. A long dreary nave, as rough as those of the rudest village churches, with hardly a single window in its north side, remains as the parish church; beyond this is a choir, now roofless, and deprived of all its ornamental work; this must have been, when perfect, a fine specimen of Decorated architecture, but it is still only a parochial chancel on a large scale. The outline is more varied than that of Dorchester, as the tower, one of the ordinary Pembrokeshire type, is placed, as is not uncommon, at one side, in this case the south, being matched on the north by the transept now destroyed. A large ruined chapel stands close to the choir on the north side, looking from the south-east like an aisle to it, but having in reality distinct walls, and no direct communication with it, much

like the Lady Chapel at Ely, or the present chapter-house of St. David's.⁴

This church is, on the whole, the nearest parallel I know to Dorchester; and, allowing for the difference between Oxfordshire and Pembrokeshire, it may be thought a very exact one. Both were at once conventual and parochial—that the choir of Dorchester has not shared the fate of that of Monkton, or a worse, is due to an individual benefactor of the sixteenth century—in both the parochial element has swallowed up the conventual. The latter character is shown only in increased general size, and in the especially large proportions of the choir; in both it is merely the rudest type of village church which has swelled to this gigantic scale; so far from acquiring the character of a minster, it does not even approach to that of a large parish church.

That this fact diminishes from the positive beauty of these individual buildings requires no proof. Yet in the case of Dorchester the fact is far from being one to be regretted. If it were merely that the failure of these attempts to construct a large church on the plan of a small one, teach us more forcibly than anything else the totally distinct character of the two types, the gain would be no slight one either for the theory or the practice of ecclesiastical architecture. But besides this, and besides the interest and pleasure called out by what is strange and unique, as well as by what is more strictly beautiful, the effect of this peculiar character of Dorchester Church on its individual portions is well worthy of our attention. We shall find that the very arrangements which detract from the beauty and just proportions of the whole greatly conduce to the striking appearance, sometimes even to the actual beauty, of individual parts. I will proceed to mention two or three illustrations of this, reserving the strongest case for the last.

For instance, the south view of the church is exceedingly imposing; the long extent of wall, broken only by the buttresses, and by the large and lofty windows, forms, meagre as is the tracery of the latter, one of the most striking ranges in existence. An extreme preponderance of any dimension, especially of length, is

⁴ From remains of arches and vaults against the north wall of the choir to the west of this chapel, it appears that con-

ventual buildings were attached to the church at this point.

always effective, even when not actually commendable. This is here gained by throwing the aisle of the nave and that of the choir into one unbroken range. The effect is better from their being thus unbroken; mark the commencement of the choir by any difference of height or breadth, and the charm would be lost; the ideas of vastness and unity presented by the present arrangement would be shattered, and the mere disproportionate excess of length would stand out in its natural deformity. The break produced by the interposition of a transept promotes the effect of unity, that effected by difference of size does quite the contrary. But besides the unbroken length, the unbroken height is to be taken into account. The absence of a clerestory, while it detracts nothing from the real grandeur of the effect of length, does in a manner correct the disproportion. I need not go about to show how the whole appearance would be marred if the height of the wall were divided between an aisle and clerestory, and cut up into two ranges of little windows. In such a case the excess of length which now disarms criticism by its bold and striking effect, would amount to a simple deformity. The present arrangement then secures this effect in its fulness; it also produces a magnificent range of windows and buttresses, which, under any other circumstances, could only have occurred in a church of much greater positive size.

The east end again, whether strictly beautiful or not, is striking and majestic in the highest degree.
East End. Now this also could hardly have assumed its peculiar character consistently with any other general arrangement of the church. For instance, if the choir had been vaulted, this superb window could never have possessed its present proportions, and any change in its proportions would at once destroy its whole character. The main idea of the east end, within and without, is clearly that it should be one mass of tracery, divided by the central buttress, which may very probably answer a constructive purpose, and which most certainly serves to enhance the effect of vastness. In no way could this be effected except by the forms of arch and gable employed; with no other could so great an extent of wall have been occupied by the window. This hardly need to be shown at greater length. Now if the choir were vaulted, the window would lose about

a third of its height ; its proportions would thus be rendered intolerable, the width becoming excessive ; the present arrangement would have to be deserted. Externally also the window would no longer be the whole that it now is ; if the roof were high, there would be a gable window, turning it into a composition in stages, and destroying the whole unity of effect ; if it were low, besides the general loss in appearance, a spandril would remain a great deal too large for the animating idea of the design.

Again, the large projecting bay forming the presbytery, with the great windows on each side, is in itself a striking object, and greatly helps to set off the east window. Were it not thus recessed from the choir, but placed level with the eastern responds, half its grandeur would be gone. On the other hand it is no less clear that a very much deeper recess would tend to spoil the effect equally the other way. Now a little consideration will show that no other arrangement could so well have admitted of a recess of this particular size. If the choir had been designed on the usual plan with a clerestory, and such a recess been introduced, this bay must have had on each side either a blank space or a small window beneath the clerestory range, the bad effect of which may be estimated from the similarly recessed eastern bay in the Cathedral ; or, if large windows like the present had been introduced, the change of design in a single bay, not forming a distinct addition, like a Lady Chapel, would have been far from pleasing. But with the present quasi-parochial arrangement, the recessed bay is introduced without any difficulty, and indeed actually improves the outline. It gives, as I have just said, great additional internal majesty, and externally I think it is clear that the peculiar character of the east window would not have been so well carried out, had the addition of aisles made it merely a part of a front.

In like manner, the peculiar arrangement of the south choir aisle, another of the striking characteristics of the church, would have been altogether inadmissible in a building of the ordinary type. This portion of the fabric is even now extremely effective, though it has lost very much, both within and without, by its high gable having been destroyed, and its contemplated vaulting never having been

South Aisle of
Choir.

completed. This choir aisle is fully as large in every dimension as the choir alone, without the later addition of the presbytery; in breadth I think it exceeds it. It forms in fact a sort of second church of itself, and can in nowise be regarded as an ordinary aisle, a mere accessory and subordinate to the choir. Now whether this be or be not either justness of architectural proportion or propriety of ecclesiastical arrangement, it is beyond all question a source of extraordinary effect. The appearance of spaciousness produced is wonderful. But it is clear that such a structure as this could not have been introduced into an ordinary Cathedral or Conventual Church, without interfering in an unpleasant manner with its unity of design; once granting the peculiar arrangement of Dorchester Church, this was by far the most majestic form that it could have received. The absence of a clerestory involves a distinct roof to the aisle; how necessary this is may be shown by looking at the north aisle of this very choir, where the low wall and steep lean-to roof are only adapted to an edifice furnished with a clerestory. As the south aisle is rather the later of the two, the architect may reasonably be supposed to have taken warning by this failure. He built then his aisle with a distinct gable; but, once give an aisle a distinct gable, and its character is altogether changed; it is no longer the mere adjunct, dependent upon the larger building to which it is attached, and as it were crouching under its shadow: it at once assumes a character of independence, and must be treated accordingly. The builder at once grasped this idea; he gave his aisle the full dimensions of the choir, and we see what a majestic structure is the result.

And we may remark the pains taken to prevent the east ends of the presbytery and the aisle from presenting a double of each other. I am not here speaking with perfect historical exactness, as the present east end of the presbytery is later than that of the aisle; consequently whatever commendation is due on this score belongs to the architect of the former. There is a certain analogy between the two, so strong, that the earlier probably suggested the later; still there is a remarkable diversity, amounting even to contrast. In both there is an attempt to occupy the whole space, but in quite different ways; in the one it is by actually filling it up with an expanse of tracery; in the other by scattering distinct windows over its surface. In both we find the central buttress; but, while

in the presbytery it divides a single vast window, in the aisle it is placed between two of smaller size.

This arrangement is in fact only the greatest development of one by no means unusual in the smaller churches of the neighbourhood, during both the Early English and Decorated styles.⁵ A west front is often found consisting of a buttress running up between two small windows, either single lancets as at Ellesfield, or small two-light windows as at Wilcot and Clifton Hampden. The form is adapted only to a front without a tower, the buttress naturally running up to support a bell-cot. That at Wood-Eaton has suffered much by the subsequent addition of a tower. A similar front occurs at Wantage, but it is less pleasing, being carried out, without modification, on a scale much larger than that for which it is adapted. Besides that the buttress prevents the presence of a doorway, which the west front of a large cruciform church clearly demands, the windows, running up into the gable, just as in the smaller examples, leave an unpleasant space unoccupied below.⁶

The Wantage example failed from the architect not modifying the form to the requirements of its position. The designer of that at Dorchester succeeded by adapting the idea suggested by the village west fronts to the necessities of much larger dimensions, and an eastern position. In an east end his buttress was not required to support a bell-cot; to carry it up far into the gable without such a purpose would have been both useless, and, as that at Wantage proves, æsthetically unpleasing. Several small east ends occur,⁷ though I am not aware of any in the neighbourhood of Oxford, in which an arrangement is followed similar to the Oxfordshire west ends, except that the central buttress is finished much lower down, and a quatrefoil or similar figure pierced in the gable. In the east end at Dorchester, from its greater size, something of this kind is still more imperatively demanded. The width required much larger windows, and larger windows could not possibly run into the gable; they must, together with the central buttress,

⁵ See the author's *History of Architecture*, p. 358. This localism has been judiciously followed in the new chapel of Cuddesden Palace. Local peculiarities are too commonly neglected by modern architects.

⁶ For the first suggestion of the analogy between Dorchester and Wantage I have to thank the late President of Trinity.

⁷ See the author's *Essay on Window Tracery*, p. 6.

terminate at a point not higher than the level of the side walls. It follows then that some third figure must occupy the gable, just as in the smaller examples just mentioned. Unfortunately the gable has been destroyed, so that we cannot recover the exact nature of the original arrangement. But certainly that best adapted to the position would be a single window, rather smaller than those below, and forming a triangle with those below. The front would thus exhibit, in a later style, and on a larger scale, the same principle as the west end of Llanbadarn-fawr in Cardiganshire, or the east end of Barming in Kent. That such *was* the original composition, I will not positively affirm; I only say that it would be much the most appropriate one, and that I cannot think that the small square-headed openings on each side, at all prove that it was not really that employed.

Now within it is clear that such a composition would not have the same good effect as without; a gable window is something essentially external, in no wise calculated to form any part of an inside view; if it were merely because, in a building of this size, it proclaims itself as being over a vaulted or other ceiling. Hence, instead of the high-pitched open roof, rendered necessary in the choir by the nature of its east window, the aisle must be vaulted, so as to exclude the gable composition. But it would be hard to find any of the ordinary forms of vaulting which would appropriately cover so wide a space with two windows at the end. Something would have been wanting in the head, which the external arrangements could not have permitted; and it may be doubted whether, with any sort of roof, the two windows, side by side, with no such provision as the buttress provides without, could ever have been an agreeable arrangement.* This difficulty was avoided by using a single bay of sexpartite vaulting—sexpartite at least as far as the east wall is concerned—over the eastern bay; by this means flatness is avoided, and no space left unoccupied, each window fits into its own cell, and the vaulting-shaft runs up between them within, just as the buttress does without. The arrangement is the same which is adopted, and apparently for the same reason, over the eastern bay of the choir of St. Cross. We can there judge of its actual effect, and, though decidedly open to the objection that it is a sort of mimicry of an

* See the next note.

apsidal termination, yet it is clearly the best design that could have been adopted under the circumstances; the best internal finish for a front divided into *two* vertical compartments. At Dorchester, however, as I said before, the vaulting unluckily has never been completed, so that we have nothing beyond the arches traced out for it. Its general effect one can of course pretty well appreciate, but one would wish to know how one point would have been managed. The vaulting system extends only over the two eastern bays, there being no traces of it whatever in the western part of the aisle. It is difficult to understand how the vaulted and vaultless divisions can have been harmonised together, as there is no trace of any arch between them. It follows of course that a void space must have been left above the vaulting at its west end, which must have been unpleasing, whatever means might have been taken to fill it up. There is a somewhat similar one in Ely Cathedral, where it is filled up with tracery; and, though of much smaller extent than this at Dorchester would have been, the effect is by no means satisfactory.⁹

In all these cases the peculiar character of the building has
Arenades of
Choir.
 allowed, and sometimes even required, the introduction of individual features of unique character and extreme splendour, for which no place could have been found in a church designed upon either of the ordinary types. We have finally to observe the most remarkable instance of all, in which, what in a general criticism of the building we must consider a defect, proves the means of introducing a feature which, in its own class, is very nearly unrivalled. The extreme splendour of the arches on each side of the

⁹ I have left the above passage as it was written originally, as it expresses the view which I think would, at first sight, occur to any one, and the criticism it contains appears to be, in its main features, a just one. I must, however, state a suggestion made to me by Sir Charles Anderson, which, I am now convinced, contains the true solution of the whole matter. He remarked that the appearance of the springing of the transverse arch from the first pillar across the aisle (marked *a* in the ground-plan) is such that it could hardly have been that of on-spanning the whole aisle. He conceives then that the system of vaulting included two pillars (at *b b*) so that it would consist of four bays

of quadripartite vaulting, the eastern pair being much the narrower. Each of the altars, which doubtless occupied the east end, would thus have stood under its own distinct vault; and at the west end would have been a complete couplet of arches, such as forms the entrance into several Lady Chapels, so that the difficulty of connecting the two forms of roof would not occur. But as the vaulting was clearly never added, it is very possible that these pillars were not really erected; or, if they were, it is probable that they would be removed as incumbrances, whenever the intention of vaulting was finally surrendered. An examination of the foundations might probably settle the question.

choir must strike every one who contemplates them even in an engraving, much more in all the majesty of their actual presence. Their beauty is not at all derived from mere ornament, for, though all their detail is well and elaborately wrought, and the section of the arch-mouldings is very complicated, yet there is no great amount of actual enrichment even here, and the pillars, where we should certainly have looked for floriated capitals, are without that most effective of enrichments. Their real merit consists in their perfect proportion, the exquisitely balanced relation between the arch and its pier, and the beautiful form of the former. Now we may at once see that these arches could have stood nowhere but where they do, in a church of large size, but without a clerestory. From a common village church of course their size would exclude them; in most churches with the same height in the wall as Dorchester, we find a clerestory, which would at once cut down the dimensions of the arches. Nor can we conceive arches of exactly this proportion carrying a clerestory in a church of greater height. They would never do, like some other forms, such as the tall Perpendicular pillar with its lower and narrower arch, to carry a *low* clerestory. The span and shape of the arch alone might not be amiss in such grand compositions as the presbyteries of Lincoln and Ely; but in this case the superincumbent mass would require a far more massive pier, and so completely destroy their effect. In fact no other arrangement could have admitted this arcade; no other arcade would have suited so well with the arrangement employed. They are, on the whole, considered simply as arcades, the finest I know, and their beauty is wholly the result of that capital error in the general design, the omission of the clerestory. Arches of not dissimilar proportion are found, from the very same reason, in the choir of Stafford Church, which has the advantage over Dorchester of a much longer vista. Though no more suited to bear a clerestory than these at Dorchester, they had been compelled to groan under one of the poorest character, which our own times have seen happily removed.

EDWARD A. FREEMAN.

(*To be continued.*)

ON THE GEOMETRICAL PERIOD OF GOTHIC ARCHITECTURE,

BY E. SHARPE, M.A.

READ AT THE LINCOLN MEETING OF THE INSTITUTE IN JULY, 1848.

WE have been so long accustomed to speak of our national architecture in the terms and according to the classification bequeathed to us by Mr. Rickman, and those terms and that classification are so well understood, and have been so universally adopted, that any proposal to supersede the one or to modify the other, requires somewhat more than a mere apology. To disturb a nomenclature of long standing, to set aside terms in familiar use, and to set up others in their place which are strange, and therefore at first unintelligible, involves an interruption of that facility with which we are accustomed to communicate with one other on any given subject, that is only to be justified by reasons of a cogent and satisfactory nature.

The sufficiency of Mr. Rickman's nomenclature and divisions, and their suitableness at the time and for the purpose for which they were made, are best evidenced by the fact, that, although the attempts to supersede them have been both numerous and persevering, they have remained for nearly half a century the principal guide to the architectural student; and Mr. Rickman's "Attempt to Discriminate the Styles of Architecture in England" is still the text-book from which the greater part of the popular works of the present day have been compiled.

In referring, however, to these attempts to supersede Mr. Rickman's system, it is proper to remark that one observation applies to the whole of them; although they propose to change the nomenclature of his different styles, or to subdivide them, his main division of English architecture into four great periods or styles, is adopted by all, and still remains undisturbed. No point, therefore, has been hitherto proposed to be gained by these alterations beyond a change of name: and this may be taken as a sufficient reason why none of these attempts have been

successful. Men are not willing to unlearn a term with which they are familiar, however inappropriate, in order to learn another, which, after all, means the same thing.

Although, however, Mr. Rickman's simple division of Church Architecture into four periods or styles, may perhaps have been the one best suited to his time, and to the elementary state of the knowledge of the subject possessed by the best informed archæologists of his day, it may with propriety be questioned how far such a division is suited to the exigencies of writers of the present day, or to the present advanced state of knowledge on the subject. It behoves us to consider well, (perhaps more especially at the present moment, so great an impulse having been recently given to the study of church architecture,) whether Mr. Rickman's system fulfils all the conditions essential to one calculated for popular and universal use, and whether we should therefore seek to confirm and to perpetuate it, or whether the time has not arrived for the adoption of a more detailed and accurate division of the long and noble series of buildings which contain the history of our national architecture from the Heptarchy to the Reformation.

An enquiry of this kind forms the subject of a little work which is now in the press, in which I have ventured to recommend a nomenclature and a classification differing somewhat from that of Mr. Rickman, and a division of church architecture into *seven* periods instead of *four*. The object of the present paper is more particularly to describe and to illustrate one of those periods, which, for reasons that will be obvious to many of my hearers, and which can be made, I think, intelligible to all, I propose to call the GEOMETRICAL PERIOD of English Church Architecture; and I have selected this for our consideration, because I conceive that no country possesses in greater abundance the materials necessary to illustrate and define it than this country, and that no building in the kingdom contains a nobler example of it than Lincoln Cathedral.

In Mr. Rickman's simple classification his Norman style comprises the whole of those buildings in which the circular arch was used, whilst those in which the pointed arch was employed were divided into three styles or classes, namely, the Early English, the Decorated, and the Perpendicular. The titles of the two last mentioned, namely, the Decorated and

the Perpendicular, Mr. Rickman professed to derive from the character of their windows, conceiving, no doubt justly, that no part of a building exhibits peculiarities of style in so prominent and characteristic a manner as its windows. In strict accordance with this rule, which may be assumed to be a correct and valuable one, I propose to show that had Mr. Rickman gone a step further and classed the whole of the buildings of pointed architecture, according to the forms of their windows, under four heads instead of three, he would have obtained a classification equally simple but more intelligible and consistent: he would have obviated much that is confused and indefinite, and therefore perplexing, to the architectural student, in his description of buildings which belong to the class to which we are now referring; and would have enabled us to compare the buildings of our own country with those of corresponding character, and nearly contemporaneous date on the Continent, in a manner that would have established an analogy between them, which, according to the present classification, has no apparent existence.

Every one who is acquainted with Mr. Rickman's descriptions of the buildings of the Early English style, is aware that he did not limit the buildings of that period to those in which the lancet window only appears, but included many others in which windows occur of many lights, containing heads filled with tracery consisting of foliated circles, and other simple geometrical figures. In thus admitting traceried windows of whatever kind, within the category of Early English work, he appears to have had some difficulty occasionally in his descriptions, and to have been at a loss in fact to know where to draw the line between Early English and Decorated work. Thus in speaking of the presbytery of Lincoln Cathedral he describes it as a sort of "transition to the Decorated style," and of many other similar buildings which may be ranked as amongst the finest in the kingdom, as belonging to the same class.

Again, no one who has paid much attention to the buildings of the Decorated style, or who has consulted the descriptions of such buildings given in Mr. Rickman's Appendix, can fail to have observed that the windows of this style are divisible into two classes: one in which the leading lines of the tracery are of simple *geometrical*, and the other in which they are of *flowing* character. Nor is this

distinction the only one which exists between these two classes of windows. We shall find, if we examine further, that they differ also materially in other respects—in their mouldings and plan, as well as in their sculpture and ornaments. We shall find, in fact, whether we consider their general design or their detail, that the points of difference which distinguish Perpendicular windows from Decorated windows are not greater than those which separate these two classes of Decorated windows from one another. We have only to carry our enquiries a step further in order to satisfy ourselves that these points of difference are not confined to the windows alone, but extend also to the buildings to which those windows respectively belong ; and having arrived at this point, we shall not be long in coming to the conclusion that there exists a large and important class of buildings, characterised by the geometrical forms of their window-tracery, which has hitherto been treated as belonging partly to the Early English and partly to the Decorated styles, but which is, in reality, distinct from both, and pre-eminently entitled, from the number and beauty of its examples, to separate classification. To this class of buildings then I propose to assign a Period, embracing the latter portion of Mr. Rickman's Early English Period, and the earlier part of his Decorated Period, commencing at the point where tracery, properly so called, began to be used, and terminating at the point where the leading lines of that tracery began to be no longer circular but flowing. Supposing this period to be adopted as that of a distinct style, we then have the buildings of Pointed architecture divided into four classes, which are characterised by their windows, and therefore easily distinguished. We have 1st, those in which the lancet window only appears ; 2ndly, those which contain windows having simple geometrical tracery ; 3rdly, those which have windows of flowing tracery ; and 4thly, those in which the leading lines of the window tracery are vertical and horizontal.

To designate any of these periods except the last, by any of the terms hitherto in use, appears to be objectionable, as tending probably to cause confusion and misapprehension ; and to retain the last if the others be abandoned, and a better and more appropriate term can be found, appears to be still less desirable. At the same time it is much to be

preferred that the terms we use should not be altogether strange, and, if possible, self-explanatory. These two conditions are such as to render it difficult to find terms such as to be in all respects perfectly satisfactory, and perhaps no system of nomenclature could be framed so perfect as to be entirely free from objection. Until, however, a better be suggested, I propose to denominate these four periods as follows:—I. The Lancet Period. II. The Geometrical Period. III. The Curvilinear Period. IV. The Rectilinear Period. In thus adopting the term *Geometrical*, I should wish to be understood as using it in the conventional sense in which it has been applied by Mr. Rickman and his followers, and understood by all archæologists of the present day; and the term *Curvilinear*, as conveying more satisfactorily perhaps than any other word the undulating form both of the tracery and mouldings of this period, in which the curve of contra-flexure, or the ogee, as it is commonly called, is the characteristic feature.

It remains still for me to fix the limits, in point of time, to be assigned to each of these periods.

Mr. Rickman commenced his Early English Period with the year of our Lord 1189, and ended it with the year 1307, whilst his Decorated Period commences A.D. 1307, and terminates A.D. 1377. Or, in other words, he made his Early English Style coincide with the reigns of Richard I., John, Henry III., and Edward I.; and his Decorated Style with those of Edward II. and Edward III.

It is clear that an objection may be taken to this mode of making the duration of a style coincident with the life of a monarch, the death of the one having not the remotest connection with the close of the other. These dates, therefore, are not to be looked upon as precisely and historically fixed by any particular architectural fact, but as indicating simply the time about which the style became changed. A preferable course appears to be to fix the commencement of a style by one or more examples of sufficient importance and of well authenticated date, or, where this is impossible, to fix it by the collective testimony afforded by buildings of authentic date somewhat earlier and somewhat later than that of the supposed change.

In this manner, and upon evidence of this kind, I propose to fix the commencement of the Lancet Period at or about

the year of our Lord 1190 ; that of the Geometrical Period at or about the year 1245 ; that of the Curvilinear Period at or about the year 1315 ; and that of the Rectilinear Period at or about the year 1360.

It will be seen that I assume a period of seventy years to be the duration of the Geometrical Style, whilst to the Lancet I assign a period of fifty-five years, and to the Curvilinear a period of only forty-five years.

My principal task then is to name to you some of the principal buildings of this Geometrical Period ; to point out to you those peculiarities which entitle them to separate classification, and to explain those points of resemblance and contrast which, on the one hand, assimilate them, and on the other distinguish them from those of the preceding and following styles.

The leading and most characteristic feature of the buildings of this period, as already stated, is the form of the tracery of their windows, to which, as consisting generally of the simplest geometrical figures, the term *Geometrical* has been given. It is distinguished in this respect, therefore, from the *Lancet* Period, in which tracery was never employed, as well as from *Curvilinear*, in which the forms of the tracery are almost invariably of a flowing or undulating character.

Taking this rule, then, as our principal guide in determining the duration of the Geometrical Period, we have first to find out if possible the precise time when tracery of whatever kind began to be used ; and secondly, the precise time when flowing tracery began to be practised : the interval will be the proper measure of the duration of what we have ventured to call the Geometrical Style.

There appears to be little doubt that the first important building of authentic date in which tracery, properly so called, began to be practised, was the Abbey Church of St. Peter at Westminster, the foundation stone of which was laid with great pomp and ceremony by King Henry the Third, in the year of our Lord 1245. The choir and transepts were constructed within a few years of this date, and exhibit throughout the whole of their details a strong assimilation in their forms to those of the Lancet Period. In their windows, however, a remarkable difference is to be noticed : in the greater part of them the plain lancet head has vanished, and in its place is to be seen, in the lowest and highest windows,

a foliated circle, carried by two trefoiled lancets, and in the middle, or triforium stage, a foliated circle enclosed within a spherical triangle, the whole of the window-head being, in all cases, pierced through to the plane of the glass, so as to leave no solid space or surface in the spandrels, thus fulfilling all the conditions of a traceried window.

In this, the first building in which tracery appeared, and in which, in most of its other details, little advance or departure from the usual form of lancet work is to be seen, it will not be a matter of surprise that we should find many of the windows still exhibiting the early form. This is the case in the transept ends, in which two rows of plain lancet-headed windows appeared; the doors below them, and the windows on each side of them, in the east and west walls, exhibiting nevertheless the new fashion of geometrical tracery.

In the Chapterhouse of the same building, which was commenced A.D. 1250, the new style entirely predominates, and the windows are large and fine examples of geometrical tracery of simple but striking pattern; they are engraved in the last part of Mr. Van Voorst's *Decorated Windows*. It is on the authority which this building affords, therefore, that I have adopted the year 1245 as that of the commencement of the Geometrical Period; and although it is possible that some little time may have elapsed before the example thus set in this noble metropolitan church was universally or even generally adopted; and although it is probable that a building or two containing lancet windows may be proved to have been built subsequently to this date, yet I think that it cannot be denied that Westminster Abbey furnishes us with sufficient authority for assuming that the appearance of geometrical tracery was one of the earliest indications of the impending change of style, and therefore one of the fittest marks by which to characterise the new period; or that the commencement of this period may be stated to be at least as early as the year 1245.

With respect to the termination of this period and the introduction of flowing tracery, evidence of the same precise nature does not exist. We have, however, sufficient testimony of the negative character before referred to, to enable us to conclude that it was not in use before the year 1310, and yet in full perfection in the year 1320. We have nume-

rous examples constructed according to historical record, during the first ten years of the fourteenth century, which display in their windows the formal outline of geometrical work—such as the Chapterhouse of Wells Cathedral, built by William de la Marche, who ruled from 1293 to 1302; Queen Eleanor's Crosses, built soon after the year 1300; the South Aisle of Gloucester Cathedral, built by Abbot Thokey, about 1308; the Gateway of St. Augustine's Abbey, at Canterbury, built in the year 1309; the Tomb of Crouchback, in Westminster Abbey, built 1307; the Screen of Canterbury Cathedral, built by Prior Henry d'Estria in 1304. At the same time we have Prior Crauden's Chapel at Ely, and the Lantern of the Cathedral, commenced at or about the year 1321, containing windows of excellent flowing tracery. If we are to trust the chronicle which states that the reconstruction of Hingham Church, in Norfolk, which contains a series of fine curvilinear windows, with here and there a lingering geometrical form, was commenced by its Rector, Remigius de Hethersete, and its patron, John-le-Marshall, in the year of our Lord 1316, we have almost the very example of which we are in search. On the conjoint testimony, however, of various buildings rather than upon the evidence of this single example, I am disposed to take the year 1315, the mean, in fact, between 1310 and 1320, as that of the commencement of the Curvilinear Period, premising, however, as before, that it is quite possible that a few windows of geometrical outline may be found in buildings constructed after this date.

The interval, then, between these limits—that is to say, the period of seventy years intervening between the years 1245 and 1315—I propose to call the Geometrical Period of English Church Architecture.

To the Geometrical Period belong some of the most exquisite, as well as many of the noblest buildings in the kingdom: the choir, transepts, and part of the nave of Westminster Abbey Church, as well as its chapterhouse and cloisters; the chapterhouse and cloisters of Salisbury Cathedral; the nave of Lichfield Cathedral; the north transept of Hereford Cathedral; the Lady-chapel and choir of Exeter Cathedral; the eastern portion of the choir of Ripon Cathedral; the greater part of the nave of York Minster and its chapterhouse; the chapterhouse of Wells Cathedral; the

presbytery and cloisters of Lincoln Cathedral ; the south aisle of Gloucester Cathedral ; the Lady-chapel of Chichester Cathedral ; as well as detached parts in Chester, Carlisle, and some other Cathedrals ; the remains of Bridlington Priory, and those of Newstead, Thornton, and Guisborough Abbey Churches ; the whole of Tintern, and the greater part of Netley Abbey Churches ; the nave and transepts of Howden Collegiate Church ; the eastern portions of St. Alban's and Romsey Abbey Churches ; the central towers of Salisbury, Hereford, and Lincoln Cathedrals ; the gateway of St. Augustin's, at Canterbury ; and Queen Eleanor's Crosses, together with numerous fine examples amongst numerous parish churches, constitute a splendid series of buildings, which may be said to surpass that of any other period of our national architecture ; and compared with which, the buildings of the so-called Decorated Period, reduced to those of true Curvilinear character, become almost insignificant, Ely and Carlisle being the only cathedrals which exhibit even any considerable detached portions of work in this style, its principal representatives being the fine parish churches, of which so large a number, and such beautiful examples, exist in this county. If we turn for a moment from the buildings of our own country to those of the Continent, we shall at once see that what has been said with reference to the necessity of acknowledging this Geometrical style in England, applies with much greater force to foreign buildings. Here we have two distinct and well-defined periods, preceding and following that in which circular tracery prevailed. Abroad, the transition from plain Romanesque to pure Gothic architecture was so rapid, that lancet windows hardly appear at all ; and no sooner was the circle abandoned in traceried windows than flamboyant outlines almost at once superseded all other descriptions of Curvilinear tracery. During the reign of the circle, however, what a noble series of buildings sprang up in the centre of Europe ! Amiens, Beauvais, Abbeville, Tours, Orleans, the aisles of Notre Dame and St. Denis ; Metz, Rheims, Strasburg, —and, to crown all, matchless Cologne, owe all their glories to this Geometrical Period.

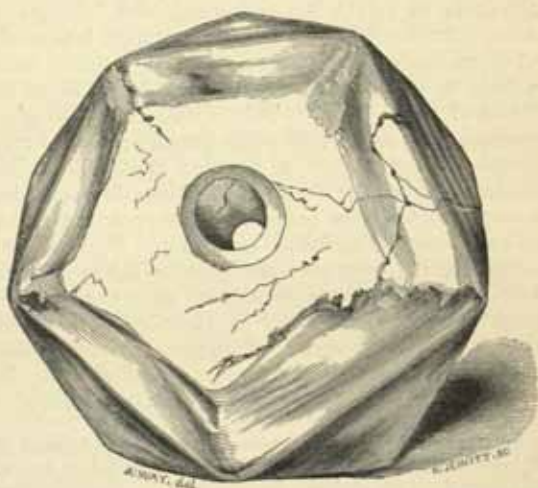
I do not propose, however, to travel so far from the county of Lincoln to illustrate the leading points of difference between these three periods of church architecture, possessing, as

we do, within this immediate neighbourhood buildings of sufficient character and importance to illustrate the subject fully; and having mentioned to you the principal buildings of the style in the kingdom, I will endeavour to explain more fully to you its minuter characteristics by reference to the different diagrams which I have prepared for that purpose.¹

NOTICE OF A SAXON BROOCH, FOUND IN WARWICKSHIRE.

In the Museum formed during the meeting of the Institute at Bristol, a remarkable fibula of gilt bronze was exhibited by the Rev. W. Staunton, recently found at Myton, near Warwick. No precise account of the discovery could be ascertained; the ornament was deposited with human remains, apparently a single interment, one skull only being found, the teeth in a very perfect state. With the fibula was found a large perforated crystal of quartz, of which a representation is here given; also, a slender band of silver, ornamented with small heart-shaped punched impressions, and forming a spiral ring, apparently for the finger. It was broken into several pieces, and its original intention may be doubtful.

These interesting relics of the Saxon period have been deposited in the Warwick Museum. The brooch, although unfortunately fractured by the finder, is a specimen of uncommon size and elaborate workmanship; it presents the rare, if not unique, peculiarity, of vitrified ornament, or coarse enamel, fixed by fusion in cavities on its surface. The chased design represents monstrous heads of animals, combined with foliage, in bold relief. Fibulæ of this type, sometimes termed cruciform, have frequently been described both in England and in Germany. I am not aware that any example has occurred in Scotland or Ireland. It may be questionable whether their form was influenced by any allusion to the Christian emblem of the cross. There is, moreover, no distinct evidence regarding the position in which they were attached to the dress. There is evidence for the



¹ The rest of the paper consisted of a detailed description of the Presbytery of Lincoln Cathedral, and a comparison of

its principal features with those of the choir and nave of the same Cathedral, and with those of the Choir of Ely Cathedral.

supposition that they were frequently worn in pairs,¹ although in many instances, as in that now noticed, a single fibula only may have been brought to light. Amongst specimens found in England, may be noticed those represented by Douglas in the *Nenia*, (plates 2, 4, 6, and 15) discovered in tumuli in Kent, some of them of small dimensions; one found at Rothley Temple, Leicestershire, now in the Museum of the Society of Antiquaries, and another from Great Wigston, in the same county, both represented in Nichols' History;² the fine examples from *Cataractonium*, in the possession of Sir William Lawson, Bart., figured in this *Journal*,³ and the highly curious assemblage of varied forms, produced by Mr. Roach Smith in a memoir on "Anglo-Saxon Remains," in his *Collectanea Antiqua*.⁴ These brooches were attached to the dress by means of an iron *acus*, which fell into a small recurved catch, and the intention of the embowed neck, an almost invariable feature of the larger ornaments of this description, appears to have been for facility in passing the finger under it, when it was desired to relieve the *acus* from the fastening. The face of the brooch is very often thickly gilded, in some examples silvered, and occasionally it is set with a few small pieces of bright red glass.

A very interesting display of rich examples existing in the Museums at Mayence, Wiesbaden, Augsburg, &c., may be seen amongst the illustrations of German Antiquities, produced at Mayence by the Society for investigating Rhenish History and Archæology, a beautiful work, well deserving the attention of English Antiquaries.⁵ From these foreign examples we learn the curious fact that occasionally a pendant, possibly regarded as an amulet, was attached to the smaller extremity of this kind of fibula, tending to indicate that it was worn, not transversely placed on the dress, as might have been supposed, but with the broader end uppermost. In the Wiesbaden Museum a large brooch of this description, found at Kreuznach, may be seen (5½ in. in length), having at the smaller end a loop, to which a ball of red ferruginous stone is appended, in a light frame of metal wires.⁶ This adjustment strikingly recalls the crystal ball suspended in a frame of silver, attached to two rings of the same metal, found by Douglas in a tumulus on Chatham Lines.⁷ Another fibula, found at Frankfort, now in the same Museum, has a small ring on the reverse of its smaller extremity, doubtless for the suspension of some object of an ornamental or talismanic nature. The conjecture seems not inadmissible, that the large perforated crystal found with the fibula at Myton may have been an amulet appended to it by means of a string or thong, which might readily be attached to the *acus* on the reverse of the brooch. A similar perforated crystal of quartz, of much smaller dimensions, may be seen in the Museum of the Society of Antiquaries. It was found with ashes, in an urn, near Hunsbury Hill, Northamptonshire.⁸ ALBERT WAT.

¹ Compare the accounts of interments in Germany given in the interesting work of Lindenschmit, "Das Germanische Todtenlager bei Selzen, in der Provinz Rheinhessen," Mayence, 1848; pl. 10, 11.

² Nichols' Hist. of Leicestershire, vol. iii., p. 956, pl. 129; vol. iv., part i., p. 377. An imperfect specimen, of large dimensions, may be seen in the Leicester Museum.

³ Archaeol. Journal, vol. vi., p. 216.

⁴ Collect. Ant., vol. ii., p. 155. See

also Journal of Brit. Archaeol. Assoc., vol. i., p. 61; vol. ii., p. 311.

⁵ Abbildungen von Mainzer Alterthümern, &c., No. 3. Mayence, 1851. 4to.

⁶ See Lindenschmit's Memoir, *ibid.*, p. 11.

⁷ *Nenia*, plate iv., p. 14.

⁸ Catalogue of the Museum of Soc. of Antiqu., p. 20. This crystal measures about 1½ in. greatest diameter. Another is figured by Mr. Wylie, Fairford Graves, pl. 4.

Original Documents.

BOND BY THE ABBOT AND CONVENT OF WINCHCOMBE,

ILLUSTRATIVE OF THE ANCIENT USAGE OF CHANGE OF SURNAME.

AMONGST the miscellaneous documents collected by the late Mr. Ambrose Glover, and chiefly relating to the county of Surrey, one relating to the Benedictine Abbey of Winchcombe, Gloucestershire, has been preserved. It might perhaps be regarded as of trifling moment, were it not that it supplies a striking illustration of the usage of change of surname, frequently observed, as it would appear, in monastic establishments, and occasionally practised by the higher dignitaries of the Church. It may seem needless to remind our readers that this practice had been customary with the popes, and commenced, as Platina (cited by Camden in his "Remaines") states that some had asserted, by Sergius II., A.D. 844, who had, previously to being raised to the papacy, the less euphonous appellation of Hog's Mouth,—*Os Porci*. Adrian III., Burius informs us, had been called Agapatus, and Stephen VI. had borne the name of Basilius; Sergius IV. also, that of Peter, which out of humility and respect to the Prince of Apostles, he abandoned, and thenceforward was known by that of Sergius. The Popes have from that period always changed their baptismal name on being advanced to the pontificate.

The document in question, for which we are indebted to the courtesy of Mr. Thomas Hart, of Reigate, in whose possession the collections of Mr. Glover remain, is a bond by the Abbot and Convent of Winchcombe to William Mownslowe, of the city of London, Mercer, in the sum of two hundred marks, conditioned for further assurance by the said abbot and convent, and quiet enjoyment by William Mownslowe, his heirs, and assigns, of a messuage, &c., in the parish of St. Bride's, London. Such bonds not unfrequently accompanied conveyances, in the place of the covenants for title now in use.

It is remarkable, however, that, in addition to the conventual seal, which was all that was required to make the bond an effectual legal instrument, the abbot and prior, and several of the monks testified their privity and assent to it, by signing their names between the bond and the condition. The concurrence of the monks did not indeed render them individually liable, they being *civilliter mortui*, but served to show their assent to the transaction; a precaution taken, probably, because the bond was made (judging from the identity of surname) to a relation of the abbot's. A conveyance of some kind had most likely accompanied the bond, and was, probably, a step taken in consequence of the apprehension the abbot and convent began to entertain that their possessions were not safe against the king, seeing he had, in the preceding year, seized those of the lesser monasteries. It may have been a fictitious sale to William Mownslowe for the preservation of the property, or a real sale, the abbot and convent knowing that money was more easily concealed than messuages or lands. In the Act of 31st Hen. VIII. c. 13, by which the greater monasteries (of which this was one) were dissolved, is contained a clause making void all sales by the abbots, &c. (within a year previous) of lands, &c., of their ancient foundation.

Noverint universi per presentes nos, Richardum, Abbatem domus, et monasterii beate Marie et sancti Kenelmi regis et martyris de Winchelcumba, in comitatu Gloucestrie, et ejusdem loci conventum, unanimi nostris assensu, consensu pariterque, et voluntate tocius capituli nostri, teneri et firmiter obligari Willelmo Mownslowe marcelo Londonie in ducentis marcis sterlingorum, solvendis eidem Willelmo, aut suo certo attornato, aut executoribus suis, ad festum omnium sanctorum proxime futurum. Ad quam quidem solucionem bene et fideliter faciendum ego, predictus Richardus Abbas, et Conventus, obligo me et successores meos per presentes. In cujus rei testimonium presentibus sigillum nostrum commune apposuimus. Datum in domo nostra capitulari, decimo septimo die mensis Octobria. Anno regni Regis Henrici octavi vicesimo nono. [1537]. Ita est ego Richardus Ancelmus, Abbas,¹ propria manu. Ita est ego Johannes Augustinus, prior, propria manu. Ita est Willelmus Omersley. Per me Johannem Gabrielem. Per me Richardum Angelum. Per me Willelmum Maurum. Per me Willelmum Overbury. Per me Hugonem Egwinum. Per me Ricardum Barnardum. Per me Ricardum Martinum. Per me Georgium Leonardum. Per me Johannem Anthonium.² Per me Gulielmum Hieronymum. Per me Christoferum Benedictum. Per me Walterum Aldelmum. Per me Richardum Michaelem. Per me Willelmum Kenelmum. Per me Ricardum Ambrosium.

The condycyon off thys oblygacyon ys suche y^t yff y^e a-bowe bownden Abbott and conuent and hys successours doo suffre and cause to be done euery suche thyng and thyngys, act and actys, as schall be deuysyd or aduysyd from tyme to tyme by the counsell lernyd yn the lawe off the abowe namyd Wyllyam Mownslowe, hys eyrys and assygnys, for a suer and perfytt assurans yn the lawe to be hadde and made to the same Wyllyam Mownslowe, hys eyrys and assygnys, att the costys and chargys yn the lawe off the a-bowe bownden Abbott and hys successors, off and for one messuage or tenement with hys appurtenauncys, wharfys or kayys, gardens, and off all other howays, landys, rentys, and tenementys, whatt soeuer, off whyche the a-bowe bowndene Abbott att the makyng off these presentys ys seasyd yn the ryghtt off hys howse and monastery, a-bowe namyd, yn the citie off London, and withyn the paryshe off saynt Brydys yn the subbarbys off the same citie. And also yff the a-bowe bownden Abbott and Conuent, and hys successours, doo suffre the same Wyllyam Mownslowe, hys eyrys and assygnys, quyetly, lawfully and peaseble to enjoy the same messuage or tenement, with all other the premysys, as ys a-fore sayd, with owtt lett, dyssesine, dysturbans and ynterrupecyon off the sayd Abbott and off hys successors, or any other by hys or their procurment, assent, commaundment or aggrement, and further dyschargyd off all former bargaynes, salys, leays, promysys, grawntys, chargys and yncumberauncys whatsoeuer, y^t then thys present oblygacyon to be woyde, or else to stande yn hys full force and wertue.

(Seal apparently affixed on a slip of the same parchment, cut about two-thirds of the breadth, at foot of the bond; the seal now torn away.)

It must have been noticed by many readers, who may have investigated subjects connected with the history of monasteries, how frequently, for example in the lists of the Principals of Houses, and of Pensions remaining

¹ The word *abbas*, as likewise *prior*, after the succeeding signature, is an interlineation, but seemingly contemporary with the signature.

² Interlineation in darker ink, above the last-mentioned name.

in charge subsequently to the Dissolution, persons are described by two names, the first being very frequently taken from names of places, whilst the *alias* appears to be of the ordinary class of English surnames. To this usage Camden adverts, observing that, besides the popes, "other religious men also when they entered into some Orders, changed their names in times past, following therein (as they report) the Apostle, that changed his name from *Saul* to *Paul*, after he entered into the ministry."³ Mr. Markland, in his *Remarks on Surnames*, cites the assertion of Holinshed (27 Hen. VI.), that it was a fashion "from a learned spiritual man, to take awaie the fathers' surname (were it never so worshipful or ancient) and give him for it the name of the town he was born in."⁴ Martene, in his *Observations upon Ancient Monastic Rites*, has shown that novices, when they took the monastic habit, were accustomed to change the names by which they previously had been known; and he cites instances, showing the antiquity of this usage, which doubtless was significant that they had thus become dead to the world, as also *civilliter mortui*, and were regenerated, so to speak, to a new and spiritual life.⁵ Charpentier, also, in his additions to Ducange, (under *Nomina Mutari*) has the following observation:—"Nomen etiam mutabant Monachi: quod in aliquot Ordinibus Ecclesiasticis etiam hodie in usu est." As regards also the change of name at the ordination of bishops, Martene states that such was the ancient custom, of which Bede gives an instance ("Hist. Ang." lib. 5, c. 12) where he records that St. Willibrord, ordained Bishop of the Frisons, A.D. 696, received from the Pope the name of Clement. Thus also, in the eleventh century, St. Astricus, when raised to the dignity of an archbishop in Hungary, took the name of Anastasius; and Jazomir, when Bishop of Bremen, that of Gebhard. The same usage obtained likewise in the Greek church; ecclesiastics who were advanced to the episcopate usually assuming thenceforth the names of persons eminent of old for their piety and holy life.⁶ It is now the custom in all religious orders, both of men and women, that individuals making the profession, that is, taking the last vows, should change the entire name. Alban Butler remarks that persons generally take a new name "when they enter a religious state, partly to express their obligation of becoming new men, and partly to put themselves under the special patronage of certain saints, whose examples they propose to themselves for their models." ("Lives of Saints," note, June 29.)

The *Fasti* of English Bishopricks, and the lists of heads of monasteries, would supply a multitude of examples, showing the change of the patronymic for a name derived from the place of birth. There are, however, another class of surnames thus assumed, in the fourteenth and fifteenth centuries, being those of men eminent of old for their piety or their learning, saints, doctors of the church, and even angels. To this peculiar fashion, which does not appear hitherto to have been sufficiently noticed, it was no doubt owing that John Knollys, Prior of Cokesford, Norfolk, in 1463, appears with the *alias* of Clement, and other examples might be cited, in the fifteenth century. Anthony Kitchin, the last abbot of Eynesham, assumed the more euphonous appellation of Dunstan. The bond now under consideration appears to present the most remarkable illustration of this usage, hitherto noticed. Being dated so short a time previously to

³ Camden's *Remaines*, p. 140, edit. 1637.

⁴ *Archæologia*, vol. xviii. p. 108.

⁵ Martene, de *Antiqu. Ecc. Rit.* lib. i. c. i. art. x. and lib. v. c. iii.

⁶ *Ibid.* lib. i. c. viii. art. x.

the Surrender on Dec. 3, 1539, we are enabled to ascertain the real names of the subscribing parties, by comparison of the names appended to the bond with those in the list of inmates of the monastery, as enumerated in the schedule of pensions.⁷ During the interval of about fourteen months which had occurred since the execution of the bond, little change appears to have occurred in the establishment, and the subscribing parties, whose high-sounding names grace that document, re-appear under very ordinary and mean appellatives. This singular comparison is shown in the subjoined list, the second column comprising the names of the monks at the period of the Surrender.

Signatures to the Bond, Oct. 17, 1537.

RICHARDUS ANGELMUS, *Abbas.*
 JOHANNES AUGUSTINUS, *Prior.*
 WILLELMUS OMERSLEY.
 JOHANNES GABRIEL.
 RICARDUS ANGELUS.
 WILLELMUS MAURUS.
 WILLELMUS OVERBURY.
 HUGO EGWINUS.
 RICARDUS BARNARDUS.
 RICARDUS MARTINUS.
 GEORGIUS LEONARDUS.
 JOHANNES ANTHONIUS.
 GULIELMUS HIERONYMUS.
 CHRISTOFERUS BENEDICTUS.
 WALTERUS ALDELMUS.
 RICHARDUS MICHAEL.
 WILLELMUS KENELMUS.
 RICARDUS AMBROSIVS.

Surrender, Dec. 3, 1539.

RICHARD MOUNSLOW, *last Abbot.*
 JOHN HANCOCK, *Prior.*
 WILLIAM CRAKER.
 JOHN WHALLEY.
 RICHARD FREEMAN.⁸
 WILLIAM BLOSSOM.
 WILLIAM BRADLEY.
 HUGH COWPER.
 RICHARD BODON.
 RICHARD PARKER,
 GEORGE FOO.⁹
 WILLIAM TRENTHAM.
 CHRISTOPHER CHAWNFUT.
 WALTER COWPER.
 RICHARD WILLIAMS.
 WILLIAM HOWARD.¹
 RICHARD BANISTER.

One only, John Anthonius, occurs without a corresponding name in the later list. He may have died during the brief interval; and Walter Turbot appears in the enumeration of 1539, who, it may be supposed, supplied the vacancy. It will be observed that of the eighteen names appended to the bond two only are of the more usual class, taken from some locality, probably the birth-place of the individual; these are Omersley, which may be Ombersley, a parish in Worcestershire, near Stourport; the other is Overbury, a parish in the same county, on the confines of Gloucestershire.

Amongst the saintly names thus assumed by the monks of Winchcombe, the reader will not fail to notice some which were specially appropriate; not merely as that of St. Benedict, the founder of their order, but such as Egwin, the canonised founder of Evesham Abbey, not far distant, a scion of the royal race of Mercia; he became Bishop of Worcester, A.D. 692; we find Aldhelm, also, Bishop of the West Saxons in the seventh century, a name cherished in local veneration; and, above all, Kenelm, the sainted Prince of Mercia, the son, moreover, of Kenulph, founder of the Abbey of Winchcombe, where the relics of the murdered Kenelm were subsequently enshrined, on their discovery under the thorn in Clent Cowbatch, in the adjacent county of Worcester. A. W.

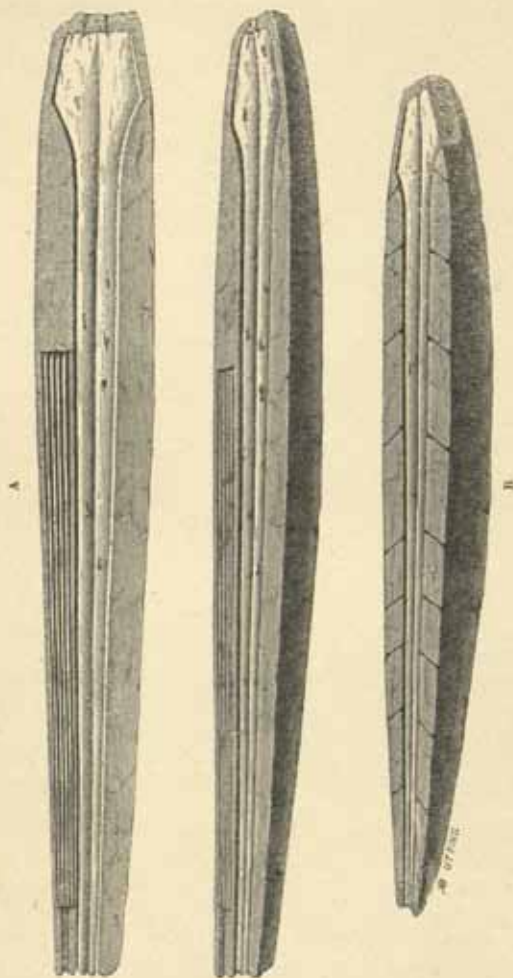
⁷ Willis, *Mitred Abbeyes*, Addit. vol. i. p. 71. Dugd. Mon. Angl. vol. ii., p. 299, edit. by Caley.

⁸ Called Richard Freemarten, in the Return of 1553.

⁹ Called George Rose, *ibid.*

¹ William Whorewood, *ibid.*

STONE MOULDS FOR CASTING WEAPONS OF BRONZE.



Found at Henneck, near Chudleigh, Devon.

In the possession of Mr. J. G. Croker.

(Dimensions, A—length 2½ in. greatest width 3 in. B—length 2½ in. width 3 in.)

Proceedings at the Meetings of the Archaeological Institute.

MARCH 5, 1852.

OCTAVIUS MORGAN, Esq., Vice-President, in the Chair.

The Rev. T. BERKLEY PORTMAN called the attention of the Society to the remains, traditionally known as the "British Town," situated in the parish of Ingram, Northumberland, on a gentle declivity of Hartside, one of the Cheviot range. The position is about 200 yards above the river Beamish. The circumvallation of the supposed town, together with the ways leading into it, is very distinct, as are also certain circles within, formed by large stones protruding through the turf, doubtless the vestiges of dwellings. It has been stated, although on uncertain authority, that within the last hundred years the walls were standing at a considerable height above the ground, but that they have been removed to form fences on the adjacent moorlands. Mr. Portman sent a plan of these curious remains, carefully made under the direction of J. C. Langlands, Esq., of Old Bewick, Eglingham, Alnwick.

Mr. J. G. CROKER communicated, through Mr. Tucker, an account of the discovery of two stone moulds, for casting bronze weapons, of which a short notice had been sent to the Bristol Meeting. Mr. Tucker at the same time presented to the Institute casts from these remarkable objects. The long, thin, double-edged weapons which the moulds would produce are not unfrequently found in Ireland, and several examples of analogous types have been laid before the Institute by Mr. Brackstone. We are not aware, however, that any bronze weapons precisely similar in form and dimensions have been found in England.

"The moulds were discovered by the clay men, in a field near the village of Knighton, in the parish of Hennock, near Chudleigh, Devon. The spot is two fields distant from the River Teign, in the delta formed by the junction of the Rivers Bovey and Teign. The moulds were found deposited above the clay of commerce, entire, *i. e.*, both parts in due apposition, but they separated when moved. This is worthy of note, for as there was no adhering matter to keep them in apposition, it might be assumed that they had been placed or left in the position in which they were found; otherwise, being in the direction and course of the water-shed of the River Teign, which traverses a distance of twenty miles from Chagford, with a rapid current, it might be concluded that the force of the waters would have separated them.¹

"The longest pair was placed vertically, almost in contact with the fine clay. The shorter pair was found in a horizontal position, in fine river or drift sand.

"It may be asked, was the casting from these moulds effected here, and, if so, at what period? for since the time they were so left an accumulation

¹ See De la Beche's Report on the Geology of Devon and Cornwall, p. 114, for an account of the locality.

of six feet of sedimentary gravel, bouldered pebbles, &c., with two feet of earth, had been formed over them.

"The stone of which the moulds are formed is a strong micaceous schist, of a light greenish colour, similar to that found in Cornwall, and very heavy. The pair of moulds weigh about 12 lb.

"In Mr. Short's '*Collectanea Curiosa Antiqua Damnonii*,' p. 25, mention is made of the camps of Preston-Bury, Wooston Castle, and Cranbrook Castle, on the borders of the River Teign, about eight miles above Knighton. May it be supposed that such moulds were used by the tribes who occupied these camps; and that they had been washed down by the waters of the Teign? This must obviously have occurred at a very remote period, when it is considered that since their deposit in the place where they have been recently found, eight feet of surface has been formed over them. The level of the field in which they were discovered is now nearly 50 feet above the present level of the river. The river rises in Dartmoor, above Chagford and Gidley Common, where are many relics of the Celtic period—the Tolmens, stone circle, the Pillar Stone, innumerable circles, the sacred avenue leading to Holy-street, and thence onwards to the Logan Stone and Cromlech, near Drews Teignton.

"The clay beds of the valleys of the Rivers Bovey and Teign are evidently in the direction of the water-shed of these streams, at right angles, before the two rivers join, after which the beds are formed in a uniform deposit through the low lands of King's Teignton to Aller Mills, in King's Kerswell, where it seems that the currents were bayed back by the carboniferous lime hills; and by the eddying of the waters on the soft green sand of Milbourne Down, the course of the Teign was effected to Teigntonmouth.

"The lignite known as Bovey Coal is interspersed with the clay beds in the King's Teignton Level. The main deposit on Bovey Heath crops up to the surface in the direction of the valley, with a dip of one foot in five feet. But the coal and clay were anterior to the period in which the moulds were deposited.

"A few years since eight celts of bronze were found at Plumley, in Bovey Tracey, about three miles higher up the valley than the spot where the moulds were found; four of them were placed in regular order, under a granite block, the other four scattered about. There were also at Plumley six adjacent stone circles, possibly the remains of a British village, in perfect preservation, which the proprietor demolished for building purposes, although in the midst of a country abounding with granite."

Bronze object, found in Ireland. From Mr. Brackstone's Collection.

It will be noticed in the accompanying representation of the moulds, that at the edge of one of them there is a shallow cavity, which would produce a thin slip of bronze sharply ribbed on one side and flat on the other. In Mr. Brackstone's Collection of Irish Antiquities there is an object of bronze, which he has kindly sent for examination, in some measure analogous, but it is ribbed on both sides: length, about 15 in. (see woodcut). It has been conjectured that these may have served to sharpen bronze weapons, in similar manner to the instrument termed a steel now used.

Mr. FRANKS stated the following particulars in relation to an "Oculist's

Stamp," in the British Museum. Four of these curious little objects of the Roman age are there preserved, but the localities where they were found had not been recorded. On looking over an old catalogue of impressions of seals, &c., in the writing of Sir Hans Sloane, Mr. Franks noticed the following entry :—" Impressions of letters carved on the three sides of ash-coloured marble found at Verulam, given me by Mr. Kettle, of St. Alban's." This note reminded him of such a stamp, amongst other Sloane antiquities ; and Mr. Franks succeeded in identifying them. They proved to be impressions of one of the oculists' stamps now existing in the Museum, namely the same which was exhibited by Gough to the Society of Antiquaries in 1788, and engraved, *Archæologia*, vol. ix. p. 227. It is noticed by M. Duchalais as "*Lapis Incertus*, 11," and by Professor Simpson, "*Monthly Medical Journal*," March, 1851, p. 245. The history of this interesting relic has thus been ascertained, and it is proved to be identical with the stamp mentioned as found at St. Albans, ("*Gent. Mag.*," vol. 48, p. 510) no description being there given. It bears three inscriptions, one of them supplying the name of the oculist, *Lucius Julius Juvenis*, another without any name, and the third giving the name of a different oculist, *F. Secundus*. The first two inscriptions are well cut ; the third is very rudely executed. On examining the stone, the edges of the two first inscriptions, which are contiguous, are found to be neatly sloped off, the slope starting from about the opposite corner ; the two other sides, on the contrary, are very abruptly sloped, and the places for the inscriptions are wider. From this it would seem that the stone was originally four times its present size, and that the inscriptions have been cut in half. The accompanying representation will give an idea of what they must have been :—

L IVL IVENIS DIASMYRNES BIS
COCTV POST IN PETV EX OVO

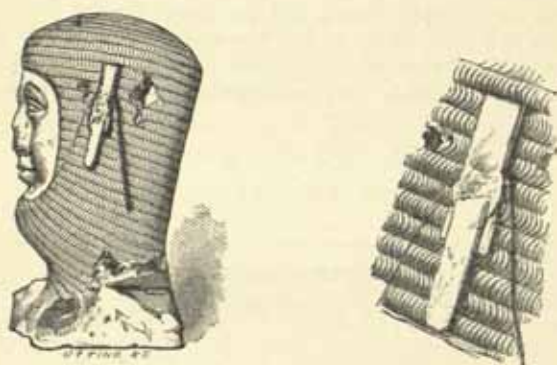
L IVL IVENIS DIAPSORICV OF
OBALSAMATVM AD VET CICA

The italics indicating the missing portions.

Since the above was written Mr. Franks has received some information which sets the question of the locality in which the stamp was found completely at rest. It appears from the Minutes of the Society of Antiquaries, that on Nov. 1, 1739, Mr. Kettle, of St. Albans, sent to the Society impressions of this very oculist's stamp, and that on the 6th March the stone itself was exhibited as lately found near St. Albans. Mr. Franks therefore proposes calling the stone *Lapis Verolamiensis*.

Mr. TUCKER communicated the following particulars relating to a fragment of sculpture, probably part of a sepulchral effigy, being the head of a warrior, in armour of mail. It was found, in 1826, in digging the foundations of a house in the Circus, Exeter, and has been since preserved by the owner of the house, Mr. Gidley, the town clerk. Bedford Circus occupies the site of the dissolved Dominican convent, supposed to have been founded by William Briwere, Bishop of Exeter, in the reign of Henry III. Within its walls several persons of distinction were buried,

especially the members of the Raleigh, Dinham, Martyn, Audeley, and Calwodeleigh families.² The monastery was dissolved on Sept. 12, 1538, and on the 4th July following, its site, church, belfry, and cemetery were granted by Henry VIII. to the former usher of the royal chamber, then become Lord John Russell. The royal favourite soon demolished the buildings, "to make hym a fair place" or mansion, as Leland informs us. At various periods fragments of sculpture enriched with painting and gilding have been brought to light, but none perhaps more curious than the upper portion of a recumbent statue, of which Mr. Tucker presented a cast to the Institute on the present occasion. The late Sir Samuel Meyrick said that the flattened conical shape of the *Coiffe de Mailles* would show that it represented a knight of the latter part of Henry the Third's reign, and that it exhibits a very peculiar mode of fastening the over-lapping part of the *Coiffe*, by a strap and buckle near the left temple. Dr. Oliver had been inclined to think that the figure might have been the memorial of James Lord Audeley, of Redcastle, Shropshire, one of the first Knights of the Garter, who so gallantly signalised himself at the Battle of Poitiers, 1356, and who directed, by his will, that his body should be buried in the choir of this Dominican church, in Exeter, before the high altar. He survived till April 1, 1386. The character of the costume, however, as will be seen by the annexed representation, indicates an earlier period.³



Head of an effigy found on the site of the Dominican Convent, Exeter.

By Mr. NESBITT—Rubbings made from the embroidered altar cloth which covers the high altar of the church of St. Mary, usually called Maria zur Wiese or the Wiesenkirche (meadow church) at Soest, in Westphalia. This remarkable example of mediæval embroidery is 12 ft. 4 in. in length, by 4 ft. in width, not including the frontal or antependium, which is 7½ in. wide, and 9 ft. 4 in. long. The material is a coarse open cloth of flax or hemp, and the embroidery is raised upon it with the needle in a sort of embroidery stitch. It is either of the natural unbleached colour of the material, or has acquired its present colour from age, having

² See Dr. Oliver's *Monasticon Dioc. Exon.* p. 334.

³ Any member of the Institute who may wish to purchase a cast of this

fragment may obtain one, at moderate price, from the modeller at Exeter, employed by Mr. Tucker. The address may be obtained at the Office of the Institute.

once been white. No artificial colour is introduced except in the frontal. The ends are terminated by fringes of the thread with which the cloth is woven.

The cloth is divided across, into five compartments by borders from 1 in. to 2 in. wide, of varying patterns. The central portion has within the narrow border a second about 3 in. wide, composed of figures of winged dragons whose tails branch into elegant scrolls of foliage, a part of which is held in the mouth of the succeeding dragon. The larger part of the space enclosed is filled up by a quatrefoil, with straight-lined cusps between each foil. This encloses a circle within which are figures of the Virgin Mary crowned and seated on a throne at the right hand of our Saviour. The latter holds an orb in the left hand, and has the right raised in benediction. In the circle is the legend, *Gloria in excelsis deo et in terra pax omnibus*. Within the spaces left by the quatrefoil outside the circle, are, on the sides, St. Peter and St. Paul, and, at the top and bottom two pairs of angels. One of those at the top seems to swing a censer, the other plays on a violin. One of those at the bottom plays on a flageolet, the other on a sort of triangle. As if placed on the cusps are open crowns from which proceed scrolls of foliage. The remainder of the ground is divided by narrow bands into lozenge-shaped compartments, the alternate lines of which are occupied by grotesque animals, dragons or birds, and by letters. Both the monsters and the letters are made to terminate in small sprigs of foliage. The letters are *GOT.MOT.ES.VOLDEN.DAT.VL. IN.NEER*. Owing to the manner in which the letters are placed there are, of course, no stops or breaks to indicate the separation of the words, but if divided as above it may be understood to mean, "May God will that we come near to him." There is, however, a certain irregularity in the placing of the last letters, and it is questionable whether they ought not to stand *ERNE*. A most competent authority questions the admissibility of the former reading, but thinks that the latter may mean, "That we desire (yearn after) him."

The two divisions next to the central one have the dragon border only on their sides; the centre is occupied by large quatrefoils (without the cusps which are in the central division) enclosing circles, and with crowns and foliage at the entering angles of the quatrefoils. In one of these divisions the subject within the circle is the appearance of our Saviour to Mary Magdalen in the garden (John xx. 15), when "she took him for the gardener," and he is here represented holding a spade in the left hand, while the right is raised. In the circle are the words—*Maria ven sokeest du hir Ihesus van Naseret*.⁴ Two angels with censers and four with violins, a sort of guitar, and a pair of handbells, fill the spaces left within the quatrefoil. The ground of this compartment is filled in a similar manner to that of the central one, except that in addition to the letters and monsters there is a third alternate row which contains alternately fylfots and crosses. The letters in this compartment are *OMNIA.DAT.DVS.NON. HABET.ERGO.MINVS.MINVS*. In the lozenge following the one which contains the last s is what may be meant as a contraction for *que*; supplying, therefore, the *e* omitted in the third word, the sense would be "God giveth all things, but hath not therefore less and less."

⁴ i.e. "Mary, whom seekest thou here!—Jesus of Nazareth."

Of the subject contained in the quatrefoil of the corresponding division no memorandum has been preserved.

The divisions at the ends are covered with branching scrolls of foliage, intermixed with which are figures, representing in one, the adoration of the three kings, and in the other, the discovery of St. Genevieve in the forest. A small part of the first which was not required for the subject contains a figure of an unicorn taking refuge with a maiden from the hunter, according to the well-known legend.

The letters throughout are Lombardic, elegantly formed, and branching out into little sprigs of foliage in a very pretty manner. The form of these letters is much like (exception made of the accessorial foliage) that of the letters of the inscription of the great brass of Abbot Thomas of St. Albans. The human figures are quaintly drawn, the horses and dogs with some spirit. The most remarkable points of the costumes are the extremely long toes of the boots, and the thick belts worn over the hips. The first, it is well known, were introduced into England from Germany at the time of the marriage of Richard the Second with Anne of Bohemia. Here they were called "crackowes" it is believed from the city of Cracow. In Germany they seem to have been in use considerably earlier than in this country. The heavy belt worn over the hips is another well-known 14th century fashion. In this instance it is worn at the extremity of the surcoat, which garment is here represented with sleeves widely puffed out as far as the elbows, and tight from thence to the wrists.

The antependium is of velvet, now of a very dark colour, but probably once blue or purple; it is ornamented with wreaths and trees cut out of cloth (once scarlet?) and sewn on, which are placed alternately. In the middle of each wreath is a nondescript animal, sometimes like a tiger, and sometimes rather like a horse; and at the foot of each tree is a figure probably meant for a stag. These animals are also formed of cloth sewn on, and are studded with thickly set silver spangles. From the style of the foliage, the forms of the letters, the diapering of grotesque monsters, the costumes, and the general character of the work, it seems probable that this piece of embroidery dates from about the middle of the 14th century.

Mr. NESBITT also gave the following notices of the curious incised effigy of a bishop, exhibited by him, with some other rubbings of incised slabs existing in Germany.

The slab on which the effigy of Otto or Otho⁵ twelfth bishop of Bamberg, is incised, is of a hard grey limestone or marble, and forms the top of a raised tomb, which stands in the middle of the eastern choir of the cathedral of that city, and measures 6 ft. 7 in. by 2 ft. 5 in. This prelate died in the year 1192, and as this memorial probably dates from that period, it would seem to be an earlier example of a work of the kind than any which has hitherto been noticed by English antiquaries.⁶ The head and mitre, hands and feet were engraved on pieces of metal or of stone or marble let into the slab; these unfortunately have been lost; and only the matrices remain. The rest of the figure is expressed by incised lines.

⁵ In most of the catalogues of the Bishops of Bamberg, he is called Poppo; but in the *Ann. Bamb.* Prodrum of Cygnaeus (printed in Reinhard's *Samm-*

lung Seltener Schriften) he appears under the name of Otto.

⁶ See Mr. Way's *Papers on Incised Slabs*, *Archæologia*, vol. xxxi, *Arch. Jour.* vii., 48.

The practice of representing parts of an effigy on pieces of brass or of white stone or marble, was common in the 14th and 15th centuries, but no other example of the 12th has, it is believed, been hitherto noticed. It may perhaps have been suggested by the Greek works in bronze inlaid with silver (*αγνισμα*) which in the 11th and 12th centuries were frequently brought into Italy from Constantinople, or manufactured by Greek workmen at Venice, or elsewhere, for the purpose of adorning the doors of churches.⁷

The figure of the bishop is drawn in a rather full manner, with nothing of the Byzantine stiffness and attenuation, and the folds of the drapery are tolerably free and natural. The effigy is not drawn full-faced, but as turned considerably to the right. A book with an ornamented cover is held in the left hand and a crozier in the right. The head of the latter has a crook of a simple form. The mitre is extremely low. The vestments consist of an alb, a tunic or a dalmatic, a chasuble and a pallium. The alb has no apparels or orfrays. The tunic or dalmatic is not fringed as is usually the case, but has an ornamented border running along the whole of its bottom. The chasuble is large and full, and quite without ornament. The pallium is very long, reaching to the bottom of the dalmatic, a fashion which appears to be characteristic of the 12th century, as in the 13th it was shortened so as scarcely to reach to the end of the chasuble. Five crosses are visible upon it, the place of another being concealed by the right hand. Neither stole nor maniple can be traced. The use of the pallium and the cross, (the peculiar insignia of archbishops,) was granted to St. Otho, bishop of Bamberg, and his successors, by Pope Paschal in 1106.⁸ The Bishop of Bamberg ranked as first of the German bishops, and was subject to no archiepiscopal jurisdiction.

The inscription which surrounds the effigy runs as follows:—*Otto presul eram requiem pacem michi veram fratres optate precor ore manique juvate.* The characters in which it is engraved are partly the ordinary Roman and partly Lombardic, the same letters taking sometimes the one and sometimes the other form. This is particularly the case with the T's and M's. The forms of the letters appear to agree very well with the supposed date, the close of the 12th century. The inscription is engraved as if it had been an afterthought, the letters being placed where the effigy left room for them, and not being surrounded by any lines.

An inscription has been cut across the lower part of the figure at some modern period; it has been filled up with cement, and is now scarcely legible; it seems to have given the name and quality of the bishop, and the date of his death, which is expressed in Arabic numerals.

Mr. WESTWOOD, referring to the episcopal figure above described, made the following remarks on the pallium, cross and pastoral staff, as affording indications of the difference in rank of the higher dignitaries of the Church.

The exhibition by Mr. Nesbitt, from his valuable collections of foreign sepulchral effigies, of the incised slab of a Bishop of Bamberg of the twelfth century, represented as invested with the pallium, and also as holding in his hand a curved-headed pastoral staff,⁹ together with the statement made by that gentleman that the bishops of that city were entitled

⁷ Examples are to be found in some of the west doors of St. Mark's, Venice; in those of the church of Atroni, near Amalfi; and others existed until recently in the west doors of the Basilica of St. Paul Fuori delle Mura, at Rome.

⁸ *Acta Sanctorum*, St. Otho, 2nd July.

⁹ I have purposely avoided using the word *crozier*, since the correctness of its use, to designate the *cambuca*, or curved pastoral staff, has been called in question.

by right to the investiture of the pallium, has induced me to bring under the notice of the Institute various particulars derived from existing monuments, my object being to show, either that the statement of recent writers on ecclesiastical costume—that the bishop is distinguished by the round-headed pastoral staff, whilst the archbishop is to be known by the cross-staff, and occasionally also by the pallium—is not to be depended upon; or, that the contemporary monuments of various prelates are incorrect in their details, having been confided to artists who exercised their own fancy in the delineation of the persons to whose memory such monuments were designed. This latter alternative is, however, one which any person who has studied the contemporary medieval portraits of deceased individuals, will scarcely be inclined to adopt. The inquiry, it will be observed, may acquire some additional interest from the discovery of the body of an ecclesiastic in the ruins of St. Stephen's Chapel, Westminster; who, chiefly on the authority of the pastoral staff found with the body, has been regarded as one of the Bishops of St. David's, in the fifteenth century.

The few observations which I now beg to offer have been chiefly derived from three classes of monuments—namely, sepulchral representations, illuminated MSS., and seals. Their object is to prove—1st. That archbishops are often represented with the curved-headed pastoral staff, instead of the cross-staff; and 2ndly, That bishops are occasionally represented as invested with the pallium.

On opening the tomb of Ataldus, Archbishop of Sens, in the choir of the cathedral of that city, and who died in A.D. 933, a curved-headed pastoral staff was found with the body; the upper part terminating in a very beautiful foliated ornament, composed of three groups of large leaves, and two buds on long footstalks. (Willemin, *Mon. Inéd.* vol. i.)

In the splendid Benedictional of St. Æthelwald, one of the illuminated pages represents a group of confessors, the three foremost figures being inscribed—"Sc's Gregorius Presul," "Sc's Benedictus Abbas," and "Sc's Cud'berhtus Antistes." None of these figures wear a mitre, nor do they bear any kind of staff; but all three are invested with the pallium, which, in the two former is white with red crosses, and in the last blue with white crosses.

The remarkable Cottonian MS., Nero C. IV., contains several groups of ecclesiastics, amongst which are several evidently representing bishops, having very low mitres and bearing long round-headed pastoral staves in their right hands; one, however, habited in every respect like the others, and bearing a similar staff, is invested with the pallium, reaching only to the waist. This MS. is of the twelfth century.

Amongst the beautiful series of sculptures of the portal of the Cathedral of Chartres, is one of a figure wearing a long pallium, holding in his left hand the base of a pastoral staff or cross, the top of which is destroyed, and who is crowned with a conical kind of cap. Mr. Shaw has given a beautiful representation of this figure, which he describes as an archbishop, and says that the mitre bears a close resemblance to the tiara seen on the head of the pope in an illumination given by Gerbertus. (*De Cantu et Musicâ Sacra*, tom. i., last plate.) Didron has also engraved this figure in his *Iconographie de Dieu*, p. 459; but he calls it Pope Gregory the Great, inspired by the Holy Ghost seated as a dove on his right shoulder. In the fine manuscript of Matthew Paris, in the British Museum, several instances occur of ecclesiastics wearing a similarly shaped mitre. May they not be

intended for the legates of popes? The great reliquary at Aix la Chapelle is also ornamented with a representation of Pope Leo III., wearing a conical tiara and a long pallium. (Cahier et Martin, *Mélanges d'Arch.* No. 1.)

The fine Harleian MS., No. 2908, contains an illumination engraved by Strutt (*Dresses, &c.*, pl. 26), representing an ecclesiastic (accompanied by an attendant holding a round-headed pastoral staff) presenting a book to a nimbed seated figure wearing the pallium. These figures, I know not upon what authority, have been asserted to be Elfnoth, Abbot of Westminster, and St. Augustine. As the manuscript, however, seems to be of German origin, and most probably of the school of St. Udalric, this appropriation may perhaps be doubted, in which case it would be impossible to assert whether the standing figure be intended for an archbishop, bishop, abbot, or sub-abbot. Of abbots bearing the curved-headed pastoral staff, there is an interesting series in Peterborough Cathedral, engraved by Carter (Pl. 39), whilst the very curious sculptured capital represented in Brayley's *Graphic Illustrator* (p. 88), as having been built into an old demolished wall in the Palace Court, Westminster, commemorating the grant of the Charter by William Rufus to Gislebertus, Sub-abbot of Westminster, contains two figures of the sub-abbot holding a circular-headed staff.

In a bas-relief of the 12th or 13th century, on the Sarcophagus of Duke Etichon, who reigned in Alsace in the 7th century, is the representation of a bishop holding a round-topped staff; he wears a low semi-circular mitre, and is also invested with the pallium. (Schoplinus, *Alsatia Illustrata*, fol. 1751, v. i., pl. 1.)

The coronation of the King of Italy, by the Archbishop of Monza, is represented on the marble bas-relief of an ambo in the cathedral of that city, of the end of the 13th century. The attendant of the archbishop, however, bears a round-topped pastoral staff. (Frisi, *Memorie de Monza*, vol. i., pl. x.)

In the MS. of the 12th century, written and illuminated in honour of the Countess Matilda (Libr. Vatican, No. 4922), one of the drawings represents Gotefridus, Bishop of Brescia, cutting off an arm of St. Appolonius, the former bishop, as a relic. Both bishops are figured with the pallium. In another illumination, the same "Gotefred Ep's" also wears the pallium, and holds a round-topped pastoral staff. In a third illumination, "Tedaldus Ep's" also wears the pallium, and bears a similar pastoral staff. (D'Agincourt, *Hist. de l'Art; Peintures*, pl. lxvi.)

The incised monumental slab of Henri Sanglier, Archbishop of Sens, who died in 1144, represents him as wearing the pallium, and also as holding a foliated-headed pastoral staff. (Lenoir, *Mon. de la France*, pl. xviii., f. 3.)

In the remarkable sculptures on the tomb of King Dagobert, SS. Denis and Martin are represented as bishops with circular-headed staves. (Lenoir, pl. xxii.) In the painting of King John and Blanche de Navarre, given in the same work (pl. xxviii.), St. Denis is represented as invested with the pallium.

The seal of Theobald, Archbishop of Canterbury, A.D. 1139, is one of the earliest known of the pointed oval form, and presents the full-length figure of that prelate, who is represented without a pallium, and with a round-headed pastoral staff; as is also the case with the seal of Hugo of

Amiens, Archbishop of Rouen, A.D. 1128—1145. *Nouv. Tr. de Dipl.* iv. 327.)

I shall only add that the monumental statue of Archbishop Gray, in York Minster, represents that prelate as holding a foliated curved-headed pastoral staff. He died in 1255. (See Britton's *York Cath.*, pl. 36.)

Professor DONALDSON, at the request of Mr. Yates, offered some observations on the neglected and defaced condition of the royal tombs at Westminster Abbey, to which he had called the special attention of the Institute of British Architects, at their meeting on Feb. 23rd, ult. He stated, that much interest having been aroused in regard to this subject, it was proposed that the members of that body should assemble in the ensuing week at Westminster, to make inspection of the actual state of the Confessor's shrine and the other royal monuments. He hoped that the members of the Archaeological Institute would join them in that inspection.*

Antiquities and Works of Art Exhibited.

By Mr. AULDJO.—Seven grotesque masks of terra cotta, from the collection of Robert Goff, Esq., found at the pyramids of San Juan, Teotihuacan, in Mexico. A large assemblage of these curious relics is preserved in the Ethnological Room, at the British Museum.—Also, various objects of obsidian, brought by Mr. Goff from the same locality, in 1839, and comprising barbed arrow-heads and small cutting-tools, &c., interesting to the English antiquary from the analogy in form and mode of fabrication which they evince, as compared with the arrow-heads and flint-flakes found in the British Islands.

By Mr. CLUTTON, of Hartwood, Reigate.—A celt of mottled white sillex, of the most simple form, in remarkably perfect preservation, found by Mr. Clutton during the previous month upon the surface of a ploughed field on his estate near Reigate. No traces of ancient occupation have been noticed in the neighbourhood. Hartwood lies, however, adjacent to a supposed ancient line of way, leading from the coast across Tilgate Forest, towards London. Kimberham Bridge, where this road crosses the River Mole, about four miles south of Hartwood, was the scene, according to tradition, of a sanguinary slaughter of the Danes by the united force of the men of Sussex and Surrey. Mr. Franks stated that Mr. Clutton had liberally presented the celt found on his property to the collections in the British Room at the British Museum; and he further observed that only five of these relics of the "stone period" existed in the national series, which could be identified as found in England. The Irish specimens there deposited are very numerous.



By Mr. HAWKINS.—Impressions from an inedited coin of Carausius, (third brass) stated to have been found at Bath, and recently purchased for the British Museum. The obverse bears the head of the emperor; the reverse a trophy of arms, with two captives at its foot,—VICT GERM.

By the Lord TALBOT de MALAHIDE.—A remarkable bronze "palstave," found in Ireland, presenting the unusual peculiarity of a loop, or ear, on both

* The proposed examination of the tombs took place on the following Monday, March 8, when a numerous party of

members of both Institutes visited the Abbey, in company with the Professor and Mr. Scott.

sides (see Woodcut). The *socketed* celt appears to have been formed, although rarely, with two lateral loops, as shown by the celt-moulds found in Anglesea,¹ and at Chidbury Hill, Wilts; we are not aware, however, that any actual specimen of such a celt has been described. The fine celt in Lord Talbot's possession is supposed to be unique.

By Mr. ROIDE HAWKINS.—Three bronze brooches, of late Roman workmanship, two of them ornamented with encrusted enamel, the third set with studs of bone or ivory; also the bronze pendant ornament of a girdle, inlaid with silver, bearing the following inscription in Greek characters,—KYPIE BOHΘOC TΩ ΦΟΡΟΥNTI. These objects had lately been brought from the continent.—Also, two Italian double matrices of brass, each uniting seal and counterseal or *secretum*; one at either end of the handle. The principal device on one seal is an eagle displayed, s' NICOLAI PAVLI; the other matrix bears three lions passant.—A brass medieval ring-brooch, inscribed,—: mon (a heart) auts.

By Mr. FRANKS.—Three Italian bronze matrices,—S. DE. SIGNORI DE. SASSOFORTE,—a gilt seal, with the Resurrection as the device,—BVRGVM. TE. PVLCRYM. DEFENDAT. SC'M. SEPVLCRYM. And, s' PET. D'. PO'TE. CV'VO. CLERICI. CAPELLE. D. P. P., the surname probably taken from *Ponte Corvo*, a little town in the kingdom of Naples.

By Mr. J. GREVILLE CHESTER.—A chess-piece, of unusual and early form, elaborately sculptured, supposed to be of the tooth of the walrus. It was dug up in a garden in Norfolk. Date, 12th century.

By Mr. BLAAUW.—Three red and yellow tiles, found in 1851, in Witham Church, Essex, on removing a pew. They are a little more than 8 inches square; two of them heraldic, the third bearing a figure in civil costume, and all much worn. The arms on the heraldic tiles are alike, no doubt intended for those of Philip, Duke of Burgundy, who succeeded to the Duchy in 1419, or those of his son and successor, who died in 1477. They appear on the tiles as follows:—Quarterly, 1st per pale, Brabant and Old Burgundy without the bordure; 2nd and 3rd, Modern Burgundy without the bordure; 4th, per pale, Limbourg and Old Burgundy, as before; and over all on an inescutcheon, Flanders. Below is the Golden Fleece. The collar of the order wanting, but its component parts the *briquet* (or steel), the *caillou* (or flint), and the flames, are represented on each side. The *caillou* is pentagonal instead of the usual noded form, resembling an elongated quatrefoil. These arms, as was often the case in tile heraldry, had in fact been reversed. The proper arrangement and blazon of them are as follows:—Quarterly 1st and 4th, Modern Burgundy, *az.* semy of fleurs de lis *or* within a bordure compony *arg.* and *gu.*; 2nd, per pale, Old Burgundy, bendy of 6 *or* and *az.* within a bordure *gu.*, and Brabant, *sa.* a lion rampant *or* armed and langued *gu.*; 3rd, per pale, Old Burgundy as before, and Limbourg, *arg.* a lion rampant *gu.* with queue fourchy in saltire, crowned and armed *or*, and langued *az.*; over all on an inescutcheon, Flanders, *or* a lion rampant *sa* langued and armed *gu.* The bordures of Old and Modern Burgundy were perhaps omitted because not easily executed. These tiles may probably be referred to Sir John Montgomery, of Faulkbourne Hall, near Witham, who also had property in Witham. He died in 1448-9, having been in the service of the Regent Duke of Bedford, who

¹ Archaeol. Journal, vol. iii., p. 237. The Wiltshire specimen is represented in "The Barrow Diggers," pl. v., p. 78.

married a sister of Philip, Duke of Burgundy. Sir John also commanded a body of English under the Duke of Burgundy himself, and assisted at the siege of Compiègne, when the Maid of Orleans was taken prisoner by the Burgundians. It may appear probable that these decorations of Witham Church were laid down by Sir John, in compliment to the Duke, or placed after the knight's decease (supposing him to have been there buried), as a memorial of his having been engaged in the service of that distinguished prince. It is almost needless to remark how frequent are the evidences of the use of pavement tiles imported from Flanders, and they would be most commonly used in churches in the eastern counties, through facilities of communication with the Low Countries.

By Mr. ASHURST MAJENDIE.—An ancient plan of Hedingham Castle, and the adjacent town, taken probably in the reign of Elizabeth, but distinct from the plan communicated to the Society by Mr. Majendie, at a previous meeting. That now exhibited indicated various details of which no vestiges are to be traced; and he pointed out certain obscure features, which this ancient ichnography had materially tended to elucidate, during a recent examination of the remains of this fortress.

By Miss JULIA BOCKETT.—Two silver medallions or badges, of oval form, one of them bearing the portraiture of Charles I. and Henrietta Maria; the other presenting the bust and heraldic insignia of Essex, the parliamentary general. Several badges, of oval and circular form, exist, representing the Earl of Essex, with various reverses. They are attributed to Simon, and are represented in Vertue's Catalogue of his Works. That now exhibited presents a full-face portrait, in armour; on the reverse, the arms of Devereux, under a coronet. It is a type of rare occurrence: both these medallions have been subsequently presented by Miss Bockett to the British Museum.*

By Mr. W. J. BERNHARD SMITH.—A Franconian wheel-lock rifle, fitted with a hair trigger, an early and interesting example of this kind of fire-arm.

By Mr. CHARLES LANDSEER, R.A.—A bronze hunting-horn and a German hunting dagger, bearing the date 1684, the sheath curiously ornamented.

APRIL 2, 1852.

EDWARD HAWKINS, Esq., Treasurer, in the Chair.

A COMMUNICATION was read, from Dr. Wilson, Secretary of the Society of Antiquaries of Scotland, requesting the good offices and interest of English archaeologists in behalf of the ancient cathedral of St. Magnus, Kirkwall. Considerable sums had been judiciously expended by government, within recent years, in repairing this fabric, but, unhappily, when the work had nearly reached completion, variance had arisen amongst the local authorities, and the further restorations and future appropriation of the cathedral had been resigned into the hands of the corporation. The project had now been entertained by the Presbytery to refit the choir with pews, disfiguring

* The various badges of Charles I. have been described by Mr. Hawkins, *Numismatic Chron.*, vols. xiii., p. 191; xiv., p. 30.

the interesting features of the structure ; and it was further proposed to construct galleries to be supported by cast-iron pillars ; it had even been suggested that the requisite light might be obtained by means of windows, pierced through the ancient groined vaulting. There was also a scheme for cutting off the nave by raising a blank wall, at its junction with the transepts. In consequence of the unseasonable interference which had occurred, government had abandoned the works, although plans had been prepared for completing the choir with suitable fittings. It was alleged that all rights in this venerable structure had been formally vested, some years since, in the town council of Kirkwall. The actual state of the fabric, Dr. Wilson stated, is such that the erection of galleries, irrespectively of their unsightly aspect, must endanger its security ; whilst the good work effected by the outlay of public funds would be rendered wholly abortive, if the barbarous projects under consideration by the Presbytery were suffered to take effect.

Sir HENRY DRYDEN, Bart., addressed the meeting, observing that having been informed of the appeal made by Dr. Wilson, and the desire to arouse an interest amongst the antiquaries of the South in behalf of St. Magnus' Cathedral, he had very willingly acceded to the invitation to afford such information as he possessed. No one, perhaps, was more intimately acquainted with its architectural features than himself ; he had measured and planned every part ; since the year 1845 he had passed not less than 1600 hours at that venerable structure ; and the drawings, elevations, sections, &c., which he had brought for the inspection of the meeting on the present occasion, would amply suffice to show its importance and interest as an architectural monument. It would be remembered that only one other cathedral exists in North Britain, namely, the Church of St. Mungo, at Glasgow ; but the church of Kirkwall is not only the most remarkable as an early example of architecture, but as the only monument of the kind left by the Northmen in this kingdom, having been erected by direction of a Scandinavian Jarl of the Scottish Isles. The first impulse which had led to its restoration in recent times, by a grant from government, had been due, as Sir Henry believed, to the praiseworthy exertions of Mr. W. H. Fotheringham ; but at the disruption of the Free Church, the congregation having become reduced to a hundred persons, a new kirk had been built for the separatists at the east end of the cathedral : upon this a debt of 300*l.* still remains. Sir Henry knew that liberal propositions had been made in vain from various quarters, but the variance of strong party feeling was most adverse to any adjustment ; and as it had been ascertained that the Cathedral had formerly been ceded to the Town Council by special deed, the interference of government could not readily avail in the present occasion. He thought, however, that the influence of the Crown might advantageously be exerted in the emergency ; and he had been informed, that such is the actual state of this venerable fabric, that for the present no builder could be found who would hazard the experiment of carrying out the barbarous vandalisms which had been contemplated, as stated by Dr. Wilson.

Sir Henry Dryden then made some remarks upon the curious features of this Cathedral, as shown in the drawings which he brought for examination ; he called attention, also, to his sketches, representing various relics discovered during the recent restoration. At the east end had been found a stone cist, measuring about 30 in. by 15 in., enclosing a human skeleton

doubled up, and therewith an instrument formed of bone and iron, and a leaden plate inscribed—*Hic requiescit Wiliamus senex felicis memorie*, and on the reverse—*Primus Episcopus*. These were, doubtless, the remains of William, first resident bishop of Orkney, removed, as it is stated, after the elongation of the Cathedral at the close of the XIIth century. The tomb of Bishop Thomas de Tulloch, (A.D. 1422) had also been opened, and Sir Henry produced drawings of the pastoral staff, with the chalice and paten formed of wax, found in his grave.

Mr. WORSAAE addressed the meeting, and desired to call their attention to the special interest connected with the Cathedral church of the Orkneys. He had recently taken occasion, in his "Account of the Danes and Norwegians" in the British Islands, to describe the settlement of the Jarls in those islands, the central point of the Norwegian power in the north of Scotland. The Jarl Ragnvald, it is recorded, vowed to St. Magnus, that if success attended his endeavours to obtain the mastery over these islands, he would erect a noble church to his honour. Having obtained the dominion in 1137, he forthwith commenced the work. Sir Henry Dryden had kindly placed at his (Mr. Worsaae's) disposal the admirable plans and drawings now before the meeting, and he had thus been enabled in his recent publication to present some representations, although on a very inadequate scale, of this highly interesting building. Its preservation was an object well deserving of the attention of government, as a national monument.

It was unanimously determined, on a proposition by S. R. SOLLY, Esq., seconded by ASHURST MAJENDIE, Esq., that measures should be adopted, as on further inquiry might be deemed most advisable, to ensure by appeal to government, or by courteous remonstrance with the Town Council of Kirkwall, the conservation of the venerable Cathedral of the Orkneys.

Mr. W. SIDNEY GIBSON sent a memoir descriptive of the remains of Brinkburn Priory, Northumberland, with an account of its foundation and history.

Mr. BERTHOLD SEEMAN gave an account of inscriptions copied by him from the granite rocks upon the Isthmus of Panama, in the province of Veraguaz, and laid before the meeting several beautiful drawings, representing the ancient remains discovered in that locality. He described, also, the curious sepulchral cists, and accumulations of stones, burial-places of the ancient inhabitants; earthen vessels are found in them, frequently containing small golden eagles. The urns are of glazed ware and good workmanship. Amongst the masses of stones are usually found tripod vessels of granite, used for grinding grain; no ornaments or fictile urns occur in these deposits.

Mr. WORSAAE desired to avail himself of the present occasion to invite the attention of English antiquaries to the importance of a careful comparison between the antiquities of Europe and the vestiges of the early occupants of America. He had recently been engaged in examining certain large deposits of the remains of shell-fish on the coasts of Denmark, with which are found implements of bone, pottery, hatchets formed of stags' horns, &c. Considerable doubt had arisen amongst northern antiquaries regarding these accumulations, some regarding them as merely natural deposits, unconnected with the traces of early occupants; and the subject had occasioned so much interest that a committee had been specially

appointed to investigate the matter. Mr. Worsaae had found in one great deposit of this kind, chiefly consisting of oyster-shells, numerous bones of animals, celts and arrow-heads of flint, some of them broken, bones broken for the purpose of extracting the marrow, charcoal, and other traces of the early occupants of the coasts. He had been much struck by finding that Sir Charles Lyell, in his second "Tour to the United States," had described precisely similar deposits, at no great distance from the shore, consisting of oyster and other shells, amongst which are to be found similar relics of bone, &c., as in Denmark. The comparison of these analogous facts, in quarters of the globe remote from each other, had satisfactorily established the conclusion that these deposits are to be viewed as the vestiges of the earliest settlers on the coasts. The discoveries in certain caverns near the sea, as at Kents' Hole, Torquay, and near Berry Head, deserve notice, as presenting indications of a similar nature.

Mr. YATES alluded to the intended meeting of the Institute in the ensuing summer, in the neighbourhood of one of the most remarkable achievements of the skill and industry of the Romans in this country—the Wall of Hadrian. He hoped that on the occasion of their approaching northern congress some detailed memoir on the Wall of Antoninus might be communicated; and he felt so strongly the interest of bringing together all information which might conduce to illustrate the subject of such defences, that he proposed to make an actual inspection of the great line of wall, raised by Roman perseverance between the Danube and the Rhine. He purposed shortly to set forth with this object in view, intending to commence with the most remote part of the work, in the neighbourhood of Ratisbon. The entire line of wall extended about 160 miles, and Mr. Yates expressed the wish that other antiquaries who might be inclined to share in such an exploration, might have leisure and disposition to take part in this inspection, preliminary to their visit to Newcastle.

Antiquities and Works of Art Exhibited.

By Mr. BIRCH.—A series of coloured drawings, representing the painted decorations of the wooden cases in which the remarkable mummy in the possession of Mr. Hopkinson, of Edgeworth, lately unrolled, had been enclosed: they have been presented by him to the Museum at Gloucester. The deceased appeared to have been one of the navigators of the sacred bark of Amen Ra. Mr. Birch explained the import of the hieroglyphics depicted upon the mummy-chests, admirably reproduced in the drawings exhibited, which were executed by Mr. John Jones, of Gloucester.

By Mr. JAMES PRINCE POLLARD.—A gold British coin, of Canobeline, Obv., Pegasus to the right, underneath—CVNO. Rev., an ear of wheat between the letters CA—MV. Compare Ruding, pl. 4, fig. 5.

By Mr. EVELYN P. SHIRLEY.—Two beads of glass, found in Ireland, one of them of intense blue colour, discovered in ploughing near Donaghmoyne; the other of a less brilliant blue, ornamented with spiral bands of opaque paste: it was found near the church, at Magheracloony, co. Monaghan. Also a bronze pin, with a singular dilated head, bearing a resemblance to the lotus flower of the Egyptians.

By Mr. BRACKSTONE.—A large collection of Irish antiquities, illustrative of the varied forms of the fibulæ and the bodkin, objects much used in the dress of the ancient Irish, and presenting a remarkable variety of types.

They were designated by several names, being worn, as it is supposed, in the hair, as well as to fasten the dress. The specimens exhibited were from co. Westmeath, and Galway. Also bronze harp-pins (see woodcut) found in the Shannon, near Athlone, co. Westmeath; bodkins and needles of bone, from co. Down; a bronze object, resembling the *umbo* of a shield, recently found at Inis Kaltra, an island in Lough Derg, between Clare and Galway. This is an object of great rarity, and Mr. Brackstone observed that no example exists in the Museum of the Royal Irish Academy. One of the bronze fibulæ was found in 1849, in opening a tumulus in the parish of Skryne, near Tara, co. Meath. About 7 feet below the surface a large deposit of ashes was discovered, and under this was a layer of flints with calcined bones; near these the fibula was found, (see woodcut). The deep cavities of the flower-like ornaments are chased with interlaced patterns, now indistinctly seen: these were probably filled up with coloured paste, or inlaid metal. Another rare variety of the ring-brooch, is also here represented.

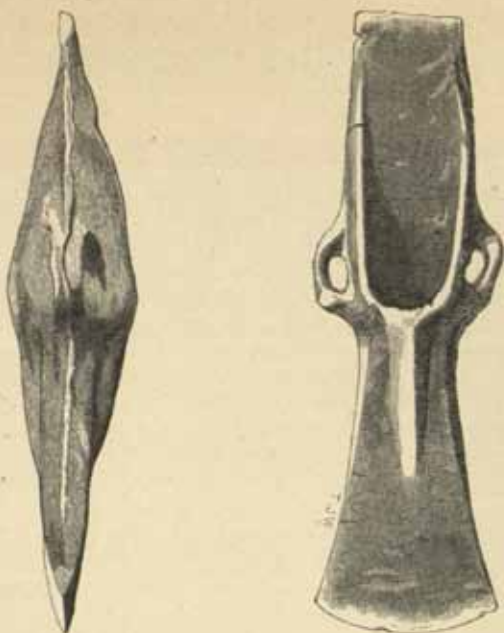
By Mr. JAMES WARDELL, of Leeds.—Several ancient relics formed of bone, a fragment of earthen ware, singularly perforated, bone pins, and two disks, or flat beads of stone, found in Lake Ballindery, co. Westmeath.

By Mr. E. J. WILLSON.—A ring of silver, of late Roman workmanship, found at Lincoln, set with a blue imitative intaglio of *nicolo*.

By Lieut. Col. TROLLOPE.—A facsimile of a small metal escutcheon, the face chased out to receive enamel, the bearing being, fusily *or* and *azure*. It was found in Carisbrooke Castle, and belongs to a class of small enamelled ornaments, apparently intended for suspension to horse-trappings. Date, XIV. cent.

By Mr. ADDISON.—An impression of a seal of Evesham Abbey, not mentioned in the new edition of the *Monasticon*. It is on green wax, in very perfect preservation, appended to a grant from Clement, Abbot of Evesham, and the convent of that place, dated 29 Hen. VIII. The seal is of pointed-oval form, and represents a figure, wearing a mitre, kneeling before a person, who holds forth a cross *patée* in his right hand. In the apex of the seal is a star within a crescent.—✠ SIGILL' ABBATIS ET CONVENT' EVESHAMIE AD CAUSAS TANTUM. The date of the workmanship appears to be early XIVth cent. An impression of this seal is appended to a document amongst the Harleian Charters, date 23 Hen. VIII.

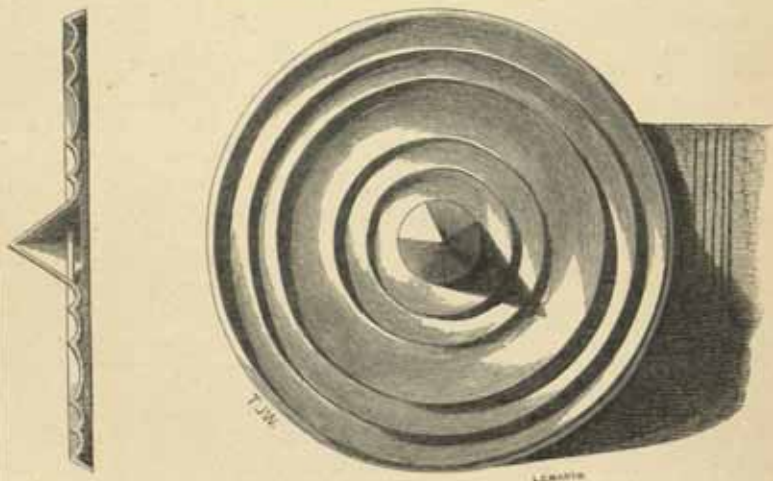
By the Rev. S. BLOIS TURNER.—A series of examples of German seals, imperial, ecclesiastical, and municipal, being a selection from a large assemblage of casts recently acquired from Dr. Roemer, a distinguished collector at Frankfort. They comprised impressions of the curious seals of Charles le Gros, A.D. 800; Lothaire I., A.D. 823; and Louis II., A.D. 876; of oval form, apparently antique gems, set in metal rims, which bear an inscription. Also Frederick II., 1196 (*bullæ* of gold); Otto IV., 1198; Richard, Earl of Cornwall, brother of Henry III., King of England—he was elected King of the Romans in 1257; the Emperors Charles IV., 1347; Sigismund, 1414; Albert II., 1438; Frederic III., 1440; Charles V., 1530; and Mathias, 1612. Also the seals of John, King of Bohemia, 1314; Waleran, Duke of Lemberg, 1225; and an example of extraordinary perfection in workmanship, the seal of George William of Brandenburg, 1622. Valuable illustrations of sacred costume were supplied by the seals of Mayence, representing St. Martin, the patron



Bronze Celt with two side loops.

(Length 6 in.)

From the Collection of the Lord Talbot de Malahide.



SECTION

2 in

Bronze ornament resembling the umbo of a shield.

(Diam. 4½ in.)

From Mr. Benckstone's Collection.

(See p. 200.)

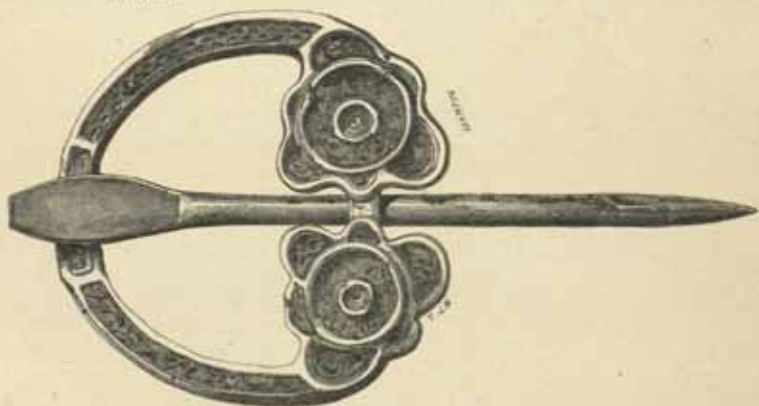
IRISH ANTIQUITIES OF BRONZE.



Brooch, found in Co. Westmeath.
(Orig. size.)



Bronze harp-pin, found near Athlone.
(Orig. size.)



Brooch, found in a tumulus at Skryne, Co. Meath.
(Orig. size.)

From Mr. Brackstone's Collection.

saint, who is portrayed also on the chapter seal with the *pallium* and *rationale*; the seals of Erkenbald, Archbishop of Mayence, 1011, and Adelbert I., 1124; and Baldwin, Archbishop of Treves, 1307.

By Mr. WYNDHAM.—A collection of genealogical materials, pedigrees and memorials, chiefly illustrative of the history of foreign families of note in mediæval history. Amongst these collections, a drawing of a tomb, formerly existing at Paris, in the church of St. Antoine des Champs, claims especial notice. The existence of such a memorial appears to have been unknown to Sandford, and the description of it has been preserved in one of Menestrier's rare treatises, entitled, "*L'Usage des Armoiries*," Paris, 1673. p. 166. It represented Elianor, second daughter of King John, married first to William Marshal, Earl of Pembroke, and after his death to Simon de Montfort, Earl of Leicester. She quitted England after his death at the battle of Evesham, and died in a convent at Montargis. On this tomb she appeared kneeling, and holding a heart between her hands, her heart having been deposited in the church of St. Antoine. Several armorial escutcheons surrounded the figure, which are represented by Menestrier.

By Mr. NESBITT.—Rubbings of six engraved brasses in various churches in Germany.—The earliest of these is in the Cathedral of Paderborn, and represents Bernard the fifth bishop of that see. He was of the house of Lippe, was chosen bishop in 1320, and died in 1340.

The figure is not engraved on a plate, but cut out and let into a stone, as is the case in England. It is 6 feet long, and represents the bishop in eucharistic vestments, standing on a pedestal; a crozier is held in the left hand, while the right is raised in benediction. The chasuble is covered with embroidery of lions, eagles, and five-leaved roses.

The drawing and engraving resemble the English more than the Flemish works of the same period.

Two escutcheons are placed in a slanting position near the head; the sinister bears the arms of Lippe (*az. a five-leaved rose gu.*), the dexter, Paderborn (*gu. a cross or.*), with Lippe on a small inescutcheon.

A fillet of brass surrounds the figure, and bears an inscription, the capitals of which are Lombardic, the remainder in a simple form of Gothic letter. Parts of the inscription have been lost, and others misplaced, but in Schaten's *Ann. Pader.* (vol. ii., p. 294) it is given as follows, with the exception of the two first lines, which are there omitted,—

POST DUPLA CENTENA CHRISTI BIS BINA TRIGENA LUSTRA¹ DIE,
JANUARI TERDENA DE LUCE VANI.

MUNDI TRANSLATUS DE STELLA FLOREQUE NATUS

BERNARDUS QUINTUS FORIS HIC QUI REXIT ET INTUS

UT CATO PRUDENTER MACHABEI MORE POTENTER

ECCLESIAM PAVIT IN PACE SUOS QUIA STRAVIT

HOSTES HIC STRUXIT NOVA DIRUTA CÆPTA (CAPTA ?) REDUXIT

OMNIA PISCINAS SYLVAS VIRETA (VINETA ?) FERINAS

OMNEQUE QUOD MOVIT COMMUNUIT UTILE FOVIT.

HIC LAPIS OSSA TEGIT ANIMÆ QUÆ TARTARA FREGIT

UT SALVUS HUIC DETUR CLERUS PLEBS CORDE PRECETUR.

¹ The only sense which this singular way of dating will bear would seem to be 320; to this sum, if 1000 be added, we have 1320, the date of the bishop's acces-

sion to the see, or translation from the world. Lustrum, it is obvious, must be taken, not in its classical, but in its mediæval acceptation.

The very poetical origin ascribed to the bishop is, no doubt, an allusion to the bearings of his parents, his father's arms being a rose;—who his mother was does not appear, but it seems not unlikely that she may have been of the house of Swalenburg, which bore a star, and between which and that of Lippe, intermarriages took place at various times.

This memorial was originally laid down in the centre of the church, and a "corona" (a corona lucis?) hung over it; it is now fixed against a pier in the nave.

The second in date was of a part of the engraved table on which lies the effigy of Henry Bockholt, Bishop of Lubeck, in the cathedral of that city. He died A.D. 1347. The greater part is covered by a diaper of fleur-de-lis, but at the sides are small figures of angels, under canopies, holding censers, tapers, &c., and an inscription surrounding the whole; one part of this is in Lombardic and another in Gothic characters.

The third rubbing, like the first, was from an engraved "figure" (i. e. a figure cut out, and not a plate) brass representing a Bishop of Paderborn, and in the south transept of that cathedral. The inscription is lost; but, by means of the arms, it may be identified as the memorial of Henry Spiegel von Dessenberg, who filled the see from 1360 to 1380. The last date seems to correspond very well with the style of the drawing and engraving. He is recorded to have been the first Bishop of Paderborn, who, occupying himself with the temporal concerns of the see, appointed a vicar, to whom he entrusted the spiritual. He waged successful war against the neighbouring robber-knights, and is described as having been more a Prince than a Bishop.

The figure is 5 feet 10 inches long, and represents the bishop in eucharistic vestments, holding a book in the left, and a crozier in the right hand. One of the feet is placed upon a lion, the other on the back of an armed man, who is resting on his knees and elbows, and holds a heavy sword in his right hand.

The inscription, probably, was engraved on a fillet of brass surrounding the figure; the angles were occupied by quatrefoils enclosing escutcheons; two only of these remain. One contains a shield bearing the arms of Paderborn, charged with a small inescutcheon, on which are three mirrors. (Spiegel). The other bears, party per fess, in chief a demy lion rampant; in base a field lozengy.

The lost inscription is given by Schaten (vol. ii, p. 410,) as follows:—

MILLE QUADRINGENTIS BIS DENIS INDE RETENTIS
 PRÆSUL IS HENRICUS PROCERUM FLOS PACIS AMATOR
 SINGULA VIR PRUDENS JUSTO MODERAMINE GESSIT
 SALVUS DUM VIXIT HANC ECCLESIAM BENE REGIT
 CUM TRIPLICI SPECULO PROJACET IN TUMULO.

The fourth example was also from the cathedral of Paderborn, and represented a bishop of that see, Robert or Ruprecht, son of Robert William, Duke of Julius and Berg and Count of Ravensberg, and of Anne, daughter of Robert, Duke of Bavaria. He filled the see from 1390 to 1394. The events which occurred at the time of his election are curious proofs of the anarchical condition of Germany at the time. He was then a canon of Cologne, and a very young man, but was elected bishop both by the Chapter of Paderborn and by that of Passau, no doubt in consequence

of his illustrious and powerful parentage. After some hesitation, he decided to accept the see of Paderborn; but, in the meanwhile, the neighbouring nobles and the vassals attacked and pillaged the diocese, under the leadership of Frederick of Padberg. The canons raised forces to defend the territory, but were defeated. Unable to devise any better plan, they then placed the flock under the care of the wolf, by making Frederick guardian of the diocese. How this experiment answered does not appear. In 1390 Robert entered on the administration, but was not consecrated. In 1391 he appointed Conrad Albicastrensis (Weissenburg ?) his vicar as regarded all spiritual matters, and found for himself full occupation in carrying on war against Frederick of Padberg and his associates. One campaign was ended by the death of Frederick, the capture of his brothers, and the wasting of his territory. The snake, however, was only scotched, not killed; and in 1394 the bishop was again obliged to take the field, and, while besieging the castle of Padberg, died of some contagious disease, much regretted by his subjects.

This is a plate brass, and is the earliest example of a German work of the kind which has been noticed,—all the earlier ones being figure brasses. It measures 3 feet 2 inches by 6 feet 11 inches; and represents the prelate in the dress, not of a bishop, but of a canon. A mitre is held over his head by two angels. The figure is placed within an elegant canopy, niches in which are occupied by figures of angels, playing on various musical instruments. Under the feet are two men² in complete defensive armour, but without swords or other weapons. They lie on their backs, with the knees raised, and the shoulders supported against the sides of the canopy. Round the whole runs an inscription; at the corners are quatrefoils, containing escutcheons, on which are the following arms:—Berg quartered with Jülich, with Ravensberg on a small inescutcheon; Bavaria quartered with the Palatinate of the Rhine, Ravensberg, and Berg. The sides of the inscription are broken by trefoils, which enclose demi-figures of bearded men holding scrolls.³ The inscription (divested of contractions) is as follows:—

ANNIS M CHRISTI QUADRINGENTIS QUE MINUS SEX
DE MUNDO TRISTI PESTO PE PAU RAFCIT NEX
RUPERT ELECTUM HUIUS ECCLESIE BENE RECTUM
DE MONTIS VECTUM BAVARORUM FONTE REFECTUM
CUI TU MESSIA ROGO CONFER GAUDIA DIVA.

Wherever in the original a contraction is marked, the word has been printed at length; but in the case of the M in the first line, the "PE PAU" in the second, the "MONTIS" in the fourth, and the "DIVA" in the fifth, there is no mark of contraction; and it is obvious that the words must be read as printed, for the sake of the metre. "PE PAU," it is clear, stand for Petri Pauli, "MONTIS," probably, for Montibus.

The fifth example is the one represented by the accompanying woodcut. The original is in the western apse of the cathedral of Bamberg, and

² It seems not improbable that in this instance, as in that of Bishop Spiegel, these armed figures are not simply typical of the spiritual victory of the Church over the world, but are placed in this posture

of humiliation with a direct reference to the temporal victories of the bishops over their unruly neighbours. They afford good examples of the armour of the period.

³ These probably represent prophets.

is the memorial of Lambert von Brunn,⁴ Borne, or Bron, who held that see from 1374 until 1398, according to the annalists;⁵ but it will be seen that the inscription dates his death in 1399,—the λ at the end of the word *NONA* being, no doubt, put by mistake for an *o*.

This prelate was a man of much importance in his day; originally a monk in the convent of Neuweiler in Alsace, he afterwards became Abbot of Gengenbach (in Baden?). Becoming known to, and esteemed by, the Emperor Charles the Fourth, he was made Chancellor of the Carolinum,—the afterwards so famous university, which that Emperor founded at Prague. He was subsequently appointed Bishop of Brixen; in 1363, Bishop of Spire; in 1371, Bishop of Strassburg; and in 1374, Bishop of Bamberg. In this last see he remained until a short time before his death, when he retired to the Convent of Gengenbach.

These frequent changes seem to have been partly occasioned by an unfortunate disposition for engaging in disputes with his flock, which appears to have belonged to him. A certain testiness seems to be traceable in the lineaments of his face, as given in this brass. The singular mode of representation, a demi-figure surmounting an escutcheon, occurs on several seals of about the same period, and particularly on one of a kinsman of Bishop Lambert, who, in the next century, was Bishop of Würzburg. The bishop, it will be seen, wears a pallium, and holds in the right hand a cross-staff, and in the left a crozier.⁶ The use of the pallium and cross, usually the distinctive marks of archiepiscopal rank, was conceded to the Bishops of Bamberg in 1106. (See p. 191). The arms on the escutcheons are: 1st, Strassburg; 2nd, Bamberg; 3rd, Spire; 4th, Brixen. On the small inescutcheon in the centre are the paternal arms of the bishop—a fish-hook. It is singular that the episcopal arms are arranged neither in the order of the importance of the sees, nor in the chronological order of Bishop Lambert's occupancy.

The letters of the inscription, the Evangelistic symbols, and the lines of brass enclosing them, are all detached and separate pieces of brass. The inscription, divested of contractions, runs as follows:—ANNO DOMINI MILICIMO CCC. NONAGECIMO NONA IDUS IULI OBIIT REVERENDUS PATER DOMINVS LAMPERTUS OLIM EPISCOPVS BARNBERGENSIS HIC SEPULTUS.

The sixth rubbing was also from a figure brass, which lies in the Königs Kapelle in the church of Gadebusch in Mecklenburg. The figure, which represents a lady, is 6 feet long. The indent only of the inscription which formerly surrounded the figure remains; but two shields placed obliquely near the feet have fortunately been preserved, and the bearings upon them leave little doubt who it is that is commemorated by this effigy. Both shields are quartered; on the dexter are, 1st, Sweden; 2nd, Mecklenburg;⁷ 3rd, Stargard or Schwerin; 4th, Wenden;⁸ on the sinister

⁴ See Cygnæus, *Ann. Bamb. Prodomus*, in Reinhard's *Sammlung Seltener Schriften*. Gualterius, *Chronicon Chronicorum*, &c.

⁵ Ober Brunn, not far from Haguenau, in lower Alsace. v. Schœpflin, *Alsatia Illust.*

⁶ It will be seen in the cut that the top of the cross-staff is bent to one side; this is, no doubt, occasioned by carelessness in re-setting the brass in its present casement.

⁷ The coat is simply party per fess. Stargard is given as party per fess gules and *or*. Schwerin as party per fess azure, a griffin *or*, and vert. There is some reason for supposing the griffin to be a later addition, and Stargard only fell to Mecklenburg at a date later than the probable date of this brass.

⁸ This coat is a griffin; Wenden is given as, az. a griffin *or*. Where, as is often the case in Germany, neighbouring

are, 1st, Brunswick; 2nd, a lion rampant; 3rd, a lion rampant, probably for Lüneberg; 4th, Eberstein.

From these arms it is clear that the person represented must be either Helena, daughter of Magnus Torquatus, Duke of Brunswick and Lüneburg, and married in 1396 to Albert, Duke of Mecklenburg and King of Sweden, or an unmarried daughter of that lady.

Albert became King of Sweden in 1363; but being attacked by Margaret, Queen of Denmark, was defeated at Falköping in 1388, and imprisoned at Lindholm until 1395. Authorities differ as to the date of his death; some fix it in 1407, but it was, probably, in 1413. (*Art de Vérifier les Dates*, vol. xvi., p. 321.) The date of his wife Helena's death is unknown; but as the costume and execution of this effigy agree well with the earliest part of the 15th century, and as the dress does not appear to be that of a widow, it is likely that she died before him.

The costume consists of a kerchief covering the head, folded about the neck, and falling on the shoulders, and a gown lined and edged with fur, and so long as to cover the feet; a girdle is worn round the waist, and the sleeves are extremely full, but diminished in size at the wrists. The edges of the kerchief are scalloped.

The plates which occupied the angles of the inscription remain; they are circular and convex, and of the unusual diameter of $15\frac{1}{2}$ inches. On them are engraved the Evangelistic symbols. The chapel in which this brass lies was built by Albert; and a curious picture of him hangs against the wall. He is represented in a long gown of scarlet, fastened at the breast by three crowns of gold. In an inscription at the foot he is called King of Sweden, Duke of Mecklenburg, Count of Schwerin, and Lord of Rostock.

Annual London Meeting.

THE Annual London Meeting for receiving the Auditors' Report was held, on May 21st, at the apartments of the Institute. The Auditors submitted their Report, which is here annexed, in accordance with prescribed usage.

REPORT OF THE AUDITORS.

WE, the Auditors appointed to audit the Accounts of the Archaeological Institute, do report that the Treasurer has exhibited to us an Account of the Receipts and Expenditure of the Institute from Jan. 1st, to Dec. 31st, 1851; and that, having examined the said Account, with the vouchers in support thereof, we find the same to be correct. We further report that the following is an abstract of the Receipts and Expenditure of the Institute during the period aforesaid:—

lords used the same bearing only varied in tincture, it is often very difficult to identify a coat when represented without colour.

* This is probably that ancient quartering of Brunswick which the German heralds failed to assign.

Archaeological Institute of Great Britain and Ireland.

ABSTRACT OF CASH ACCOUNT FROM JANUARY 1, TO DECEMBER 31, 1851.

RECEIPTS.

	£	s.	d.
Balance, as per last Audit		93	6 6
Annual Subscriptions, including Arrears		904	10 6
Entrance Fees		56	14 0
Life Compositions		82	19 0
Receipts for sale of Publications		252	16 0
Donations for Illustrations of Journal		13	0 0
Net Receipts at Bristol		249	18 8
Oxford Tickets (arrears)		1	11 6
In Cash Box, Dec. 31, 1851		0	2 10

£1055 5 0

Audited and approved this 20th day of May, 1852.

EXPENDITURE.

	£	s.	d.
House Expenses, viz.			
House Rent	160	0	0
Secretary's Salary, five quarters	187	10	0
Furniture, Book-cases, &c.	18	12	0
Stationery	14	13	7
Publication Account.			
Printing	677	19	8
Lithographing	73	8	2
Artists and Engravers	257	18	0
Library Account.			
Purchase of Books	19	0	6
Miscellaneous Expenses, Petty Cash.			
Housekeeper's Wages	15	7	4
Messenger	18	2	1
Postage	12	3	8
Disbursements, at Oxford Meeting	1	5	3
Advertising	3	14	6
Gratuities	0	0	1
Carriage of Parcels, &c.	7	0	4
Lighting, Gas, and small Office Expenses	12	7	10
Petty Cash in hand, Dec. 31, 1851	3	13	11
Bristol Expenses, paid in London	30	8	8
Balance at Messrs. Coutts', Dec. 31, 1851	182	14	5
	£1055	5	0

(Signed.)

C. DESBOROUGH BEDFORD, }
EDWARD OLDFIELD. }
Auditors.

Notices of Archaeological Publications.

FAIRFORD GRAVES. A Record of Researches in an Anglo-Saxon Burial-place in Gloucestershire. By WILLIAM MICHAEL WYLIE, B.A., F.S.A. Oxford: J. H. Parker, 4to. Thirteen lithographic plates.

THE remarkable discoveries related in this volume may be partially known already to many readers of the Journal. The detailed record, for which we are indebted to Mr. Wylie, fully realises the anticipation of the singular interest of his researches which have been adverted to from time to time in various publications of the day. The recent labours of several able antiquaries have been successfully addressed to the elucidation of a most difficult, and at the same time very interesting, chapter of National Archaeology; whilst the increasing facilities for comparison of the scattered vestiges of the Teutonic races in these islands, and in other lands, have caused the subject, on which Mr. Wylie's exertions have thrown so important a light, to be deservedly regarded with greater interest. The tumular burial-places in Kent have repeatedly afforded a harvest of curious facts relating to this enquiry; and much valuable information has been collected in the remote wilds of Derbyshire by the indefatigable researches of Mr. Bateman. In the volume before us, however, a locality hitherto almost untouched has contributed a mass of evidence, surpassing in its varied interest that produced in any publication since the appearance of the "Nenia."

It is only by such a circumstantial record, copiously illustrated, that any satisfactory conclusions can be established as regards the obscure period subsequent to that of the occupation of these islands by the Romans; or that we may hope at length to institute a scientific comparison of such relics as our own country affords, with those of similar character throughout Europe. We rejoice, therefore, to learn that Mr. Neville contemplates the production of a complete Monograph illustrative of his recent discoveries in another remarkable Anglo-Saxon Necropolis, at Little Wilbraham, the last of his achievements in the cause of Archaeological science.

The volume before us might form the theme of a lengthened notice. We must, however, on the present occasion, be content to commend it cordially to the attention of our readers. Fairford, heretofore a name familiar to the antiquary through that remarkable display of painted glass preserved in its church, has now assumed a most honourable position in the annals of Archaeology, as the depository of an almost unequalled assemblage of curious ornaments, weapons, objects of domestic use, and personal appliances of various kinds, bearing the peculiar impress of the period of the Anglo-Saxon settlement in Britain. Amongst these we must specially call attention to the curious little brass-bound vessel of wood, resembling in character that which was brought under the notice of the Institute by Mr. Deck, but of smaller dimensions; as also to the remains of others of larger size.¹ Mr. Wylie, we may observe, considers the specimen found at Fairford to be a drinking-cup; at one time, indeed, he had entertained the same notion which had suggested itself to Mr. Deck in regard to the specimen found in Cambridgeshire, namely that it had served as a kind of headdress.²

¹ Fairford Graves, plates 8 and 12.

² Archaeol. Journal, vol. viii. p. 172.

Mr. Roach Smith, in his "*Collectanea Antiqua*," has designated these curious objects as buckets; and Mr. Wright, in his recent *History of the Early Inhabitants of Britain*, suggests with much probability that they served at the deep potations in which the Anglo-Saxons indulged. The larger specimens, he observes, may be the "wondrous vats," such as are mentioned in "*Beowulf*," from which the cup-bearers dispensed the wine.³ Our readers will not fail to notice, amongst the personal ornaments disinterred at Fairford, the superb specimens of fibulæ, of the type of which a remarkable illustration is given in this volume of the *Journal* (see page 179, *ante*), the place of discovery in that instance being Warwickshire, not very remote from the scene of Mr. Wylie's labours. The examples of the *scyphate* type of brooch are perhaps even more interesting and strikingly varied. This form is familiar to our readers through the fine examples exhibited by Mr. Neville, and that preserved in the Museum of the Cambridge Antiquarian Society, represented in a former volume.⁴

How much were it to be desired that such an instructive assemblage of examples as has been rescued from the "Fairford graves," by the zeal and intelligence of Mr. Wylie, could be deposited in a National Collection, and afford the means of public instruction, so much to be desired. The subject of these discoveries, as the author truly remarks, "is not merely interesting to us alone as a national one, but intimately concerns all who claim to belong to the great and noble Teutonic family."

Livonia has recently contributed the spoils of her ancient tombs to enrich our National Museum.⁵ Whilst the foreign archaeologist, however, who may visit our shores will contemplate with high gratification that unique display of relics from the shores of the Baltic, and will doubtless desire to compare with them the vestiges of the same period and class—the tangible evidences relating to Teutonic settlements in Britain—he will in vain seek for that well-classified series at the British Museum, which would prove so valuable an auxiliary both to the historian and the antiquary.

THE MONUMENTAL EFFIGIES AND TOMBS IN ELFDORF CHURCH, STAFFORDSHIRE, with a Memoir and Pedigree of the Lords of Elford. By EDWARD RICHARDSON, Sculptor. London: G. Bell, fol. 1852. Thirteen plates etched by the author.

It were needless, in the present state of antiquarian investigation, to insist upon the value of sepulchral portraiture, whether produced by the sculptor's or the engraver's art. The interest with which these memorials are regarded, even by persons wholly uninitiated in the *arcana* of costume and heraldry, or other points of curious inquiry connected with monumental antiquities, is doubtless to be attributed to their authentic originality, to the stirring thoughts which they tend to inspire, as contemporaneous portraiture of the worthies of olden time. We recognise an essential truthfulness of character, so to speak, not aided, it may be in many instances, by the highest powers of art, a truth of expression, however, sustained with as much perfection as the limited skill of the period

³ The Celt, the Roman, and the Saxon, p. 429.

⁴ *Archæol. Journal*, vol. vii. p. 71.

⁵ The extensive collection of ornaments, weapons, &c., described and figured in

the work entitled "*Die Gräber der Liven*," by Professor Bähr (Dresden, 1850) has lately been purchased by the trustees of the British Museum.

might permit. In regard to these memorials, it may be said as truly as of vestiges of more important character—"Quis est, quem non moveat *certissimis* monumentis testata, consignataque antiquitas?"¹

England presents, possibly, as complete and varied a series of Mediæval Monuments, as may be found in any country. The character of art, progressively shown in these productions, during times when the examples of painting are to be sought alone in illuminated MSS., has been set forth most fully and attractively, in ably-illustrated works such as those produced by Stothard and Blore, by Hollis, also, and Waller. For the most part, it is in vain that we seek on the continent for that conscientious representation of sepulchral effigies, so essential in publications of this nature. Some exceptions might indeed be cited, and above all the admirable plates of De Hefner's "*Trachten*."²

The author of the work before us is already known, not only by his abilities as a sculptor, but by his contribution to the "*History of Monumental Antiquities*,"—the Illustrations of the tombs, restored by his hands, in the Temple church.³ Mr. Richardson has now produced a Monograph, representing a series of effigies, of a much later period, but less known to antiquaries, of great interest also as illustrations of costume, and as elaborate productions of the sculptor's art in the fifteenth century. The tombs at Elford, previously known only through the feeble engravings given in Shaw's "*History of Staffordshire*," (vol. i., p. 384,) comprise some of the finest examples of their age. Such are the effigies of Sir Thomas de Arderne, one of the heroes of Poitiers, and his wife, the heiress of Clifton Campville: he died about 1400. Next in order is the figure of Sir John, son of Thomas Stanley, who espoused the granddaughter of Sir Thomas, heiress of Elford and the Arderne estates. Sir John founded a chantry there in 1474, as inscribed upon the tomb, whereon rests an effigy, presenting the characteristic features of the earliest part of that century, an anachronism which we cannot pretend to explain. The head-piece of this fine example of military costume is, as far as we are aware, unique in form; and were not the sculptor's scrupulous attention to details well known, we should have suspected this very peculiar contour *might* be the result of that well-intentioned fashion of "*restoration*," which leaves the student of mediæval art so deplorably at a loss to discriminate between what is original, and what is conjectural, between the touches of the chisel in the fifteenth, and the scraper of the nineteenth century! We are, moreover, informed that the basinet in question was "*much worn in transverse channels, as though produced by the constant dripping of water.*" We are next brought to the effigy of a child, of the same distinguished race, as appears by a little scutcheon of the Stanley arms, with this touching inscription—*Ubi dolor ibi digitus*. The right hand is raised to the side of the face, and in the left there is a ball, supposed traditionally to have caused premature death. Elford presents also an example of a curious but ungraceful fashion in monumental memorials, namely, an effigy, represented as if the upper and the lower portion of the coffin lid were removed, so that the head and arms are seen,

¹ Cicero, de Divinatione, lib. 1.

² Costume du Moyen Age, d'après des Monumens contemporains. Par J. de Hefner, Manheim, 4to. This valuable

work, published in numbers, was noticed in a former volume. *Archæol. Journal*, vol. ii. p. 212. It is now near completion.

³ Noticed, *Journal*, vol. ii. p. 416.

and the feet below, the central part of the tomb being closed over. This tomb, it is supposed, commemorated William Staunton, who married one of the coheirresses of John Stanley of Elford, sister of the boy, who was killed in infancy. The date of this "semi-effigial" tomb is about 1500; last in this interesting series, we are presented with the figures of Sir William Smythe (*circa* 1526) and his two wives, the second recumbent at his right hand, and wearing a coronet over her flowing hair. She was a daughter of John Neville, Marquis of Montacute, and her sister was the spouse of the gallant Brandon. Although inferior in artistic perfection to memorials of earlier date, these figures, and the table tomb whereon they repose, formed of alabaster quarried, probably, in the adjacent county of Derbyshire, present one of the richest examples known, in the elaborate execution of the tabernacle work and other decorative accessories.

The student of mediæval costume will find, in the "Elford Tombs," many interesting and instructive details, well deserving of his notice. These memorials will, no doubt, now present a more comely and attractive aspect to the visitor, to whom the undeniable evidence which they had previously afforded in their less seemly condition, may be a matter of minor consideration. If our acknowledgment is due to the talented sculptor for the contribution to the History of Mediæval Art, which the publication before us supplies, still more should we esteem the record, which he has very properly preserved, of the actual condition in which these monuments were found, when committed to his hands. We respect the feelings of pious veneration which cling to the memories of bygone generations; and we cordially sympathise with the impulse which would cause a tender solicitude for the conservation of all ancestral memorials. At the same time, we cannot refrain from an expression of regret, at the increasing taste for "restoration" of mediæval monuments; of regret, also, that the skill of talented artists should, through such well-intentioned esteem for that which is seemly, in preference to that which is truthful, be so fatally misapplied. Some amends for the injury might, indeed, be found, if, as Mr. Richardson informs us was practised in the present instance, casts were carefully taken previously to the destruction of that authentic originality, which constitutes the essential value and interest of sepulchral sculptures; provided, moreover, that some national depository existed, where the undeniable evidence which such casts would afford might be preserved, and become *publici juris*. It is high time that the injuries caused through the mistaken plea of "restoration" should cease, and our veneration for the monuments of past generations be shown, in a more intelligent and truly conservative appreciation of their value.

SPECIMENS OF TILE PAVEMENTS, DRAWN FROM EXISTING AUTHORITIES. By HENRY SHAW, F.S.A. London: Pickering. 4to. Nos. I. and II.

At the meeting of the Institute in Bristol, last year, considerable interest was occasioned amongst those who take an interest in such decorations, by the inspection of a pavement of armorial and decorative tiles, of the close of the fifteenth century, existing in an ancient dwelling in Redcliffe street, supposed to have been the residence of William Canynghes. This pavement exists in its original arrangement, a feature of rare occurrence in the

examples of such ancient decorations ; and few remains of this kind are to be found in domestic buildings of the fifteenth century, although commonly to be noticed in ecclesiastical structures. Many members of the Society availed themselves of the obliging permission of Mr. Jefferies, now residing in Canynge's house, to examine this pavement. It occurred, in consequence, to Mr. Shaw that a faithful reproduction of the design of the pavement in Bristol, and of other examples both of general arrangement and of any remarkable designs, would not only be acceptable to the antiquary, but might prove available for practical purposes as suggestive of improvements in the actual use of such pavements, more especially as regards the mode in which the varied patterns may be most effectively disposed.

Mr. Shaw has accordingly commenced this new undertaking, and the two numbers which have appeared display that beauty of execution, and accurate reproduction of details, which characterise his beautiful publications. The work is printed in colours, and the effect is admirable. The first number is devoted to the pavement first mentioned, including a representation of the entire floor, with separate patterns on a larger scale. The second number contains several portions of the remarkable pavements formerly at Jervaulx Abbey, now destroyed. They are of the thirteenth century. Drawings had been preserved, taken by direction of the Marquis of Aylesbury ; and of these, some readers may remember, copies of the full size were exhibited, by the kindness of the Rev. John Ward, in the hall of the County Courts, at the Winchester Meeting. Examples are also given from Worcester Cathedral, Oxford, and Great Malvern. Hitherto, no illustrations of the kind have been executed with such perfection, and we hope that Mr. Shaw's labours will receive the liberal encouragement which they deserve.

In adverting to this new work by Mr. Shaw, we must also invite attention to his exquisite series of Historical Portraits, coloured with the most elaborate care, and presenting perfect fac-similes of the drawings which on several occasions have been so much admired at the meetings of the Institute. They may be purchased singly. The portrait of Mary Queen of Scots, from the celebrated painting in the possession of the late P. Fraser Tytler, Esq., is that which will probably be most admired ; but the reproduction of Janet's equestrian portrait of François I., now in Mr. Magniac's collection, is a subject of singular interest. Mr. Shaw has directed appropriate frames to be prepared for these portraits, richly emblazoned with suitable devices. Five of the series have been completed, and may be seen on application to him at 37, Southampton-row.

Miscellaneous Notices.

THE interesting character of the Anglo-Saxon relics found at Stow Heath, in raising gravel, has encouraged the Committee of the West Suffolk Archaeological Institute to undertake excavations under proper direction ; and they have obtained permission from the proprietor to examine the portion of the Anglo-Saxon cemetery which remains undisturbed. It is proposed to carry out this investigation by aid of a small subscription amongst the members, and the aid of antiquaries in other parts of the

kingdom will be thankfully received. The results will be recorded in the periodical publication of the Institute. Contributions may be remitted to the Treasurer, Mr. S. Tymms, Bury St. Edmund's.

An undertaking of a novel and interesting character, as auxiliary to the investigation of the early history of the British islands, has been announced by Dr. Thurnam, in concert with Mr. J. Barnard Davis. It is proposed to publish privately, by *subscription*, a series of *Crania*, or delineations of the skulls of the aboriginal inhabitants, and of the races immediately succeeding them. The value of these relics, submitted to scientific comparison, has hitherto been too little considered, as regards the information which may thence be derived in Ethnographical enquiries. The work will be produced in fasciculi, of ten lithographic plates each, accompanied by full descriptions of the antiquities which accompanied each interment, and the circumstances connected with the discovery, indicative of the period to which it should be assigned. It will doubtless comprise the results of various interesting investigations in the North of England, conducted under Dr. Thurnam's immediate direction. Persons who may be disposed to encourage the proposed publication, should communicate their names to Dr. Thurnam, at Devizes.

Mr. T. Duffus Hardy, we are informed, has in a forward state of preparation an enlarged and corrected edition of Le Neve's *Fasti*, long a desideratum to the historian and the antiquary. Mr. Hardy proposes to append a list of Suffragan Bishops, formed on the materials collected by Wharton, and published by Pegge in the "*Bibliotheca Topographica Britannica*." He would thankfully accept any information connected with this important undertaking, which those persons who may have access to chapter muni-ments, or other sources of information, may be disposed to communicate to him, at the Record Office, Tower.

The Annual Meeting of the SUSSEX ARCHAEOLOGICAL SOCIETY will take place at Battle Abbey, by Lady Webster's kind invitation, on July 22d.

The Annual Meeting of the CAMBRIAN Archaeologists will be held at Ludlow, under the Presidency of Lord Clive, in the latter part of August.

The ANNUAL MEETING of the Institute, to be held this year, under the patronage of His Grace the DUKE OF NORTHUMBERLAND, at Newcastle, will commence on Tuesday, Aug. 24. It is requested that all persons who may have Memoirs in preparation, or propose to exhibit any antiquities, &c., on this occasion, will communicate with the secretaries without delay.

The Archaeological Journal.

SEPTEMBER, 1852.

ON THE BRONZE DOORS OF THE CATHEDRAL OF GNESEN.

THERE are perhaps few examples of the earlier period of mediæval sculpture¹ more deserving of attention from the student of the history of art than the metal doors which ornament many continental churches. As the bronze of which they are usually composed, admits of delicate workmanship, and possesses great durability, better opportunities of forming correct estimates of the powers of the artists of those times are seldom to be found than are afforded by works of this description. In the following pages it is proposed to give some account of one of these monuments of the metal-founder's art which has hitherto been little known in this country, the bronze doors of the cathedral of Gnesen in Prussian Poland. They merit notice not only as good and well-preserved examples of the art of an early period, but in regard to the remarkable person from whose history the subjects of the bas-reliefs which cover them are taken, St. Adalbert, the second Bishop of Prague, who as one of the earliest apostles of Christianity in the north-east of Europe, and as a martyr in the cause, has ever been held in the highest veneration in Bohemia, Northern Germany, and especially in Poland, of which last country he is one of the patron saints.

It may I fear be thought that the subject is here treated at too great length, but its nature makes it unavoidable either to enter somewhat fully into details, or to treat it in a cursory and incomplete manner. It must, moreover, be

¹ The application of the word sculpture to castings in metal may, perhaps, appear unusual to an English reader. It is,

however, sanctioned by Cicognara, D'Agin-court, and many other writers on art.

remembered that the study of the works of art executed among the continental nations ought not to be neglected by the British artist or archæologist who desires to acquire a thorough and correct knowledge of those of his own country. The examination of foreign examples and the comparison of them with our own, will often aid us most materially in forming correct conclusions as to the purpose, the history, or the origin of the latter; and many of the errors into which some of our older antiquarian writers have fallen might have been avoided if they had been better acquainted with the antiquities existing on the Continent.

The doors in question are fixed at the principal entrance of the cathedral of Gnesen, on the south side of the nave near the west end, and consist of two valves, each about ten feet high by three wide. They are solid castings in bronze or bell-metal, the execution very clean and good. After the casting the work has been carefully tooled up, and fine lines, such as those marking the embroideries on garments, and the small folds of the draperies added with the graver.

A border about five inches wide, of foliage mixed with figures of men, quadrupeds, birds, and monsters runs entirely round each valve, and encloses nine panels containing subjects in relief, taken as above mentioned from the history of St. Adalbert; one of the valves has a narrow border ornamented by a scroll so placed as to cover the junction with the other valve. The general character of the arrangement and of the border may be seen in the cuts at pages 222 and 224, which are copied from the engraving of these doors in Count E. Raczyński's "*Wspomnienia Wielkopolski*," (Memorials of Great Poland), No. 51 of the plates. For the purpose of giving a correct idea of the style and character of the work, and of the power of the artist, a portion of each of the same two panels has been engraved from casts from moulds made by myself on the doors in 1851. These cuts will be given in a subsequent number of the Journal. The figures on the left valve (*i.e.* the one opposite to the left hand on entering the church) are in considerably higher relief than those on the right.

Before describing the reliefs which fill the several panels, it will be necessary, in order to make their meaning intelligible, to give a sketch of the life of St. Adalbert. Excellent materials for this purpose are afforded by the two biographies

written shortly after his death, which are printed in the *Acta Sanctorum*,² and in Pertz's *Rer. Germ. Scriptores*.³ The first of these is stated by the writer to have been composed in the reign of Otho the Third (983-1002), and the author is supposed to have been one Johannes Canaparius, a monk in the convent at Rome, in which St. Adalbert had formerly lived. The other is ascribed by the editors of the *Acta Sanct.*, to an unknown monk; by Pertz, to St. Bruno, who was consecrated "*Archiepiscopus Gentium*" in 1001, and martyred in Russia about 1009. The two lives agree in most respects; the first is simpler in style and more minute in its details, the second more rhetorical and didactic. In the following narrative I have preferred, where any difference existed, to follow the first rather than the second. St. Adalbert was born in Bohemia about the year 956, of noble parents, his father being Count of Lubic, by name, it is said, Slawnik,⁴ his mother's name was Striezislawa. At this time Bohemia was very imperfectly Christianised,⁵ but his birthplace was one of those parts of the country where the Christian religion was the most in honour. In baptism he received the name of Woitich, or Woyciech, (explained to mean the "consolation of the army") by which he has always been, and is to the present day, known to the Bohemians and Poles. While an infant he was suddenly seized with a dangerous sickness, and was in imminent peril of death,⁶ but his parents having carried him to the neighbouring church and placed him on the altar of the Virgin Mary, he as suddenly recovered. While a boy he showed some disposition to study, and being placed in the care of the priests, he is said to have committed the whole psalter to memory before the age of sixteen. Having thus, as his biographer (*Vita Secunda*, p. 188), expresses it, been fed upon the nectar of David and the honey of Gregory, he was sent to Magdeburg, in order that he might "eat his part of the seven loaves of wisdom."⁷ Here he was received

² 3rd vol. Of April, 23rd day.

³ 6th vol.

⁴ As, however, this word means no more than "a Slavonian," some mistake seems probable.

⁵ "*Pars maxima, lignum vel lapidem pro Deo colunt; plerique vero, nomine tenus Christiani, ritu gentilium vivunt;*

nonnulli tamen, et bene credunt et bona opera agunt."—*Vita Prior*, p. 178.

⁶ "*Curvis unguibus lacerat ora pallida nutrix,*" says the author of the *Vita Prior*, when describing the consternation produced in the family by his sudden attack.

⁷ *i. e.* The Trivium: Grammar, Logic, and Rhetoric; and the Quadrivium: Arithmetic, Geometry, Music, and Astronomy.

by the Archbishop Adalbert, who bestowed upon him his own name in the rite of confirmation. By the Archbishop he was committed to the care of Ottricus,⁸ at that time master of the schools, under whose auspices he entered the "januas timoris" (p. 188), which indeed seem to have deserved the name, for the discipline was of the most rigid kind, as the penalty of an ill-learned lesson is described to have been that—"scopæ tergum verrunt et ferventia flagella carnem frangunt."

Ottricus being called from the superintendence of the schools to the chapel of the Emperor Otho the Second, the young Adalbert, after nine years study at Magdeburg, returned to Bohemia. Here he was present at the death-bed of the first Bishop of Prague, Tetharatus⁹ (otherwise Dithmar), whose dying penitence produced such an effect upon his mind that he, having been hitherto a luxurious worldling ("deliciosus miles"), became from thenceforth a devoted servant of Heaven.

The duke¹ and the people² having met in order to elect a bishop in place of Tetharatus, unanimously chose Adalbert, and his election was marked by the marvel of a man possessed by a devil appearing in the cathedral and announcing what had occurred, before it could be known to the priests attached to the church. The bishop elect went to Verona in order to receive from the Emperor Otho the Second, the confirmation of his see by delivery of the pastoral staff, and was there consecrated by Willigisus, Archbishop of Mentz. This appears to have taken place in the year 983. After his consecration he returned to Prague,³ and there diligently and zealously performed the duties of his high office, particularly devoting himself to the assistance of the poor, the sick, and the prisoners, which last were at that time extremely numerous in Prague. He was, however, much troubled by the evil deeds of his flock, and especially by three things; the practice of polygamy by the great men, the marriages of the clergy, and the selling of Christian

⁸ The successor of Adalbert in the Archbishopric of Magdeburg.

⁹ The date of Dithmar's death is by most Bohemian authors placed in 969.

¹ Boleslaus the Pious.

² "Factus est conventus desolatæ plebis una cum principe illius terræ."—*Vita*

Prior. "Convenient Dux terræ et major populus."—*Vita Secunda*.

³ The biographer relates that the horse on which he rode back was not adorned with a bridle glittering with gold and silver, but merely furnished with a hempen halter.

slaves and captives to the Jews.⁴ A vision is said to have appeared to him, of our Saviour complaining that he was again sold to the Jews in the persons of these the members of his body. (Vita Prior, p. 181.) Worn out at length by his contests against these iniquities, he determined on abandoning his diocese, and in the year 989 he undertook a pilgrimage on foot to Jerusalem. In the prosecution of this journey he came to Rome, where he found Theophania,⁵ daughter of the Greek emperor, Romanus, and widow of Otho the Second, who entreating his prayers for her deceased husband, bestowed upon him a mighty mass of silver,⁶ which he forthwith distributed to the poor. From Rome he proceeded on his journey, taking the great Benedictine monastery of Monte Cassino in his way. Here, however, the abbot and the principal monks dissuaded him from his pilgrimage, representing to him that it was more profitable to lead a holy life in some settled abode than to waste his years in useless wandering, and that God was in every place propitious to him who lived well. Struck with the truth of this advice, he proposed to become a member of the community which the Greek St. Nilus⁷ had established at Grotta Ferrata, about four leagues south of Rome. St. Nilus, however, being unwilling to receive him, recommended him to Leo, abbot of the convent of SS. Boniface and Alenius in Rome. His brother Gaudentius, who had accompanied him into Italy, also took the cowl. Here he remained for five years in the sedulous practice of all monastic virtues. It is related of him that as a work of obedience he was accustomed to carry daily to the kitchen, or the refectory, the water or the wine which was required for the use of the brethren, and that the enemy took occasion to tempt him to sin by causing him often to slip and break the earthen pitchers and spill their contents. On one day, however, as he was bringing wine to the table of the refectory, he stumbled and fell with so mighty a crash upon the vessel he carried, as to excite the attention of the abbot and all the

⁴ This is a curious testimony to the early settlement of the Jews at Prague, where a numerous colony exists to the present day. Their old synagogue is a building of the 13th or 14th century.

⁵ "Pulehrum lulum, Græca Imperatrix Augusta."—*Vita Secunda*.

⁶ "Ingentem massam, quantum juvenis

Gaudentius vix levare posset."

⁷ He was abbot of the convent of Rossano in Sicily, but was driven from thence by the incursions of the Saracens. A remarkable doorway (probably of the 11th century), with a Greek inscription, remains in the church at Grotta Ferrata. — Gailhabaud.

brethren. Strange to say, however, the pitcher was whole and the wine unspilt.

In the year 994 St. Adalbert was commanded by the Pope to return to his diocese; here he was at first well received, but the wickedness of the Bohemians, and especially the murder of a woman who, having committed adultery, had taken sanctuary in the nunnery of St. George, and was forcibly dragged out from thence and decapitated, compelled him again to leave Prague. Thence he went into Hungary, where he laboured with much success, and baptised the king's son, St. Stephen. From Hungary he returned to his Roman monastery, where he remained until, in the year 995, Willigisus, Archbishop of Mentz, came there in company with the Emperor Otho the Third. The primate of Germany complaining that so important a see should remain deprived of its bishop, Adalbert was a second time compelled to leave the convent, and crossing the Alps, after about two months travelling, he reached Mentz, where he remained for some time at the court of the emperor, who took much pleasure in his company.⁸ While here he had a vision, from which he augured his approaching martyrdom. From Mentz he passed into France, visited Tours and Fleury, and then set out for Bohemia. On his road, however, he heard of the massacre of four of his brothers and their children, male as well as female, which had been perpetrated by some of his enemies, and abandoning his intention of returning to Prague, he betook himself to Boleslaus,⁹ Duke of Poland, with whom his elder brother happening to be, had for the time escaped the fate of his kindred. From the court of the Polish duke he communicated with the Bohemians, but finding that they utterly spurned and rejected him, he resolved to abandon them to their evil ways, and to attempt the conversion of the heathens of the north and east of Europe. He visited Gnesen,¹ where he baptised many of the natives, and travelling thence to the Vistula, he embarked with his two companions, Benedictus a priest, and his

⁸ A quaint story is told of his conduct at this period. "*Noctibus cum carpsent at (i. e. the members of the imperial household) somnum, calcamenta eorum componere cura fuit. Ab janitore usque ad Principem Regie domus omnium caligas aqua abluit, et purgatis sordibus, eas suo loco restituit.*"—*Vita Prior*, cap. 5.

⁹ According to the usually received chronology, Boleslaus did not succeed Miecislavus I. until 999.

¹ Dlugosz, and other Polish chroniclers following him, reckon St. Adalbert as Archbishop of Gnesen, but this receives no sanction from the early writers.

younger brother Gaudentius, and sailed down the stream to Dantzié, and thence by the Frische Haff to the neighbourhood of Fischhausen, not far from Königsberg, in Prussia. Here the three intrepid missionaries were landed on an islet on the coast, and the vessel in which they came returned. The inhabitants of the island attacked them with threats and blows, and carried them over to the mainland, where they remained five days. On the sixth day, (the 23rd of April, 997), after celebrating mass they set forward on foot, but while reposing on their road, they were seized and bound by the natives, and Sigo² their priest, having first pierced St. Adalbert with a lance, his followers quickly completed the murder, and he expired, employing his last breath in prayer for his murderers.³

After his death his head was cut off and fixed upon a stake, while his companions were carried away in bonds. So far the early Lives; of the occurrences after his death there are many and various accounts more or less legendary, references to many of which will be found in the observations of Bohuslaus Balbinus, which follow the early Lives in the *Acta Sanctorum*. The narrative which seems to have been generally received, is to be found in Dlugosz's⁴ *Hist. Polon.*, and is shortly as follows: His head having been set on a stake, his body was cast on the sand as a prey to the birds and beasts of prey, but an eagle⁵ perching near, drove off all that approached, and protected the corpse from mutilation. The Prussians, struck by this marvel, after some days buried the body, and when Boleslaus, on hearing of the

² Another account calls the chief priest Kywardus, and his satellites Waydelotti; the former word or Kyrwaitus, however, according to Schützius, (*Rer. Pruss. Historia*), was the appellation of a Prussian priest, and signified "Os Dei." Hartknock (*Selectæ Disser. Hist. de variis rebus Prussicis*) says that the title of the high priest was Kriwe Kriweito.—*Judex Judicium*. Waydelottus is derived from *waidiu*, knowledge (p. 148—150).

³ The probable cause of this savage deed was a dread of the anger of their Gods, as is expressed in the words put into the mouth of the Prussians by the author of the Second Life, "Propter tales homines terra nostra non dabit fructum, arbores non parturient, nova non nascentur animalia, vetera morientur." From the part taken in it by the priest, the act

seems to have been partly of the nature of a sacrifice; and in later times the Prussians were accustomed to burn alive, with their horses and arms, some of the chief prisoners whom they took in war (Schützii, *Rer. Pruss. Hist.*); nevertheless, they are described by Helmoldus (*Chron. Slav.*, cap. i., p. 49.) as humane and hospitable to those whom accident or storms may have thrown upon their coasts.

⁴ Often called Longinus, a translation of his name. He wrote in 1470.

⁵ Eagles often occur in Polish legends. An eagle, in like manner, watched over the remains of St. Stanislaus at Cracow. Gnesen, in Polish "Gniezna," was founded where an eagle's nest (*gniazdo*) was found on the ground by Lekh I., and the arms of the kingdom are an eagle.

murder, had invaded their country, dug it up, and agreed to sell it to him for its weight in silver. When put into the scales it was, however, balanced by the duke's ring, or a widow's mite; or, according to Dlugosz, so small a weight of silver, that nearly all that the Poles had brought with them was replaced in their chests, "*non sine magno Pruthenorum cruciatu.*" When Boleslaus had obtained the holy remains, he carried them with great pomp to Gnesen, and there interred them in the cathedral. In the year 1001 the shrine of the saint was visited by the Emperor Otho the Third, who on that occasion⁶ bestowed the title of king on Boleslaus, and placed the regal crown upon his head. In 1038 Brzetislaus, Duke of Bohemia, pillaged the cathedral of Gnesen, and according to the Bohemian historians, carried off the body of St. Adalbert. This the Poles obstinately deny, and assert that the body carried off was that of St. Gaudentius, (See Dlugosz and the "*Dissertatio de relatione Corporis Pragm*" of B. Balbinus, in the *Acta Sanctorum*.)

A splendid shrine of solid silver, supported by angels of the same metal, the gift of King Sigismund the Third, stands in the centre of the nave of the cathedral of Gnesen, and is believed to contain his remains. On the day of his martyrdom crowds still flock to attend the solemn service performed in his honour, and to hear sung the celebrated hymn⁷ to the Virgin Mary, beginning, "*Boga rodzica dziewica*" (*i.e.* Virgin mother of God), both the words and the music of which are said to be the composition of the saint. (*Wspomnienia Wielkopolski*, vol. ii. p. 325.)

At Prague, on the other hand, a magnificent shrine adorned with gold gems and pearls, and costing more than 7000 florins, was made in 1129 in order to contain the bones brought from Gnesen, and was placed on the altar dedicated to the service of the martyr. (*Acta Sanct.*, vol. iii., April, p. 992). "*Non nostrum tantas componere lites.*"

The subjects on the doors are arranged in regular order

⁶ Boleslaus, in return, presented him with many gifts, and among them an arm of St. Adalbert, which the emperor placed in the church of St. Bartholomew at Rome.

⁷ It was sung by the Polish armies before going into battle, and was prefixed by the Kings of Poland to their codes of laws, and to treaties of peace. It is

remarkable as being (even in its present form, which is supposed not to be older than the 14th century) the oldest known monument of the Polish language. (Talvi, *Languages and Lit. of the Slavic Nations*) It is given, with the music to which it is sung (but without a translation), in Bowring's *Specimens of the Polish poets*. It has no poetical merit.

of time, they commence at the bottom of the left valve, and are continued upon it in ascending order; on the right valve they are arranged in descending order. The first panel is divided by circular arches into two compartments; in the one is a woman sitting up in bed, an attendant approaches her carrying a cup; the former has the head covered by a sort of hood tied under the chin and falling on the shoulders; the latter, long hair uncovered. In the other division a naked child stands in a large chalice-shaped font; on each side stands a figure, apparently of a woman, with one hand touching the child's arm, and with the other raised near its head. Here, no doubt, we have the birth and the baptism of the little Woyciech.

In the second panel, on the right hand, is a building, before which is an altar, behind the altar a figure half seen with the right hand raised in the attitude of benediction; before the altar stands a man dressed in a long gown and short cloak hanging from the shoulders, and holding over it a child in long clothes: behind him, are two women, the first wears a hood and holds what look like two balls,^a the second has the right hand raised, and long uncovered hair. This obviously represents the healing of the infant by his being placed upon the altar of the Virgin, the figures representing an attendant priest, the father, mother, and nurse.

The third panel is divided by a shaft into two compartments under circular arches; under the left one are a lady who has a long pendant from her headdress, and a man with uncovered head, and a short cloak hanging from the shoulder. These present a child to a man wearing a long robe open in front, who stands under the second arch. Behind him is a church, or some other building, by the side of which stands an attendant. This, no doubt, is the delivery of St. Adalbert by his parents to the care of Ottricus at Magdeburg.

The fourth panel contains only the figure of an ecclesiastic, kneeling and bowing himself down as in prayer, before a shrine. This is probably intended to represent the devotion of himself to the service of God, which was produced in St. Adalbert by the death of the Bishop of Prague. The rest of the panel is occupied by a monstrous

^a A common conventional manner of representing offerings.

lion's head holding a ring, such as is constantly found on early doors in Germany, and occasionally in this country.

The fifth panel is represented in the accompanying wood-cut. The seated figure, no doubt, represents the Emperor Otho the Second delivering the crozier to Adalbert at Verona. The garment in which the latter is habited seems



to be meant for an alb. The embroidered collar of one of the group of ladies will be noticed. It seems remarkable that none of the male part of Otho's court should be represented, except his sword-bearer or captain of the guard.

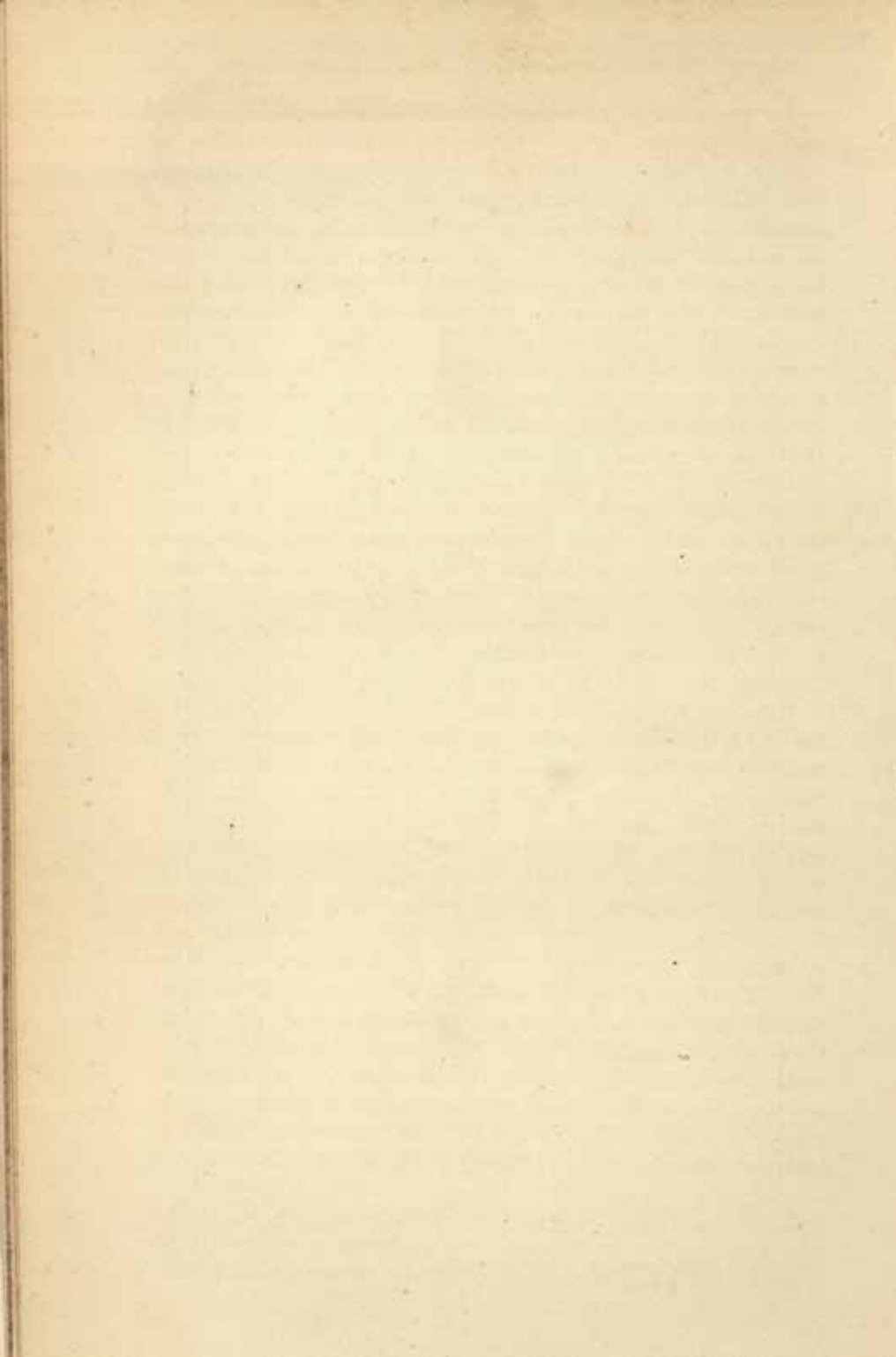
The centre of the sixth panel is occupied by a figure of a man without clothing, except a cloth tied round his waist; his hands are tied behind his back by a cord, held by two men dressed in tunics ending above the knees. Behind is a woman turning away. From the mouth of the naked figure a small demon issues, whose exit from the possessed man is enforced by the bishop, who stands opposite with uplifted hand. Behind the bishop are two ecclesiastics. This does not seem to apply well to the story of the demoniac who announced his election, but probably refers to the expulsion of demons performed by him when bishop.

In the seventh panel an ecclesiastic appears, reclining on a bed, above which a curtain is suspended. The head and shoulders are much raised; beyond the feet is a church. Above, appears a figure of our Saviour (with a crossed nimbus round his head) hovering from a cloud; a cross is in his left hand, while the right is extended towards the recumbent figure. This, no doubt, represents the vision concerning the Jewish slave-merchants.



Lambert von Brunn, Bishop of Bamberg, 1374 to 1399.

From his tomb in the Western apse of Bamberg Cathedral.



In the eighth panel is a seated figure wearing a ducal cap, and holding in the left hand a fleur-de-lis,⁹ while the right is extended towards a bishop who stands before him, and who holds a crozier in the left hand, while the right is elevated, and the fore-finger extended as in expostulation. Behind the duke stands a guard holding a sword, and behind him a part of a building is shown. Behind the bishop are four men, the last three of whom seem to be fastened together by ropes held by the first. The two first wear caps of a beehive form, with a rim at the lower part, and a round knob at the top. This probably represents St. Adalbert pleading with the Duke of Bohemia (Boleslaus Pius) on behalf of the captives. In the ninth panel four monks stand at a table on which are several vessels. Another approaches it carrying a pot; behind him is an object on the ground, probably representing a pitcher or other vessel overturned, and another lying on it; towards this a monk bends down. Behind him, again, is another monk. The subject of this seems clearly to be the accident to the wine-pitcher, which occurred during St. Adalbert's first residence in the Roman convent.

In the tenth panel a bishop is shown with four attendants in a boat, approaching the land. The boat has a high stem and stern-post, each carved at the top into an animal's head. On the shore is a group of six men, armed with swords, spears, and shields. The heads are either uncovered or covered only by close-fitting caps. The right hands are raised, but it is not easy to decide whether the gesture is meant for welcome or for warning. This panel probably represents the landing at Dantzic; the costume of the men on shore is the same as that of the Prussians in panels Nos. 13, 14, and 16, but here the shields are ornamented and there plain, and these figures have swords, while the Prussians have none.

In the eleventh panel a bishop appears in episcopal costume, holding a crozier in the left hand, while he gives a benediction with the right; behind him are three attendant ecclesiastics, two of whom hold books. Before the

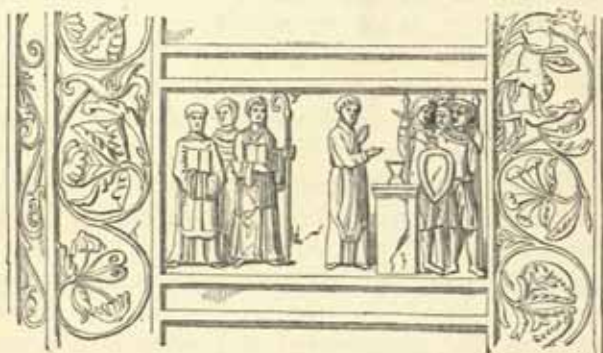
⁹ Several of the earlier Kings of Rome, as Henry I., Louis the Fat, and Philip Augustus, are represented on their seals, (Montfaucon, *Monts. de la Monarchie Française*, vols. i. and ii.) holding fleur-

de-lis, or sceptre-head, in their right hands; so is the Emperor Frederick II., in an illumination.—(Agincourt, *Painting*, plate 73.)

bishop is a figure in a tub, and behind, a group of unarmed men in tunics. This would seem to represent the baptism of the natives in Poland or at Dantzic.

In the twelfth, a bishop is seen exhorting a group of men in tunics, but unarmed; behind him are three ecclesiastics, one of whom holds a book, and another a scroll. This is obviously the preaching of the bishop to the natives, and, as they seem to hear it without repugnance, it is probable that it is not the Prussians who are here meant.

The thirteenth panel is the one represented in the accompanying woodcut. Although in the early Lives nothing is said of the presence of the Prussians at the mass celebrated



on the morning of the Martyrdom, it probably is intended to represent that occurrence. The anger and aversion of the heathens is very plainly expressed, and here they are represented armed. The priest celebrating mass wears a chasuble, and none of the figures are in episcopal attire.

The fourteenth panel contains the martyrdom of the saint. He is clad in an alb, and on his knees. One of his murderers pierces him with a lance, while another, bestriding his body, raises an axe. The action of these figures is vigorous and natural; his three companions at a short distance raise their hands in grief and horror.

The fifteenth panel is partly occupied by the lion's head for the ring; the rest of the space is filled by the watch of the eagle over the body. The corpse is represented as swathed in wrappings, and placed upon a board supported between a tree and the stake on which the head is fixed; behind it is another tree, on which the eagle perches. Both

the trees are represented in a rather unnatural and conventional manner.

In the sixteenth panel the purchase of the body from the Prussians is shown. In the centre is the Duke of Poland (Boleslaus Chrobry), wearing an open crown; both tunic and mantle are short. Behind him are three of his courtiers, in tunics girt round the middle, and wearing short cloaks joined by a fibula: the heads seem to be covered by close skull-caps. One other figure holds a sword, but has no cloak. Near the duke is a large vessel filled with round masses, some of which an attendant puts into one of a pair of scales, which is held by a Prussian. The body of the saint is, however, not in the other scale. Behind the holder of the scales is a group of seven Prussians, with shields, but no weapons are visible.

The seventeenth panel shows the conveyance of the holy remains to Gnesen; two priests carry a feretory, from which a cloth depends; underneath it, and kneeling on the ground, are two small figures (probably the sick or cripples). At one end of the feretory stands a bishop, holding a book in his left hand, and an aspersorium in his right; behind him is an attendant. At the other end are two crowned figures; one (probably the duchess) raises a hand to her eyes. The other wears a long mantle and a robe terminated by an indented edge which reaches about half way below the knee.

The eighteenth panel represents the deposition of the saint in his tomb at Gnesen. A figure at the head, and another at the foot, are placing the body (the face of which is exposed, and the head covered by a mitre) in a low tomb (such as were in use in the 12th and 13th centuries): behind the tomb stands a woman raising a hand to her eyes; near her stands a man, clad in a long robe girt round the waist, and a cloak joined in front, and holding a vessel, like a small pail, or a basket. At the foot of the tomb is an arch, between two small towers; under this stands a bearded figure, with a thurible. At the head is a bishop with a crozier, and behind him a crowned figure holding a sceptre; one end of the mantle is thrown over the right arm, and two robes of different lengths are seen, the longer ending with an indented border just above the feet.

It will be observed that many small differences exist between these brazen chronicles (as Count Raczyński terms

them) and the narratives from which the abstract of St. Adalbert's life, given above, is taken—as, for instance, that in the panels containing subjects relating to his journey into Prussia, three, and not two, companions are always represented. This may have been caused either by a certain carelessness, not uncommon in such cases, or by the artist's having followed some later writer, who had narrated these events in a rather different manner.

The wide borders which surround each valve contain within the scrolls of foliage, figures of lions, stags, nondescript monsters; birds and dragons, peacocks, cranes, centaurs, dogs; men hunting with bows and arrows and horns, a man killing a lion, &c., designed with much spirit and life, and very fairly modelled, except as regards the human figures.

The whole effect is extremely rich and good, and much invention is shown in the varied forms of the foliage: this is in part imitative of the vine, but more generally of an entirely conventional character.

In a subsequent number of the Journal the subject will be completed by a review of the opinions put forth by native writers as to the origin of these doors, and by an attempt to arrive at a correct conclusion on that point.

ALEX. NESBITT.

ACCOUNT OF EXCAVATIONS NEAR THE FLEAM DYKE,
CAMBRIDGESHIRE, APRIL, 1852.

MATLOW, or Mutilow Hill, as it is more frequently called in the neighbourhood, although it is marked on the County Maps by the former appellation, is a large and well known tumulus in Cambridgeshire, which in its close vicinity to the remarkable earthwork, Fleam Dyke, has attracted considerable notice in that locality, especially from the tradition belonging to it, that it contained a *gold coach*, which is, or I should rather *now* say *has*, been implicitly believed, among the labouring classes thereabouts for many years; for the examination, of which I now detail the results, made under my own superintendence, has for ever extinguished the interesting legend.

It is hardly to be supposed that with such unusual

allurements to whet their curiosity, former antiquaries should have suffered this barrow to remain undisturbed, although its having been covered with Scotch firs of many years, but stunted growth, must have in some measure protected it from the encroachments of the treasure seeker; and, as the subjoined account will show, shafts have been driven horizontally on the eastern side, and sunk perpendicularly on the top, but to judge from the remaining contents, without any, or with but partial success. As the trees on and around the hill are completely worthless, and the strip of land on which it stands in conjunction with the dyke is waste, I received early this spring through the medium of Mr. John Teverson, in whose occupation the adjacent farm is, the kind permission of the owner of the site, Mr. Capel, to make whatever excavations I deemed advisable to ascertain its nature. Judging from my experience in opening other barrows in this neighbourhood, and the uncertainty of its having been previously explored, that cutting to the centre would be unsatisfactory, I commenced on the 12th of April with six labourers turning it over regularly from end to end, advancing from the southern extremity. The tumulus we found to be composed principally of the soil of the vicinity; light, chalky, intersected with two or three bands of darker earth running across horizontally, which satisfied us at once that this part at least had never been disturbed since its original formation. The first object met with, at the depth of one foot, was a very small and rude illegible coin, similar to others obtained from tombs in the same neighbourhood, which have been pronounced to be imitations of the coins of the later emperors, struck by the tribes of Roman Britons, probably during the latter part of the occupation, or directly subsequent to the departure, of the Romans. Shortly afterwards, eight feet from the southern end, and three from the surface, lay a small heap of burnt human bones, apparently but of one person, intensely white from cremation; among them were several of the chipped flints so common in these interments, part of a bronze pin for fastening the cloth in which the bones had been probably wrapped, six long beads of pottery (*Comp. Anc. Wilts.*, pl. ix.) each consisting of five smaller ones united, and a bone pin made from the leg bone of a fowl. Within a foot of these, but lower on the floor of the barrow, lay URN

No. 1.; a small and exceedingly rude specimen of the sunbaked pottery, resembling those frequently taken from the large Wiltshire tumuli; when found it was full of burnt ashes, apparently of some plant; it was removed entire, and is now in my collection; by the assistance of the faithful pencil of Mr. J. M. Youngman of Saffron Walden, I am enabled to lay before the Society representations of it, and of the others from the same site, which will supply a most accurate notion of the originals.

April 13.—URN No. 2. Fifteen feet from the western exterior, and two from the surface of the mound of the same material, but larger than preceding, finished with shelving rims. Contents: burnt human bones enveloped in a cloth, which, on looking into the vessel, gave them the appearance of being viewed through a yellow gauze veil, but which upon being touched dissolved into fine powder. This, as well as No. 1., was not inverted; they were interred upright on their bottoms. No. 3. Same day.—Thirteen feet from western exterior, three from the surface, had apparently been crushed at interment. Contents: burnt human bones, with similar vestiges of cloth as before; the rim only could be restored, which however proves it to have been of extraordinary size, being two feet in diameter. This is not drawn. No. 4. Same day; two feet from the surface, sixteen from the western exterior; of similar form and material, and smaller than Nos. 2 and 3, though larger than No. 1. Removed entire. Contents: a few bones, apparently of a very young person, without any traces of cloth. This day the cutting at the centre of the hill was more than six feet.

April 14.—URN No. 5. Two feet from the surface, and six from the south-west extremity, without any contents. No. 6. Same day. Sixteen feet deep, ten from the outside, in fragments. Contents: burnt human bones; cutting this day exceeded eight feet, and three feet from the west side a large heap of burnt human bones was exposed, with palpable vestiges of cloth as before; after this, on the top, we broke into evident traces of a shaft, which seemed to have been sunk perpendicularly, but proved to be of small extent.

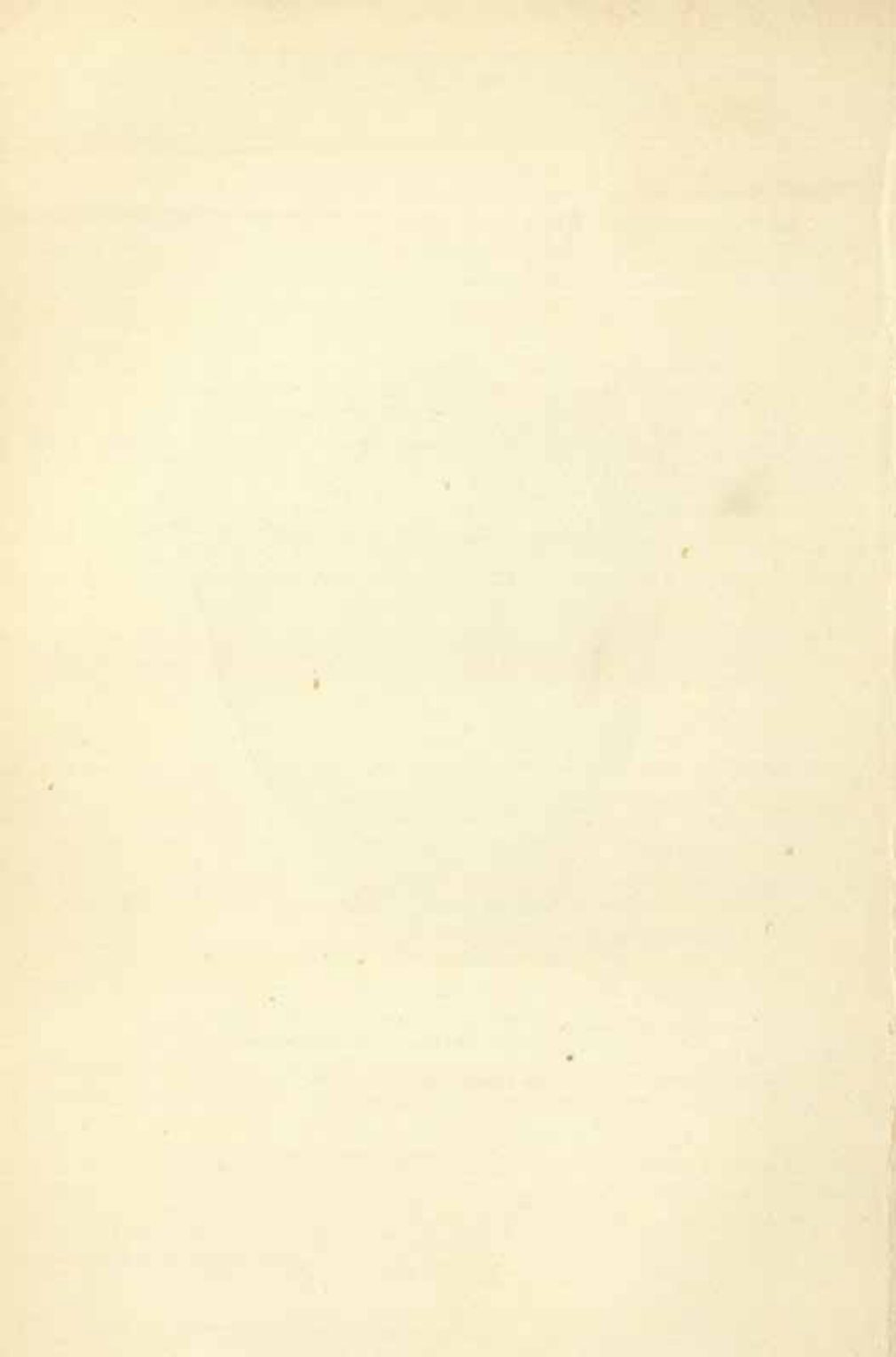
April 15.—About six feet from the western exterior, and two from the surface, we laid bare another heap of bones, without any relic. This day the workmen broke into

SEPULCHRAL URNS, FOUND IN CAMBRIDGESHIRE.



Urn discovered April, 1822, in excavations at Matlow Hill, near the
Fleam Dyke, by the Hon. Richard C. Neville.

No. 2. Height, 14 in.; Diameter, 14 in.





No. 3.
Height, $2\frac{1}{2}$ in. Diam., 4 in.

No. 1.
Height, 3 in. Diam., 4 in.

No. 2.
Height, $4\frac{1}{2}$ in. Diam., 4 $\frac{1}{2}$ in.



No. 4.
Height, $9\frac{1}{2}$ in. Diam. 8 $\frac{1}{2}$ in.

Urn discovered, April, 1862, in Excavations at Mallow Hill, near the Fleam Dyke, by the Hon. Richard C. Neville.

another shaft of considerable size, which had been driven horizontally towards the centre from the eastern side, accommodating its course to avoid injuring the trees growing on the tumulus. As no deposit was discovered in the whole examination in the eastern side of the mound, though with the exception of this cutting undisturbed, I should imagine that no relics were obtained at the time of its being made.

April 16.—No. 7. A small broken vase, in shape as Nos. 1 and 5, three feet from the surface, and eight from western exterior. Contents: burnt human bones. No. 8. Same day. Four feet four inches from surface, ten from western side, a small perfect urn standing upright, without contents. With the exception of another small rude brass coin similar to that mentioned above, and supposed to be of the late Roman period, this closes the list of relics obtained from this remarkable tumulus, of which the following were the dimensions previous to commencing; sixty-seven feet in diameter by one hundred and ninety in circumference. Depth, at greatest elevation, from ten to twelve feet.

EXAMINATION OF FOUNDATIONS AT THE BASE OF THE BARROW.

On the termination of the works in the mound I proceeded to test the truth of another rumour current in the vicinity, relative to the existence of a foundation contiguous to the base of the tumulus, which evidently arose from portions of mortar and chalk bricks visible in a rabbit-hole adjoining, which held out sufficient hopes of success to induce me to direct my workmen to proceed under the surveillance of Mr. Oldham, to ascertain the direction and extent of the building, if any such existed. This they accomplished in eight days, and although I consider the remains to be entirely independent of the mound, I am induced to record them in this place. The foundation was composed of large bricks shaped from chalk, and appeared to be that of a circular building measuring thirty-five feet across, and three feet in thickness of wall. In the course of digging, the following remains were obtained, chiefly Roman. (See woodcuts here given.) One thick bit of embossed Samian ware; fragment of granite celt; one flint ditto; one bead of green glass; one skeleton with one ring of bronze; two bronze

styli ; one bronze needle ; three bow-shaped bronze fibulæ, one of which has been gilt ; two bronze armlets ; one iron buckle ; one ditto bronze. Besides these, seventy-nine coins, as follow.

1 Early British.

1 Silver Antoninus Pius.

1 Romano-British.

1 Imitation made as a counter.

18 1st brass, *viz.* 1 Domitian ; 3 Trajan ; 7 Hadrian ;

2 Antoninus Pius ; 1 *Aurelius* ; 3 *Commodus* ; 1 Caracalla.

7 2d brass, *viz.* 2 Vespasian ; 1 Titus ; 1 Hadrian ;

2 Antoninus Pius ; 1 *Lucius Verus*.

24 3d brass, *viz.* 14 Constantine ; 1 Licinius ; 1 Gratian ;

1 Victorinus ; 1 Postumus ; 1 Allectus ; 1 Claudius Gothicus ;

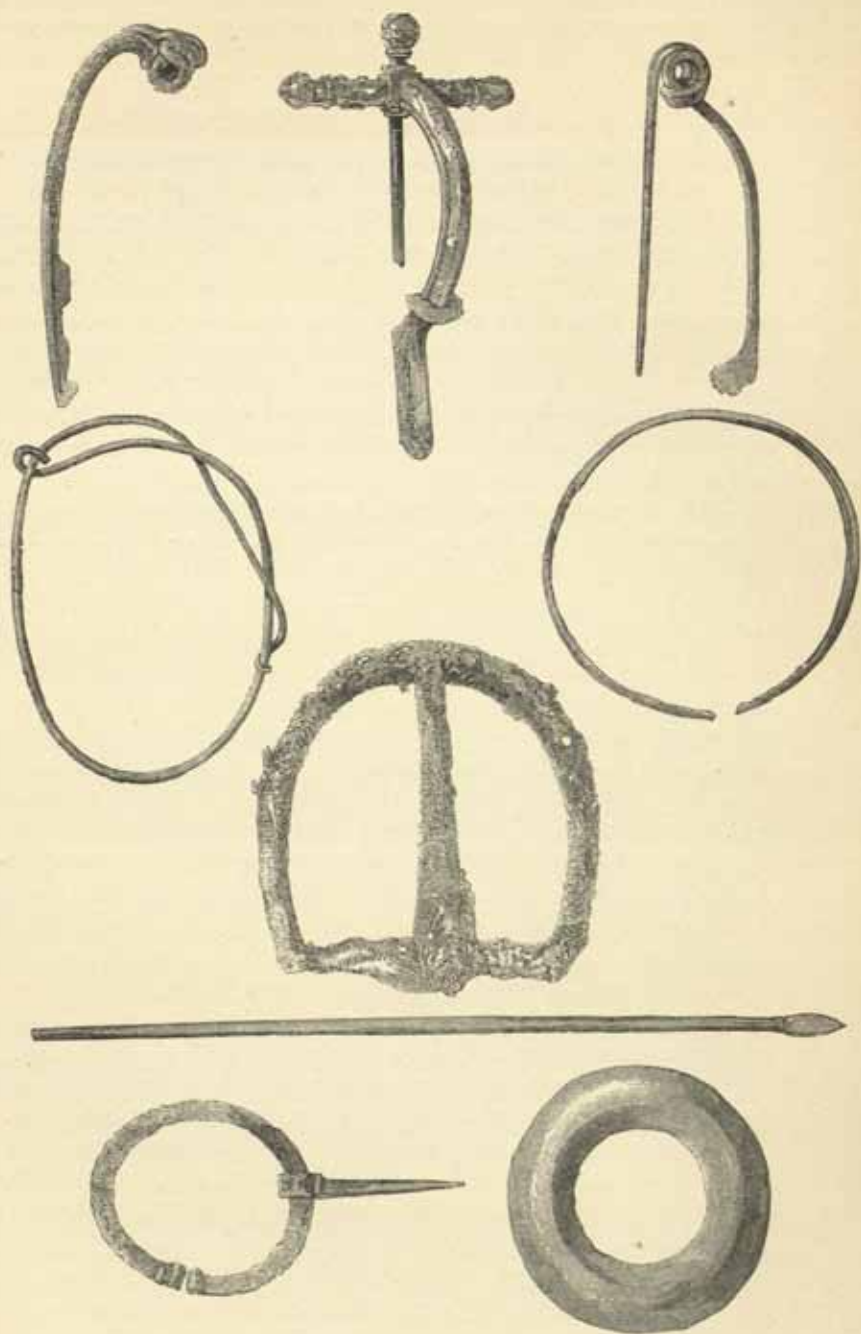
3 Tetricus ; 1 Valentinian ; which, with 27 second and third brass illegible, completes the catalogue.

The ground having been thoroughly examined, and the foundations removed at the request of Mr. Teverson, the work was concluded on May 7th, 1852.

June 27th.

R. C. NEVILLE,

ANTIQUITIES FOUND IN CAMBRIDGESHIRE.



Bronze Fibulae, Armillae, and other relics found. April, 1852, in excavations made by the Hon. Richard C. Neville, near the Fleam Dyke.

ON THE ASSAY MARKS ON GOLD AND SILVER PLATE.¹

HAVING brought down to the present time the general history of the Assay and the Assay marks, the next division of the subject comprises—

A short Abstract of the Statutes by which the goldsmiths, their works, the Assay, and these marks have been regulated.

As these Statutes contain much curious matter, I recommend a perusal of them by those who take an interest in the subject; they will find them at length in the Statutes at Large. The original early Statutes were in Norman French, and where I have considered the original French words important or interesting, I have given them. The abstract, however, I have confined as briefly and as nearly as I can to the particular subject.

The first Statute on record is—

A.D. 1300, 28th Edward I., cap. 20.—Ordains that no goldsmith should make any article of gold or silver unless it be of good and true alloy, *i. e.* gold of the standard of the Touch of Paris (Tuche de Parys), and silver of the sterling alloy of the coin, or better, (argent del alloy de le esterling, ou de meilleur). That all articles should be assayed by the warden of the craft, and marked with the leopard's head (e q'ele soit signée de *une* teste de leopard). That the wardens (gardiens) should go from shop to shop, (de shope en shope) among the goldsmiths, and assay the gold (assaient); and all that they should find of lower standard should be forfeit to the King. That no false stones should be set in gold, and no real stones in base metal.

A.D. 1363, 37th Edward III., cap. 7.—Ordains that no goldsmith within the realm should work any gold or silver but of the alloy of good sterling (alloy de bon esterlyng). That such master goldsmith should have a mark of his own, known to those who should be assigned by the King to survey their works and the alloy; that after the said surveyors had made their Assay (Assay), as ordained by

¹ Continued from p. 140.

the King and his council, they should set thereon the King's mark, and then the worker his mark, for which he will answer. That no goldsmith take for silver work but 18*d.* for the lb. of 2 marks, as in Paris. That no worker in silver should meddle with gilding, and no gilder work in silver.

A.D. 1379, 2nd Richard II., No. 30.—In the Rolls of Parliament of this date are found the following ordinances:—“Because the gold and silver which is worked by goldsmiths in England is oftentimes found less fine than it ought to be, because the goldsmiths are themselves the judges, be it ordained henceforth that each goldsmith should have his own mark upon his work ; and that the Assay of the touch be to the Mayors and Governors of the Cities and Boroughs, with the aid of the Master of the Mint, if there be one, putting the mark of the City or Borough where it is assayed.”

“Item : it is ordained that each goldsmith of England have his own mark for himself ; and if any vessel which is made be found within the realm after the Nativity of St. John next coming, not marked with the mark of the goldsmith who made it, or if it be of worse alloy than sterling, then the same goldsmith shall pay to the party complaining double the value of the same vessel, and be imprisoned, and pay a fine, according to the quantity and quality of the trespass. And our Lord the King shall appoint whom it shall please him to make the Assay, as well in London as elsewhere, as often as it shall be necessary ; and after the Assay made to mark the said work with another mark, thereto appointed by our Lord the King. And it is assented that this ordinance shall commence at the said Feast of St. John, and shall last till the next Parliament, to try in the meantime if it be profitable or not.”

These ordinances are not found in the “Statutes of the Realm,” and therefore seem to have been only provisional, and were not confirmed or enacted when Parliament assembled.

A.D. 1381, 5th Richard II., cap. 2.—Ordains, “That for the great mischief which the realm suffereth, for that gold and silver, as well in money, vessel, plate, and jewels, as otherwise by exchangers, is carried out of the realm, so that in effect there is none thereof left, the King enjoins all

manner of people, as well merchants, clerks, as strangers, that none send or carry away gold or silver in money, bullion, plate, or vessel, without special licence, upon pain of forfeiting the same.

A.D. 1402, 4th Henry IV., cap. 16.—Enacts again that no person shall carry gold or silver out of the realm without the King's licence.

A.D. 1404, 5th Henry IV., cap. 13.—In order to prevent frauds it was enacted that no artificer should gild or silver any locks, rings, beads, candlesticks, harness for girdles, chalices, hilts, pomels of swords, powder-boxes, nor covers for cups made of copper or latten, on pain to forfeit to the King 100*l.*; but that chalices excepted, artificers may work ornaments for the Church of copper and latten, and the same gild and silver, so that at the foot, or some other part, the copper and latten shall be plain.

A.D. 1414, 2nd Henry V., cap. 4.—It is enacted for that the goldsmiths of England, of their covin and ordinances, will not sell the wares of their mystery gilt, but at the double price of the weight of the silver of the same, which seemeth to the King very outrageous, and too excessive a price: the King, for the ease of his people, hath ordained that all goldsmiths of England shall gild no silver wares but of the English sterling; and that they take for a pound of Troy gilt but 46 shillings and 8 pence at the most; and of greater weight and less, according to the quantity and weight of the same; and that which shall be by them gilt from henceforth shall be of a reasonable price, and not excessive; and if any goldsmith do contrary to this Statute, he shall forfeit to the King the value of the thing sold.

A.D. 1420, 8th Henry V., cap. 3.—It was by this Statute forbidden to gild any sheaths, or any metal but silver, and the ornaments for churches; or to silver any metal but Knights' spurs, and all the apparel that pertaineth to a baron, and above that estate.

A.D. 1423, 2nd Henry VI., cap. 14.—It was ordained by this Statute that no goldsmith or jeweller should sell any article of silver unless it was as fine as sterling, nor before it be touched with the Touch, and marked with the workman's mark or sign, under penalty of forfeiting double the value. And if the keeper of the Touch shall touch any harness with the leopard's head, except it be as fine as

sterling, that the keeper of the Touch shall for everything so proved forfeit the double value to the King and the party. The cities of York, Newcastle, Lincoln, Norwich, Bristow, Salisbury, and Coventry, were to have divers Touches, and no goldsmith to sell any gold or silver wares but as it is ordained in this City of London.

A.D. 1477-8, 17th Edward IV., cap. 1.—It was enacted, inter alia, that no goldsmith or worker of gold or silver should work or put to sale any gold under the fineness of 18 carats, nor silver unless it be as fine as sterling. Also that no goldsmith work or set to sale harness of silver plate, or jewel of silver, from the Feast of Easter, within the City of London, or within two miles of London, before it be touched with the leopard's head crowned, such as may bear the same touch; and also with a mark or sign of the worker of the same so wrought, upon pain of forfeiture of the double value of such silver wrought and sold to the contrary. That the mark or sign of every goldsmith be committed to the wardens of the same mystery, and if it be found that the warden of the Touch of the leopard's head crowned do mark or touch any harness with the leopard's head, if it be not as fine as sterling, he shall forfeit double the value of the silver; and that the craft of goldsmiths of London shall be answerable for the non-sufficiency of the warden. This Statute was enacted for seven years, and was afterwards re-enacted for twenty years in 1489, and again for twenty years in 1552 by 7th Edward VI.

A.D. 1489, 4th Henry VII., cap. 2.—It was enacted, for the amendment of money and plate of the realm, that everything might be reformed to the right standard; that the finers and parters should only sell their gold and silver to the Masters of the King's Mint, at London, Calice, Canterbury, York, and Durham. That no alloys should be made but by the goldsmiths and Masters of the King's Mints. That silver be made so fine that it bear 12 pennyweights of alloy in the lb. weight, and yet be as good as sterling; and that all finers should set their marks upon it. The gold of Venice, Florence, and Gean (Genoa) to be 12 oz. to the lb. weight; and the export of gold and silver was forbidden.

A.D. 1576, 18th Elizabeth, cap. 15.—Feb. 8. In order to prevent the frauds which were then committed, it was enacted, that after the 20th April next, no goldsmith shall

work, sell, or exchange any plate or ware of gold less in fineness than 22 carats; and that he use no sother, amell, or other stuffing more than is necessary for finishing the same, and that they take not above 12 pence for the ounce of gold, beyond the fashion, more than the buyer shall be allowed for the same at the Queen's Mint. Nor any wares of silver less in fineness than 11 oz. 2 dwts., nor take above the rate of 12 pence for the lb. weight of silver, above the fashion, more than the buyer shall be allowed for the same at the Queen's Mint. Nor put to sale any ware before he hath set his own mark on so much thereof as may conveniently bear the same. And if after April 20th any gold or silver wares shall be touched for good by the wardens or masters of the mystery, and there shall afterwards be found fraud or deceit therein, the warden shall pay forfeit the value of the thing so marked.

A.D. 1624, 21st James I., cap. 28.—Repealed portions of the 28th Edward I., 37th Edward III., and 2nd Henry VI.

A.D. 1697, 8 & 9 William III., cap. 7.—In order to prevent the silver coins of the realm being made into plate, it was enacted that after the 25th March, 1697, no worker of plate should make any article of silver less in fineness than 11 oz. 10 dwts. in every pound troy, nor sell any article made after that day, but of that standard, and until it had been marked as followeth, viz.—with the worker's mark to be expressed by the *two first letters of his surname*. The marks of the Mystery or Craft of the Goldsmiths, which instead of the leopard's head and the lion, shall for this plate be the figure of a *Lion's head erased*, and the figure of a woman commonly called Britannia, and a distinct and *variable mark* to be used by the warden of the same Mystery to denote the year in which such plate is made.

A.D. 1700, 12 William III., cap. 4.—For the convenience of goldsmiths, the several cities of York, Exeter, Bristol, Chester, and Norwich, where mints had lately been erected for coining the silver monies of the kingdom, were by Act of Parliament appointed for the assaying and marking of wrought plate, and Goldsmiths' Companies were thereby incorporated in each for that purpose.—No goldsmiths were to make plate less in fineness than the standard of the kingdom, nor to sell any article until marked as following :—*“the worker's mark to be expressed by the two first letters of*

his surname, to denote the maker." "The lion's head erased and the figure of a woman commonly called Britannia," and *with the arms of such cities* where such plate shall be assayed and marked, to denote the goodness thereof, and the place where the same was assayed and marked; also with a distinct and variable mark or letter, in Roman character, which shall be annually changed, upon the election of new wardens, *to show the year* when such plate was made. The assayers were to be appointed in each city by the Company.

A.D. 1702, 1st Anne, cap. 9.—This Statute, after reciting the last Act, and the powers given to the various cities, states that in Newcastle-upon-Tyne, there is, and hath been time out of mind, an ancient Company of Goldsmiths, who with their families were like to be ruined by the provisions of that statute; also, that by the Statute 2d of Henry VI., it was one of the places appointed to have "Touches" for wrought silver plate; enacts that it shall be a place appointed to have an Assay of wrought silver, and incorporates the goldsmiths thereof in a similar manner, and with similar powers to those conferred on the other cities by the last Act.

A.D. 1719, 6th George I. cap. 2.—By this Act the ancient standard of 11 oz. 2 dwts. for silver plate was restored, by reason of the articles made thereof being, as stated in the preamble, more serviceable and durable than those made of a higher standard. The Act came into operation June 1, 1720, after which day a duty of 6 pence was to be paid to the King for every ounce of silver plate made or imported, the plate to be assayed and marked according to the regulations of the previous Act of 1797.

A.D. 1739, 12 George II. cap. 26.—After reciting the above Acts, in order to prevent the frauds which were then practised, enacts that the standard should be again fixed at 22 carats for gold, and 11 oz. 2 dwts. for silver; that no gold or silver less fine should be worked or sold after 28th June, 1739; after which time no one should work, sell, or export any gold or silver wares below that standard, nor until they should be assayed and marked as followeth, viz.—with the worker's mark, which shall be the *first letters* of his *Christian and Surname*; the *Leopard's head*, the *Lion passant*, and a distinct and variable mark or letter to denote the year in which such plate shall be made; or with the

mark of the worker or maker, and the marks appointed to be used by the assayers at York, Exeter, Bristol, Chester, Norwich, and Newcastle; or plate of the standard of 11 oz. 10 dwts., with the mark of the worker and the Company's marks, viz.—the Lion's head erased, the figure of Britannia, and the mark or letter to denote the year.

A.D. 1784, 24th George III., cap. 53.—By this act there was imposed from December 1st, 1784, an additional duty of 8 shillings per oz. on gold plate, and 6 pence per oz. on silver plate. It was also enacted that the wardens or their Assay master should mark the pieces with a new mark, viz.—*the King's head*, over and above the several other marks directed by law.

A.D. 1798, 38th George III., cap. 69.—By this act goldsmiths were authorised to work gold of 18 carats fineness, which was to be marked with a crown and the figures 18 instead of the Lion passant.

We now come to the particular consideration of the various marks which are found on British plate.

The earliest notice I have found of any authorised mark on plate is the recorded fact that in 1275 Philip le Hardi, King of France, ordained that each city should have a particular mark of its own for works in silver. The next in order that I find is our statute, passed in 1300, above referred to, with which our own marks begin.

The marks which are found on plate made in London, are in their chronological order as follows:—

1. The Leopard's head crowned.
2. The Worker's or Maker's mark.
3. The Annual letter.
4. The Lion passant.
5. The Lion's head erased.
6. The figure of Britannia.
7. The Sovereign's Head.

The Provincial, together with the Scotch and Irish marks, will be noticed hereafter,—and first of

THE LEOPARD'S HEAD.

This mark, as we have seen, was first established by statute in 1300, and in the statute of 1363, it is called the King's Mark. In the translation of the original Norman-

French given in the Statutes at Large, the words used are "*the Leopard's head*," as if it was some long known and recognised symbol; but in the original, the words are "*une Teste de Leopard*," and from the use of the article "*une*" I am inclined to infer that it was a new mark, invented and established for that express purpose. Some confusion and error seems to have existed with regard to the term "*Leopard's head*," it being, in fact, a Lion's head. The error has arisen from the fact not being known or understood, that in the heraldic language of old French (the language of our early statutes), the term "*Leopart*" means a Lion passant gardant. The arms of England from the time of Henry III. have been three lions passant gardant, and in the old French heraldic works are described as three "*Leoparts*," or Lions Leopardies. The leopard's head therefore is properly the head of a Lion passant gardant, which, in fact, is a lion's front face, as is this mark, and it was most probably taken from the arms of the sovereign, and the crown added as indicative of its being the King's mark.

All the early examples of this mark show a fine bold lion's face, with mane and beard, having on the head, a ducal crown. In the reign of George III., however, the size of the head was diminished; and about the year 1823, from the fact, as I am informed, that in some document the simple "*Leopard's head*" was found mentioned, without being followed by the word crowned, and the parties employed, probably not being aware of the circumstances above related, the form of the stamp was altogether changed when the new punches were engraved; the lion's head was deprived of his crown, and shorn of his mane and beard; and it has ever since then presented an object far more resembling the head of a cat than the fine bold lion of former days; and I must confess that I should like to see the King's mark restored to its pristine form.

THE WORKER'S OR MAKER'S MARK.

The next that we have to consider in the chronological series, is the Maker's Mark, which was first instituted in England by statute in 1363, which orders that every master goldsmith should have a mark of his own, known to those who should be appointed by the King to survey the works, which marks, for which the goldsmiths should answer, should

be set on the works after they had been assayed. This was enforced in almost every subsequent statute, in which it is often styled the "Mark or *Sign*" of the worker. These marks were at first emblems or symbols, as a bird, or other animal, a cross, a rose, heart, or flower; probably often selected in allusion to the name of the maker. In early times most shops had signs by which they were known, and some retain the custom even to the present day, especially on the Continent. This probably arose from the fact, that as few persons could read, the writing of the name would be of little use, whereas the setting up of some sign, such, for instance, as the golden ball, which was easily understood, gave a convenient name to the shop; it is, therefore, not improbable that the goldsmiths in some cases took for their mark, the sign of their shop. Sometimes, however, letters were used as the worker's mark. The earliest piece of plate which I have seen is the spoon of Henry VI., of which I shall speak presently more at length; it has the figure of a heart ♥ stamped on it, and most of the earlier pieces of plate have similar symbols. At Goldsmiths' Hall is preserved in the Assay Office, a large copper plate stamped in columns with a vast variety of these marks, some large and some of smaller, for pieces of plate of different sizes. These consist chiefly of emblems or symbols, as birds, flowers, &c. It seems to have been a plate on which the makers were obliged to strike their marks, but there is no reference to any book, nor is anything certain known respecting its age, but there is a tradition that it was preserved from the great fire of London, in 1666. It would be very desirable that this plate should be copied, and lithographed or engraved, and by thus having ready access to the marks thereon, some might be found on pieces of ancient plate, and thus its age determined. It is probable that some confusion had arisen from several persons adopting the same symbol, for we find that in 1696-7 it was enacted that the worker's mark should consist of the two first letters of his surname; and in 1739, by the 12th George II., this was changed to the initial letters of his Christian and surname. Were a large collection of these marks made, it might be possible, by the examination of ancient inventories, where the names of workers and artists are mentioned, as well as some peculiar marks on the plate, to identify some of the marks with the workers who used them.

THE ANNUAL LETTER.

The next mark in our series is the Annual Letter, and this is perhaps the most interesting, for it enables us to ascertain the precise year in which any piece of plate was made.

The earliest notice respecting this mark which I have found in any document, is in 1597, when the Attorney-general filed an information against certain parties for working fraudulent silver, and counterfeiting the marks. It is there styled "the alphabetical mark approved by ordinance amongst the goldsmiths," although I have not been able to discover the ordinance by which it was authorised, nor any earlier mention of it. It had, however, been very long in use, as we shall see. The letter was annually changed on the day of election of the new wardens (that being St. Dunstan's day prior to the Restoration, and the 29th May subsequent to it), when the new punches were delivered to the Assay Master. Nothing is however said of the letter till after some dispute with the officers of the Assay, after which the letters were mentioned. The earliest, however, that I find is that for 1629, and after that date they are sufficiently regular to construct the alphabet. For the earlier letters, therefore, it is only by the examination of a great many pieces of ancient plate, chiefly belonging to public companies, colleges, corporations, and churches, of which the histories are known, that I have been able to collect the information necessary to enable me to construct a table of the various alphabets used, which I hope soon to complete. The principle by which this mark was regulated, seems to have been by cycles of twenty years, a new alphabet having been adopted at every such period. When, therefore, a certain letter is found to belong to a certain year, and that its proper one in the order, the character of the cycle of twenty years is obtained; and I have found all other letters of similar character to tally with and confirm it. The dates, however, which are found engraved on ancient plate, cannot always be relied on for the date of the work. Oftentimes pieces of plate which individuals or their families have had in their possession for many years have afterwards been given or bequeathed by them to public bodies, and then the date of the gift is recorded in the inscription, which will not


agree with the period of the work. Again, plate given to public bodies having been worn out, has been remade at subsequent periods, or exchanged for more useful articles, and the original date has been engraved on the new made piece. I will give one instance in illustration: One of the loving cups of the Goldsmiths' Company goes by the name of "Hanbury's Cup," and bears engraved on it the record of its having been the gift of Richard Hanbury, in 1608. The form and workmanship of the cup is clearly of the period of Charles II., and that was confirmed by the Annual Letter. This perplexed me till, in searching the books of the Company, I found by accident a memorandum stating that "Hanbury's Cup, weight 60 oz., was sold with other plate in 1637, and re-made in 1666," which date agrees exactly with the annual letter. The earliest piece of plate with a mark that I have met with, is the spoon of Henry VI. It was given by the King, together with his boots and gloves, to Sir Ralph Pudsey, of Bolton Hall, after the battle of Hexham, in 1463. These relics have been carefully treasured ever since, and are now preserved by Pudsey Dawson, Esq., at his seat, Hornbey Castle, in Westmoreland. Of the genuineness of this spoon there is no doubt; the head of the handle is octagonal, somewhat resembling the capital of a Gothic shaft, and on the flat top is engraved a single rose, the badge of the King. The spoon is of the usual form of ancient spoons, and the marks thereon are as follows:—inside the bowl is stamped the leopard's head, and all the ancient English spoons previous to the Restoration which I have seen are so marked. On the back of the stem is stamped with a punch a small heart ♥ which I consider to be the worker's mark, and above that is the annual letter *h* also stamped with a punch. This, according to my conjectural calculation, will give the spoon the date 1445, which agrees well with its form, character, and history.


With the exception of two cycles of twenty years I have obtained examples of all the various alphabets used since the year 1438; and, for the reason I am about to give, I am disposed to think that that date was the period of the first adoption of the annual letter. I hope soon to be able to commence the series, and give all the alphabets in a tabular form.

It will be remembered in the extracts from the proceedings

of the Montpellier Goldsmiths, that in consequence of repeated and increased frauds, new securities were invented from time to time to provide against them, till at last, in the year 1427, it was ordained as a fresh security, that, in order to insure the fineness of the articles assayed after that time, the name of the warden of the mystery inscribed on the register of the city, should be followed by one of the letters of the alphabet, which letter should be reproduced beneath the arms of the town on the piece of plate, in order that it might be known under what warden it was made, so that in effect he might be held answerable for having made a fraudulent assay, and suffered bad silver to be sold as good standard. And that this was the object of the annual letter seems to be confirmed by the Statute of Elizabeth in 1576, which ordains that, if any article shall be touched for good by the wardens, and there shall afterwards be found fraud or deceit therein, the warden shall pay forfeit the value of the thing so marked.

The fact of the Montpellier ordinances giving the specific reason for the introduction of a new mark, seems to me very like the origin of it, and I am much inclined to attribute the first invention and adoption of this mark to the authorities of Montpellier in 1427; and when once adopted in one place, it probably soon became a custom in others, as an improved security against fraud; and the date of our first alphabet here, in 1438, very well agrees with the supposition of that being the period of its first introduction into this country. The cycles of twenty years seem to have proceeded regularly from 1438 to 1696, when on the occasion of the new standard being introduced, and the concomitant new marks, a new alphabet was begun. The entries in the Goldsmiths' minutes are as follows:—

A.D. 1696, May 29th.—New puncheons received; the letter for the year being *t* in a scutcheon, 

A.D. 1697, March 27th.—The puncheons for the remaining part of this year were received, being according to an Act of Parliament, a Lyon's head erased, a Britannia, and for the letter, the great court A in an escutcheon, 

It must be borne in mind that as the new year before the correction of the style did not begin till March, and as the new letters were not fixed till the 29th May, each letter served a portion of two years; this T and A, therefore, were

both letters for the year 1696, *i.e.* for the year beginning 29th of May, 1696, the real letter for 1697-8, court B, not being appointed till May 29th, 1697. Instances, however, of the letter *u* occur for the year 1697 on articles which were probably made but not marked or sold previous to the adoption of the new standard.

Pieces of very early English plate are of great rarity, and therefore seldom met with; but it is quite possible that some articles may still exist in the possession of public bodies or private persons, which will supply the deficiency in my table; and now that attention is particularly called to the subject, I hope such may be found, by which it may be completed and made correct; for as only a few letters of some of the alphabets can be met with on pieces of plate, the remainder must be supplied from other sources, which, till sufficient proof is obtained of their correctness, can only be conjectural.

Characters of the Alphabets of Assay Office Annual Letters.

- 1438 to 1458.—Lombardic, simple.
- 1458 to 1478.—Unknown.
- 1478 to 1498.—Lombardic, double cusped.
- 1498 to 1518.—Small black letter without Lion passant.
- 1518 to 1538.—Lombardic, cusps internal, no Lion.
- 1538 to 1558.—Unknown.
- 1558 to 1578.—Black letter small, Lion passant.
- 1578 to 1598.—Roman letters, capitals.
- 1598 to 1618.—Lombardic, cusps external.
- 1618 to 1638.—Italics, small letters.
- 1638 to 1658.—Court hand.
- 1658 to 1678.—Black letter capitals.
- 1678 to 1697.—Black letter, small.
- 1696 to 1716.—Court hand, with Britannia.
- 1716 to 1736.—Roman capitals.
- 1736 to 1756.—Roman letters, small.
- 1756 to 1776.—Old English capitals or black letter.
- 1776 to 1796.—Roman letters small, King's head.
- 1796 to 1816.—Roman capitals, King's head.
- 1816 to 1856.—Old English or black letter capitals.

THE LION PASSANT.

The next mark to be considered is the *Lion Passant*. It seems evidently to have been taken from the arms of England, but its origin, intention, and the precise date of its adoption are obscure, for they are not mentioned in any document I have met with, and are, therefore, at present only matters of conjecture; but it is possible that among the many folio volumes of the records of the Goldsmiths' Company, there may be some explanation, although I have failed to find it. The earliest mention of it which I have met with, is in the indictment filed by the Attorney-general in 1597, against certain parties for working and selling fraudulent silver, and "counterfeiting the marks of Her Majesty's lion, the Leopard's head, limited by statute," and the marks of the Goldsmiths' Company. At the Assay Office it has been usually considered the King's mark, as ordered to be set on plate by the Statute of Edward III., in 1363. But this it cannot be, for I have not seen it on any piece of plate earlier than the reign of Elizabeth. I was at one time inclined to think that the lion might have been the assayer's mark mentioned in the Goldsmiths' ordinances of 1507; but in that case it should be found on all plate made after that period, whereas that is not the fact. It is possible that it may have been adopted in the reign of Henry VIII., as a mark of the inferior silver when that monarch caused the standard to be debased; but I am more disposed to consider that it was most probably introduced in the reign of Elizabeth, when in the year 1560 she restored the standard to its original quality, for the purpose of distinguishing the plate made of that silver from that of the debased standard of her father, a practice which was, on a subsequent occasion in the reign of William III., adopted for a similar purpose; and though I find no mention of it in the Goldsmiths' Records, it may have been appointed by warrant or ordinance from the Queen. This hypothesis agrees also with the fact of its being called in the above mentioned indictment, "*Her Majesty's Lion*," whilst the Leopard's head is described as being "*limited by statute*." The earliest piece of plate on which I have found this mark is a chalice of the date 1563. It is, however, to the Archæologist an important mark, as its absence or presence

greatly assists in fixing the date of an article ; in addition to which, it also serves now to distinguish English from Scotch or Irish plate, and this may by possibility, have been its original intention, although I have no ground for hazarding such a conjecture.

LION'S HEAD ERASED AND FIGURE OF BRITANNIA.

Of these two marks there is little to be said. They were ordered by the Statute in 1696, which raised the standard for silver plate from 11 oz. 2 dwts. to 11 oz. 10 dwts., to distinguish the plate so made from that which had previously been made of the lower standard, and they were substituted for the Leopard's head and Lion passant. They continued in use till 1719, when the old standard was restored. All plate made of that silver was so marked, and it is possible that some articles may have been so made and marked after that date.

THE SOVEREIGN'S HEAD.

Of this mark there is still less to be said. It consists of the head of the reigning sovereign in profile, as on the coins, and is of course changed at the beginning of every reign. Hereafter, therefore, there will be no doubt as to the period when any piece of plate was made. It was first ordered by statute in 1784, when the additional duty was put on plate.

There is, however, one other mark occasionally found on ancient plate, which seems to bear some relation to our English marks, or rather to partake of both French and English ; this is the Leopard's head crowned and Fleur de lis dimidiated and joined together on one shield. This seems to be a mixture of the English and French marks, for the Fleur de lis was the ancient mark or touch of Paris. In the Statute 4th Henry VII., cap. 2., 1488, it was enacted for the amendment of money and plate, that the finers should only sell their gold and silver to the masters of the King's mint at London, *Calice*, and certain other places. Calais was taken by Edward III. in 1347, and remained in possession of the English till 1558. As it was under the crown, and part of the realm of England for so long a time, and as the King had a mint there, I venture to hazard an opinion that there might also have been goldsmiths there subjects of the King of England, and that this stamp,

dimidiating the King's marks of England and France (for the King bore the arms and title of King of France), might have been the mark used at Calais, for the same purpose as the Leopard's head in England, to distinguish the plate made there.

I have now brought to a close this account of the English Assay marks for plate used in London. As the paper has extended itself far beyond the reasonable limits of such a communication, I shall reserve the Provincial, Scotch, and Irish marks for consideration on a future occasion. My chief difficulty, however, has been in this case to condense, into the form of a paper, matter that might with greater fairness have been amplified into a volume.

AN ACCOUNT OF THE ALIEN PRIORY OF ANDWELL, OR
ENEDEWELL, IN HAMPSHIRE, A CELL OF THE ABBEY OF
TYRONE; WITH SOME REMARKS ON THE FAMILY OF DE
PORT OF BASING, ITS FOUNDERS.

NOT far from the town of Basingstoke, and old Basing, so famous for its sieges in the wars of Charles and the Parliament, is the ancient manor of Andwell, or Enedewell.¹ It still retains some traces of its antiquity,² and the inquiring eye of the archæologist may observe indications of its original destination. It was in truth an ancient Priory, a dependency of the great Cistercian Abbey of Tyrone in France. "This house and St. Cross (Isle of Wight)" says Tanner, "are reckoned among the houses of the Benedictine Order, but should rather be Cistercian, if cells to Tyrone."³ This seeming difficulty will vanish, if it be remembered that the

¹ The name seems equivalent to Ducks' well, from A. Sax. *Ened.*, Lat. *Avax*. See Mr. Way's note, *Prompt. Parv.*, voce *Ende*.

² The buildings seem to have enclosed a small quadrangle: on the western side is a portion of an ancient wall, in which is a doorway which opened probably into the refectory, now the kitchen of the farmhouse. The chapel stood on the north side of the quadrangle. It was of small dimensions, and had an entrance both on its south and north sides. The

eastern end has been demolished. The original windows were mere loopholes splayed internally: but there is one of larger dimensions on the south side, an insertion of later date, of the period of Adam de Orilton, Bishop of Hereford and afterwards of Winchester, who, A.D. 1325, granted an indulgence of forty days to all who should visit the church of Andwell. This would seem to imply that some work was then in progress there.

³ *Mon. Angl.*, vol. vi. p. 1047.

rule of St. Benedict was also that of the Cistercians, only more strictly enforced, and that in public documents it was so described, as appears in an attested copy, now in the Archives of Winchester College, of a bull of Pope Alexander III., by which he confirmed the Abbot and Convent of Tyrone in their privileges, and in the patronage of several monasteries, which were to be governed according to the rule of St. Benedict, and the institution of the Abbey of Tyrone⁴. The bull is as follows :

Alexander Episcopus, servus servorum Dei, Dilectis filiis, S. Abbati et fratribus monasterii de Tyronio Salutem, et Apostolicam benedictionem. In his, que a nobis previa ratione requiritis, petitioni v're benignum effectum impertiri debemus ; ut circa nos et eccl'iam fervencior fiat v're dilectionis integritas. Cum in his, que juste postulaveritis, a nobis fueritis efficaciter exauditi ; eapropter, dilecti in D'no filii, vestris justis postulationibus gratum impertientes assensum, Abbatias, que ad Monasterium v'rum, tanquam ad capud suum respiciunt, videlicet Monasterium de Calcho ; Monasterium de Chameis ; Monasterium de vado Alneti ; Monasterium de Trunceto ; Monasterium de Luchero ; Monasterium de Asneriis ; et Monasterium de Jugo ; sicut ea rationabiliter possidetis, vobis et Monasterio v'ro auctoritate Ap'lica confirmamus : statuantes ut in istis Monasteriis secundum dei timorem, et *regulam beati Benedicti, et institutionem ordinis v'ri*, Abbates sine ulla contradictione instituere valeatis ; sicut hactenus noscitur observatum. Preterea presenti scripto censemus, ut famuli v'ri qui vobis sub certa mercede deserviunt, et de mensa v'ra propria assidue vivunt, ab omni parochiali jure liberi sint et immunes. Hec apostolica auctoritate prohibemus, ne cui E'po vel Decano, vel Archidiacono liceat vobis, vel domibus v'ris novas et indebitas exactiones imponere, aut illicita gravamina irrogare : Nulli ergo omnino hominum fas sit hanc paginam n're confirmationis et concessionis infringere vel ei aliquatenus contraire : Siquis autem hoc attemptare presumpserit indignationem omnipotentis dei, et beatorum Petri et Pauli Apostolorum ejus, se noverit incursurum. Dat : Anagnie : x Kal : Maii.

⁴ Ex orig. in Archivis Coll. Winton. The reader is requested to observe that wherever the authority for any statement contained in the following remarks is not

given, it should be understood to be taken from original documents preserved in Winchester College.

Ego Galterus, divina miseratione
E'pus Carnotensis eccl'ie, legi
verbo ad verbum
in autentico sicut
continetur in pre-
sente rescripto.

SEAL.

Ego Guido Abbas
Sc'i Petri Carnotensis legi,
&c.

SEAL.

Ego Guarinus
Abbas Sc'i Joh'is
de Vallicia legi,
&c.

SEAL.

Ego Guarinus
Abbas Sc'i Marie
de Josaphat legi,
&c.

SEAL.

Ego Petrus ab-
bas Sc'i Karauni
Carnotensis legi,
&c.

SEAL.⁵

Seal of Guido, Abbot of Chartres, and Reverse, dated 1224.

In giving a short account of the Priory of Andwell, I shall be led on to offer some remarks on the family of de Port, by whom it was founded and endowed, and I shall hope to throw some light upon their pedigree.

I am not able to fix the date of the foundation, but from such indications as I can find, I am disposed to assign it to the reign of Henry I. The following charter of that king, confirming to the monks the grant made by Adam de Port of certain lands in Natley, is, with the exception of the grant itself, unquestionably the earliest of the charters still in existence relating to the endowment of this Priory.

H: Rex Angl: Archiepiscopis, Episcopis, Comitibus, Baronibus, Vicecomitibus, ministris, et omnibus suis Francigenis, et Anglicis, totius Anglie, Salutem: Sciatis me concessisse deo, et Abbati et Monachis de Tyrn, pro

⁵ Alexander the Third sat from 1159 to 1181. Of the seals appended to the above curious document, only one remains, viz. that of Guido, Abbot of St. Peter at Chartres. It is oval in shape, and represents the Abbot with crozier and book.

The circumscription is ✠ S. Guidonis: Abbatis: S. Petri. Carnotensis. The reverse is a half length figure of St. Peter, with the circumscription An'o D'ni MCCXXIIII non. Octob. fe'm fui. Of these, cuts are given above.

salute animarum patris et matris meæ, necnon pro salute mea, et predecessorum meorum, vii. libratas et xiii. solidatas terre in Natelega, quas dederat Adam de Port, de d'ño meo in escambium illius terre, quam Adam de Port eis dederat, in valle que dicitur Àrga; sicut ipse Adam de Port in presentia mea concessit et dedit: Ceteros etiam redditus et consuetudines, quos idem Adam predictis Monachis in elemosinam dedit, ego quoque regali liberalitate concedo; in villa videlicet, quæ dicitur Mapledrewella, mansuram t're, quam Rann' Carpentarius prius possederat, et dominicam ipsius Ade pasturam, que secus eandem mansuram est: Concedo etiam, sicut Adam concedit, ut dominicum bladum monachorum ad Molendinum Ade, quod in eadem villa est, sine omni molitura vel aliqua alia consuetudine molatur: In bosco preterea de Mappedr'ell concedo, ut predicti Monachi habeant porcos suos d'nicos omnino quietos, sicut dono Ade ibidem sunt quieti; hanc enim consuetudinem Adam, sicut cetera, dedit eis: Quas nimirum donationes ejus uxor ejus⁶ et filii concesserunt: Et volo, et precipio, ut in pace, et honore, et quiete semper possideant: T: Bernardo⁷ E'po de Sc'o David, et Joh'e Baioc: et Roberto Comite de Glouc', &c., apud Udestoc.

The next benefactor to the monks of Andwell was Roger de Port, son of the last mentioned Adam, who gave them his land in Winchester "super le broc;" his wife, Sybilla, and Adam, his son, and Hugh his brother, being consenting parties to the grant. He gave also to the monks the mill, and the miller of Andwell, and a virgate of land pertaining to the mill; and all the chattels, and the tithe of the mill, once held by the monks of Shirebourne, who received an annual payment of 2s. in lieu thereof, by the grant of Henry de Port. He also gave them a virgate of land at Mapeldurwell; and the church of Stratton, with a virgate of land belonging thereto, which grant was confirmed by Joceline⁸ Bishop of Sarum; the churches of Hinton and Bradford, confirmed to them by the same bishop, and given by Adam de Port; and the place where the chapel of St. Nicholas was founded. Henry de Port also had given them four acres of his wood of Fernell, and a meadow there.

⁶ In the original grant of Adam de Port his wife is called Sibilla, and his sons Roger, William, and Hugh. Ex MSS. Coll. Winton. See Table, p. 261.

⁷ A.D. 1115 to 1147.

⁸ A.D. 1142 to 1184. The witnesses to the confirmation were Henry the Dean, and the Chapter of Sarum. Ex MSS. Coll. Winton. This Henry was elected Bishop of Bayeux, A.D. 1165.

The monks obtained a charter of confirmation of all the above-mentioned property from Theobald,⁹ Archbishop of Canterbury, or from Thomas à Becket, his successor.¹

The next benefactor to the Priory was Sybilla de Albigneio, widow of Roger de Port, who with the consent of her sons, Adam and Henry, and others not named, on the first anniversary of the death of her husband, made the following grant to the monks.

Sciant omnes Sc'e eccl'ie presentes et futuri fideles, quod Sibilla uxor Rogerii de Port dedit deo, et Monachis de Tyrun apud Enedewell habitantibus virgatam terre apud Bradefort pro ai'a Rogerii sponsi sui, hominesque eandem terram tenentes, Eterni no'ie. Et ita liberam et quietam dedit ut ipsa habebat; et ut homo monachorum pasturam liberam et quietam suis bestiis habeat: Hec autem donatio facta est in die primi anniversarii ejusdem Rogerii de Port: Quod donum concesserunt filii ejus, Adam scilicet et Henricus et omnes alii: Adam apud Bradefort; Henricus vero et alii apud Enedewell: Hujus autem doni sunt testes, qui viderunt et audierunt, Joh'es de Port: fil: Hen: de Port. Hugo de Arundel, et alii: Sessitionis autem terre hujus apud Bradefort sunt testes, qui viderunt et audierunt, Alueredus Presbyter, et alii, et omnis Halimot de Bradefort: Hanc autem sessitionem recepit Hugo parvus de curva valle missus a Galterio Britello, qui tunc temporis erat prior de Enedewell, et a fratribus cum eo degentibus, &c.

This lady also gave them a virgate of land at Andwell, and the manse of Ernald Palmar at Bercheley, in exchange for the land at Winchester "super le broc," her two sons consenting thereto. Her son Adam with the consent of his mother and brother gave to the church of Tyrone a place called Mucclafort, and twenty-three acres under the hill (sub duno) and forty upon it, of his demesne of Bradford, and other lands there, and the church of Bradford, for the soul of their Father Roger, who was buried at Tyrone: The same Adam also confirmed to them the church of Ernlee, "quam quidem ecclesiam Adam de Port avus meus et pater meus Rogerus, pro anima regis Henrici, eisdem Monachis multo ante dederunt et concesserunt." Among the names of

⁹ A.D. 1139 to 1161.

¹ In Arch. Coll. Winton. It is not possible to determine to which of these prelates this charter should be assigned, for only the initial letter of the name is

given, thus, T. dei gratia Archep'us Cant. et Apostolice sedis legatus, which title belonged to both, and there are no witnesses.

the witnesses occur "Will'mus de pulchra Quercu," & "Joh'es fr' meus." This grant was ratified by Hugh² Bishop of Coventry, and appropriated to the use of the kitchen of the Abbey.

To such an extent were the monks of Tyrone indebted to the liberality of the de Ports for the endowment of their dependent Priory of Andwell. Of the other numerous benefactors of this house I need not speak, except of Maude the Empress, who gave them³ xx solidates of land at Estrop.

The church of the Priory was dedicated between A.D. 1215 and 1238, as appears by an indulgence of forty days granted by John,⁴ Bishop of Ardfert, who had officiated for Peter,⁵ Bishop of Winchester, to all, who, having confessed and repented, had come to the consecration of the church and offered alms; and ten days, on like terms, for attendance at the dedication of the altars, which had taken place on the feast of the Holy Innocents. The church was dedicated to St. John the Baptist; and the seal of the Priory, which is here figured, represented that saint, clad in his garment of camel's hair, and carrying in his right hand the "Agnus



² In Arch. Coll. Winton. Hugh de Nonant. A.D. 1186 to 1199.

³ Of this grant no mention is made in the charter of the Archbishop noticed above; but with reference to the land at Estrop there is an endorsement on the charter, "terra regis Stephani."

⁴ John, an English Benedictine Monk, was consecrated Bishop of this see, about the year 1215; but for some unknown cause he was deprived of his see, by the Pope's Legate in 1221 (or perhaps not effectually till 1224), and passed the remainder of his life in the Abbey of St. Alban's, to which he bequeathed many valuable jewels. He died there in Oct. 1245. Cotton's Fasti. Ecc. Hib. vol. I. Besides jewels he gave the abbey a number of "useful books." The following description of the jewels, printed in the Mon. Angl., is very curious. Johannes,

Episcopus Ardfertensis, præter libros, quos huic monasterio contulit, dedit unam petram nobilem, aerii coloris, distinctam albis maculis, quæ dicitur vulgariter serpentina, quæ fertur multum valere lunaticis, ejus forma est fere quadra, et circumligatur argento, in ejus margine plures reliquæ continentur: Dedit etiam tres nobiles aureos annulos, in quorum uno habetur saphirus orientalis miræ magnitudinis; in alio lapis, qui dicitur peridotus, sive pederotes, in ejus medio saphirus excellentis pulchritudinis collocatur; et habet virtutem spasmodum potenter refrærendi; iste lapis ad modum clipei fere formatur; in tertio vero annulo alius saphirus includitur orientalis, sed minor quam prior, de quo locuti sumus.

⁵ Peter de Rupibus, was Bishop of Winchester from A.D. 1205 to 1238.

Dei," with an ecclesiastic kneeling before him. The circumscription is, SIGILLV: PRIORIS DE ANEDEWELLE.

The priory continued dependent on the abbey of Tyrone until the 15th of Richard II., when it was purchased by William of Wykeham, and given by him to his newly-founded college at Winchester, to which it still belongs. In the reign of Edward III., it had met with the fate of the other alien priories, having been seized by the king, in consequence of the war with France; so that the apport, or money usually remitted to the abbey, was paid to the crown. At the time of the purchase by Wykeham, it was let to farm by the high Treasurer to one Thomas Thorp for 10*l.* a-year. This Thomas Thorp was discharged by process of the Exchequer from payment of the 10*l.* a-year, and received from Wykeham 20*l.*, probably for his interest in the priory, by the hands of John de Campeden; whereupon Thorp executed some writing, the exact tenor of which does not appear. He, however, afterwards sued one John Meferlyn for a sum of money; but who he was, or what was the ground of the claim, is not stated, though from the interest that Wykeham took in the matter, it seems to have been in some way connected with the priory. Possibly John Meferlyn was one of the tenants, and the action was for money that became due before the purchase, and for which Thorp supposed he was not compensated. Be this as it may, Wykeham, then Bishop of Winchester, addressed the following letter on the occasion to a judge of the court, in which the action was brought, requesting him to stay the pleadings, till he could send the record of what took place in the Exchequer, in aid and discharge of the defendant and the college, promising that it should be all put in plea, and submitted to the judgment of the court; and praying the protection and favourable consideration of the court for the defendant:—

"Treschere et tres fiable amy; Vous plese savoir coment nadgairs p'r l'res patentes de licence n're S^r. le Roy de date le x. jour d'Appril, l'an de son regne XIII^{me}. nous purchasmes as Gardein, et escolers de n're College de Wyncestre, le Manoir de Andewell, autrement dit le Priorie de Andewell, et toutz les terres, tenements, possessions, rentes, et services au dit manoir, ou Priorie appartenantz, avec l'avouseon de Chapelle de Andewell, lors esteantz en mayn n're S^r. le Roy,

a cause de la guerre entre lui et son adversair de France, la quelle manoir, ou Priorie estoit mys a firme alors p^r le haut Tresorer n^re S^r. le Roy a Thomas Thorp, p^r nom de garde de dit Priorie de Andewell aliene, pour dys livres p^r an : Et plus, l'abbe a Convent de Seint Trinite de Tirone, p^r virtue de dite licence, granteront as Gardein, et escolers de n^re dit College, et a lour successours, le dit manoir, et priorie, a avoir a euz a toutz jours de date de premier jour de Septembr', l'an n^re dit S^r. le Roy xvme. Et sour ceo n^re S^r. le Roy susdit, en son Eschequer, fist descharger le dit Thomas de la firme des dit dys livres p^r brief de Chauncellerie, de date de premier jour d'Octobr', l'an n^re S^r. le Roy susdit xvme. ; et nous p^r habundant donasmes a dit Thomas, sour son dite descharge, xx.li desterlinges, p^r les mayns Johan de Campeden, n^re clerc, come plus pleinement piert p^r son escript ent faite. Et ore meincontreesteant le dit brief, et la descharge de dit Thomas de record, et choses et paiemens susditz, le dit Thomas poursuit une Johan Meferlyn devant vous, en la Mareschalcie n^re dit S^r. le Roy, demandant de lui certeine some d'argent, pour le temps, que le dit Thomas estoit descharges de record de la dite firme, p^r brief n^re S^r. le Roy ; quelle brief le dit Thomas ad devers lui : Si vous prions, treschere amy, si especialement de cuer come plus poovis, q' vous plese respiter, et mettre en delay, la plee, q' pent devant vous entre les avant ditz Thomas et Johan, tanq' nous vous purrons envoyer le record ceo, q'est fait en l'eschequer n^re dit S^r. le Roy, en eide, et descharge de dit Johan, et de n^re dit College. Toute la quelle matiere, treschere amy, sera allegge devant vous en plee, et mys en juggement de la court : Et vous prions, treschere amy, que vous plese tant faire en ceste matiere, que le dit Johan ne soit torcenousment subduz, ne surpris p^r subtilite, peair, maintenance, ne comme de son adversarie eviz, que pleine droit lui soit gracieusement faite. Et vous plese adjouster ferme foy et credence a ceo, que n^re bien ame, Richard Prewes, porteur de cestes, dirra et priera de p^r nous celle p^rtie. Pour le quelle chose, treschere amy, nous vous voilloins tres bon gre savoir, et especialment estre tenuz. Et le seint esprit, treschere amy, vous voille toutz jours garder, et vous encrese en honour : Escript a n^re manoir de Essher le xv. jour de Mai.

L'EVEQUE DE WYNCESTRE."6

⁶ I am indebted to a much esteemed legal friend for some valuable suggestions

as to the intent of this letter, and the person to whom it was addressed.

This interesting letter has no direction or address upon it ; but there is great reason to believe it was written to Sir Walter Clopton, Chief Justice of the King's Bench. From the language of it, the action appears to have been brought in that court ; for, though the mention of the Marshalsea may at first suggest the Court of the Marshalsea, that was the Marshalsea of the king's household ; whereas " the marshalsea of our lord the king " was within the jurisdiction of the Court of King's Bench ;⁷ besides which, the Court of the Marshalsea could not hold pleas of the kind mentioned in the letter, except when both parties were of the king's household, and the claim originated within the verge of the court—a circuit of twelve miles about the court, where it might then be⁸—which there is no reason to suppose was the case in the present instance. The letter was evidently written between the 15th Richard II. (1391-2), and his deposition in 1399 ; and seeing the style of it, and the favour asked, it was, in all probability, addressed to the head of the court ; and, whoever he was, he must have been on terms of friendship with the writer. Now, the Chief Justice of the King's Bench at that period was Sir Walter Clopton, who was appointed on 31st January, 1388, and continued in the office till 1400. For upwards of two years of that time, and prior to the writing of the letter, viz.: from 4th May, 1389, to 27th September, 1391, Wykeham was Chancellor, and therefore, no doubt, they were well known to each other ; and, from the character of Clopton, he seems to have been a man whom Wykeham was likely to esteem.⁹

The letter, inclusive of the subscription, "*L'Evesque de Wyncestre*," is, apparently, all in the same handwriting—a firm, bold hand,—and, probably, that of Wykeham himself, bearing a great resemblance to some other writing at Winchester College supposed to be his. It is on paper, with a water-mark, in the form of a small circle cut by a straight line, which is prolonged both ways, and terminates at each end in a sort of star of five points ; and was sealed with his privy seal, and further secured by a narrow band of ribbon, passed through the folds ; and on this the seal was placed.

I proceed now to speak of the family of de Port, the

⁷ 2 Inst. 548.

⁸ These limits had been fixed by Parliament in the 13th Richard II., and must have been known to Wykeham.

⁹ Foss's Judges, iv. pp. 157, 158.

founders and principal benefactors of this priory, as they were also of the neighbouring House of Shirebourne, or Monks' Shirebourne, which they gave to the Benedictine Abbey of Cerasie, in Normandy. This is now the property of Queen's College, Oxford. The only information which we have of the earlier members of this once wealthy family, beside Domesday Book, and a grant by the Conqueror to the Abbey of Westminster, is contained in one short extract from the register of the Abbey of Gloucester, and the three charters,¹ by which they gave Shirebourne to the monks, all of which have been printed in the *Monasticon*. Yet their blood is still flowing untainted in the veins of the Premier Marquis of England, who is also Baron St. John of Basing, and of other noble and distinguished families; whilst Old Basing itself, the head of their barony, is in the possession of another nobleman, also descended from the de Ports.²

Hugh de Port, or Portu, the founder of the family, who, it may be assumed, was one of the followers of the Conqueror, was possessed, at the Domesday Survey, of not less than fifty-five lordships, of which Basing was the chief. Of him very little is known. That he was at times employed about the person of the Conqueror may be inferred from his name appearing in three documents relating to the grant by that king to the Abbey of Westminster of two churches of Roteland, Uppingham, and Warley, with the church of Belton.³ In the following document he appears as the only witness.—“*Willelmus rex Angl. Francis et Anglis salutem: Sciatis me dedisse S. Petro Westm., et Abbati Gilleberto, ecclesias de Roteland, et terras pertinentes ad easdem ecclesias, sicut Albertus Lotharingius de me tenebat ipsas ecclesias, cum omnimodis pertinentibus ad ipsas. T. Hugone de Portu.*”⁴ He was also directed to give seisin of the same to the abbey.—“*Willelmus, rex Angl. Hugoni de Portu, et omnibus fidelibus suis Francigenis et Anglicis, salutem: Sciatis me dedisse S. Petro de Westmonasterio decimam de Roteland, et tu, Hugo de Portu, inde eum saisias.*”⁵

All else that is known of him is contained in the following

¹ The originals are probably preserved in the archives of Queen's College.

² Lord Bolton.

³ *Duas ecclesias de Roteland, Yppingham et Werleiam cum ecclesia de Belton,*

cum terris omnibus et decimis et capellis eis pertinentibus. Mon. Angl., vol. ii. pp. 301, 302.

⁴ *Ibidem.*

⁵ *Ibidem.*

extract from the register of the Abbey of Gloucester:—
 “A.D. MXCVI. Hugo de Portu factus Monachus in Wynton,
 dedit ecclesie S. Petri, Glouc., Lytelton in Hanteschire,
 Willelmo Rege juniore confirmante: Henricus filius Hugonis
 de Portu carta sua confirmat donum patris sui: Adam de
 Portu similiter confirmat: tempore Serlonis Abbatis.”⁶

This Adam, as well as Henry, is supposed to have been the son of Hugh. Henry, who seems to have been the elder, gave Shireburne, and other possessions, to the Abbey of Cerasie; his wife Hadwise, and his sons William and John, being among the witnesses of the grant. After him came John de Port, who confirmed the grant, which Henry his father (so the charter calls him) had made, with the assent of his (John's) wife Matilda, and his sons Adam and Hugh. He is stated by Sir Harris Nicolas to have been living as late as A.D. 1167.

His son Adam succeeded him, and appears to have exchanged the tithes of all his mills at Shireburne, which the monks had there by his fishpond (vivarium) that his grandfather gave them at the foundation of their house; though how the fishpond came back to him is not stated: His wife Sybilla, who has the addition of “comitissa,” was a witness to the deed. Up to this point then, the descent of one branch of the family is clearly traced by their own acts. Here however there seems to be a difficulty: The account of this Adam in Dugdale's Baronage is somewhat confused, and it is probable that he has ascribed to one Adam de Port acts and events that should be referred to two of that name. He notices the exchange just mentioned, and that the Countess Sybilla witnessed it, and then, after a few more particulars of his life, proceeds to say, “After this Adam, I do not discern that his posterity did any longer bear the surname of Port, but assumed that of St. John; the reason whereof I suppose to have been, because Mabell his wife, was grandchild and heir to Roger de St. John, viz., daughter of Reginald de Aurevalle, by Murielle, daughter of him the said Roger.” Now it is assumed in this that Adam the husband of Sybilla, and Adam the husband of Mabell de St. John were the same person. It is not indeed impossible that such might have been the case, but I think that there is good reason to believe that it was not so. In an interesting

⁶ Abbat Serlo died 1104. Mon. Angl., vol. i. p. 548.

topographical work called "Sketches of Hampshire," by the late John Duthy, Esq., in the notice of Abbotstone, one of the Lordships of the de Ports, in whose descendants it continued to be vested until the beginning of the present century, it is stated that "Adam de Port did, in the year 1172, become implicated in the treasonable machinations, which were carried on against Henry II. by his eldest son, and his Queen, Eleanor; and not choosing to surrender himself to answer the accusations which were preferred against him, withdrew from the kingdom." The authority on which this statement rests is not given, but a very curious document is printed by Mr. Duthy, relating to an agreement between Richard Toclive,⁷ Bishop Elect of Winchester, and Adam de Port, about the fief of Abbotstone, which was held of the See, by which it appears that Adam had applied to the Bishop elect for his consent to mortgage the fief to certain Jews, for the sum of forty marcs, for a term of eight years, desirous, as Mr. Duthy suggests, of raising money to defray the expenses of his exile. The Bishop refused to allow the lands of the Church to be put into the power of Jews, and undertook himself to advance the sum required, for seven years, on condition that he should receive all the rents and profits of the estate, and that the mortgagor should, notwithstanding, furnish two armed soldiers, being the service due to the lord for that fief. Dugdale says of him that "being accused for the death of King Henry II., he was thereupon adjudged to forfeit all his lands." Now this forfeiture continued in the reign of King John, for "that King did in the eighth of his reign, give of those lands so escheated (*sic*), the manor of Bezewick to Alan Basset, to hold in fee farm, for the rent of fifteen pounds per annum."⁸ In proof, moreover, that he was still in exile, we have the following memoranda extracted from the Rotuli de Oblatis., A.D. 1201. *iii^{to} Joh^{is}. "Wilsir: Ric. fil. Will^{mi} dat iii marcas pro eodem; tenet feod: i milit' de feodo Ade de Port fugati. "Rad. fil. Rog. dat iii m' pro eodem; tenet feod. i milit. xii^a parte minus. "Rad. de Arguges dat ii m' pro eodem; tenet feod: dimid: milit' de feodo ejusdem Ade, et non plus ut dicitur."* If then Adam de Port, the husband of the Countess Sybilla, was the person banished and deprived of his lands for his plotting machinations against Henry II., and for his

⁷ Elected A.D. 1171. Consecrated 1176.

⁸ See Dugdale's Baronage, vol. i. p. 464.

complicity in the rebellion of the Princes, which is said to have caused the death of the King through vexation and sorrow, and received the reward of his disloyalty from the awakened conscience of Richard I., at his accession, he beyond question was the person whose lands were given away, and his rents received by King John. But it is certain, that, at the very time, when this Adam was in disgrace and exile, there was another member of the family of the same name, apparently high in the favour of John, frequently in attendance on his person, and employed by him in posts of great trust and importance : his name appears among the witnesses of several charters granted by that King ; of one, for instance, of confirmation to the Abbey of Malmesbury,⁹ 30th of Sep. A.R. 1^{mo}. He also witnessed a treaty of alliance offensive and defensive between the King of England, and Reginald, Count of Bologne,¹ in the same year. In the 4th of John, he was with the king in Normandy, as appears by the following entry in the *Rotuli Normanniæ*, p. 60, “*Rex, &c., Ballivis, &c., de Barbest, &c. Invenite bonam et securam navem sine precio Ade de Port, & Joh'i fil. Hug. ducentibus prisonas nostros in Angliam, et computabitur vobis ad scaccarium. Teste me ipso apud Faleis x^o die Augusti.*” These prisoners were probably some of those unhappy persons, who were taken in John's successful attack in the night of the 31st of July, A.D. 1202, on the French army sent by Philip Augustus to the aid of Arthur of Brittany, then besieging the Queen Dowager Eleanor, in the castle of Mirebeau, near Poitiers. On that occasion not a single person of consequence in Arthur's army escaped : two-and-twenty prisoners of rank were sent to England, and were starved to death in Corfe Castle. In the 7th year of the same King, we find Adam de Port, witnessing a charter of confirmation granted to the monks of Dunkewell. In the same year, he was involved in a brawl in the streets of Winchester, between his own followers, and those of Philip de Lucy, in which Eudo the Clerk, son of Alexander the Cordwainer, was slain ; in consequence of which, his lands were seized into the King's hand ; but his influence was sufficiently great to obtain their immediate restoration, and, subsequently, a special pardon for John de Fiscamp, one of his retainers, probably the person, by whose hand the slain man had fallen. In the ninth year,

⁹ Rot. Chart. p. 23.¹ Ibid. p. 20.

the King committed the custody of the Priory of Shireburne to Adam de Port ; which, it appears, had been taken into the King's hands together with the other alien Priories, "*occasione interdicti.*" (1 Rot. Lit. Claus. p. 108.) In the tenth year he was sent on an embassy to Otho, King of the Romans, nephew of John, in company with William, Earl of Salisbury, the Prior of St. John of Jerusalem, in England, and the Archdeacons of Worcester and Stafford. In the fourteenth of John, he was entrusted with the charge of the safe custody of Robert, son of Richard de Popeshall, and William, son of Thomas Maudiot, whom their fathers had been compelled to deliver as hostages to the King. In the fifteenth he was entrusted with the government of the Castle of Southampton during the King's pleasure, superseding William Briwerr in that charge. He died shortly after his appointment to this post, for his son William de St. John had livery of his father's lands in this year, as appears by the following entry in the Rotuli de Oblatis, p. 477.

SUHAMT') Will's de Sc'o Johanne dat quingentas marcas
 BERCSIR') pro habenda tota terra que fuit Ade de Portu,
 quondam patris sui : Et insuper d'no Regi inveniet x milites,
 bene paratos equis et armis, in serv : d'ni Regis in Pictavia,
 vel ubi ei placuerit, per unum annum integrum, ad custum
 suum ; scil. a die Sc'i Jacobi Apostoli, an. r. d'ni Reg : xv°. ,
 in unum annum integrum sequentem ; ita quod anno illo integro
 elapso, reddet quingentas marcas, secundum quod a d'no Rege
 terminos habere poterit. Et preceptum est vicecomitibus,
 quod eidem Willelmo plenariam saisinam sine dilatione habere
 faciant de predicta terra, cum pertinenciis suis, in Ballivis eorum.

On these grounds it seems probable that Adam de Port, the husband of the Countess Sybilla, whose lands, as we have seen, were forfeited, and himself still in exile in the reign of John, was a different person from the Adam de Port who married Mabell, the heiress of Roger de St. John above-mentioned. It appears certain that this last mentioned Adam is the person so often spoken of in the reign of John, whose son William laid aside the name of Port, and assumed that of St. John. He probably is also the person whose good deeds are recorded in those singular inscriptions on the walls of the church of Warnford in Hampshire, noticed in the 2nd Volume of the Archaeological Journal ; and the builder of that curious house, the remains of which are to be seen eastward of the church. It is popularly called King

John's, probably a corruption of St. John's, House, unless the name be a lingering tradition of its having been honoured by the presence of the monarch, on a visit to its lord.

And now a question arises as to the descent of this Adam de Port, the husband of Mabell de St. John : assuming him to be a different person from the husband of the "Countess Sybilla," was he his son ? This does not seem probable ; since it can hardly be supposed that the father would continue in exile, while the son had such influence and consideration at Court, as it is evident he possessed. The Andwell charters, though they will not entirely clear up this point, will probably supply a clue to its solution. They open to us a collateral branch of the family, who founded and endowed the Priory of Andwell, and bestowed it on the Abbey of Tyrone ; while the barons of the elder line endowed the house at Shirebourne as a dependency of the Abbey of Cerasie. This branch must have descended from Adam, younger son of Hugh the first baron, whose grant of land to the monks of Andwell was confirmed by the charter of Henry I., at some period, in the latter part of his reign ; an approximate date only can be assigned to it by the fact of its being witnessed by Bernard, Bishop of St. Davids.² His wife Sybilla, it will be remembered, assented to the grant, as did also his sons Roger, William, and Hugh. The coincidence of the name of his wife being the same as that of the wife of Adam the fourth baron, at first induced me to suppose that the latter was the person who granted the lands to Andwell, but the fact of the confirmation by Henry I. certainly puts that supposition out of the question. His eldest son Roger married Sybilla de Albigneio, and was himself, as well as his widow, a great benefactor to the monks of Andwell. She was contemporary with one John de Port, son of Henry de Port, who witnessed her grant above mentioned, and whom I imagine to have been the third baron, inasmuch as his confirmation was necessary to the grant of some land at Andwell, that she gave to the monks in exchange for the land in Winchester which her husband had bestowed on them : "*quia de feodo illius movet.*" The names of two of the sons of Roger and Sybilla, as appears by their charters, preserved at Winchester, were Adam and Henry ; and it seems highly probable that this Adam de Port was the husband of Mabell de St. John, and if so, the direct line of Henry, the second baron, terminated

² A.D. 1115—1148.

in Adam the husband of the "Countess Sybilla;" and possibly on his banishment, and forfeiture, his second cousin, Adam, son of Roger son of Adam, youngest son of Hugh, the first baron, retaining his own portion of the original estates of the family, increased, possibly, by the grant of much of those of his banished kinsman, succeeded to the honours, and influence of his house; and that he is the stock, from which the present representatives of the family are descended.

The following names of the Priors of Andwell are met with in the documents relating to the Priory.

HUGH.
WALTER BRITELL.
WILL : DE PULCHRA QUERCU.
NICHOLAS : TEMP : HEN : III.
GERVASE.
ROBERT : TEMP : EDW : I.

RICHARD : TEMP : EDW : II.
RALPH . . . REG : EJUSDEM.
GODFREY DE INSULA : EDW. III.
RICHARD BEAUMONT.
JAMES PASQUIER.

Postscript.—It may be as well here to correct a mistake with regard to this family, which Hutchins the historian of Dorset has made. He had seen the grant of Sybilla de Albigneio and her sons of the lands in Bradford Peverell, in which no mention is made of her husband's father, Adam de Port. Being uninformed on this point, he says in a note to his account of Bradford, "Adam and Henry were contemporary with Giffard, Bishop of Winchester, in the reigns of Stephen, and Henry I., Dugdale's Baronage, vol. i, p. 463. The Roger here mentioned makes an intermediate descent between Hugh of Domesday Book, and Henry and Adam, hitherto supposed sons, but more probably grandsons of Hugh." He did not observe that the sons of Hugh were Henry the eldest, and Adam the youngest, and those of Roger, Adam the elder, and Henry the younger: nor was he aware of the fact of their mother having been in her widowhood, a contemporary of John, son of Henry de Port.

W. H. GUNNER.

GENEALOGICAL TABLE

TO ILLUSTRATE THE PRECEDING REMARKS.



ON THE ARCHITECTURE OF THE ABBEY CHURCH OF
DORCHESTER.*§ 2.—*Architectural History.*

HAVING thus contemplated the effects produced on the several parts of the building by the peculiarities of its general arrangement, we will now proceed to the second part of our subject, the history of the fabric. And I imagine that in so doing we shall easily find the key to those peculiarities. Dorchester, like Llandaff, is an instance of a church growing up from small dimensions to a considerable size, without any thorough reconstruction either of the whole or of any essential portion. And it is to this circumstance that each owes its peculiar character. But, with this striking analogy in their general history, in its minuter circumstances we shall find but little resemblance, except the accidental circumstance that in both the whole extent of the Decorated period was a season of extraordinary activity, while there is very little work of a later date. At Llandaff also the changes which the fabric has undergone are of the most complicated and perplexing character; while the history of Dorchester, since the time when we can first call it complete, is comparatively simple; additions have been numerous, but, for the most part, they are merely additions, with no reconstructions or insertions of any importance. Also at Dorchester there has been comparatively little extension in the way of length, while Llandaff has received the addition of that stately Early English nave, built almost entirely to the west of the original Norman church, on which it grounds its best pretension to an architectural rank equal to its ecclesiastical.

We have then the explanation; no one would sit down and design such a church as either Llandaff or Dorchester is at present. An original architect would probably have preferred to produce something of the comparatively humble scale of Llanbadarn or Leonard Stanley. But in both cases successive benefactors, finding an originally small fabric, and, adding to it each after his own taste, with but little reference to other portions, have gradually produced what we now see;

* Continued from p. 169.

only at Llandaff the addition of the nave gave an opportunity of constructing one important part of the church on the full cathedral type, which at Dorchester never occurred.

No part of Dorchester church is older than its refoundation as a monastic establishment by Bishop Alexander in 1140. No trace remains of the original cathedral, or of the buildings commenced by Remigius before the removal of the see to Lincoln. Indeed I greatly doubt the existence, in the present church, of any work of so early a date as Alexander himself. The most distinctive features of the earliest work now remaining, Mr. Addington truly says, cannot be earlier than about 1180. Probably till then the Saxon cathedral remained in use as the Abbey Church. This will appear from several considerations. Remigius is said to have begun to build; but whatever he built, which, after all, need not have been a new cathedral, he left unfinished. The old cathedral, or part of it, would doubtless stand till the new one had advanced some way towards perfection. Now, between Remigius and Alexander, we might fancy the Saxon cathedral pulled down, but we can hardly fancy another church built. From Alexander we should naturally have looked for a new church; but he does not appear to have built one; at least the oldest work in the present is forty years after his foundation, and one can hardly imagine a church of his erection being swept away so very soon. Unless then the monks of Dorchester went on for forty years without any church at all, we must suppose that the Saxon cathedral survived the loss of its rank about a hundred years, and was immediately succeeded by a Transitional Norman building not earlier than 1180.

To ascertain the exact nature and extent of this, the first building with which our architectural history is concerned, is the question of most difficulty which we shall meet with in the course of our inquiries; and even here, it is tolerably plain sailing through a good half of its dimensions. The nave was clearly co-extensive with the present one, but the extent of the chancel is less certain.

The portion which fixes the date of the original church is the chancel-arch of Transitional date; its band being continued as a string both to the east and west, shows the whole to be of one piece. The north wall of the nave remains untouched, except by the insertion of windows and a door-

way. The two large Decorated windows are quite near the east end, and, while the cloister remained against this side of the nave, must, from their height in the wall, have had very much the appearance of a clerestory. But by far the greater part of the wall is left blank; possibly in the original nave there were no windows at all on the north side.¹ If there were any, they must, from the level of the string, have been placed quite as high in the wall as the present ones, and from the same cause, namely the position of the cloister, just as at Leonard Stanley. On the south side the string is continued a little way, but is cut through by the arches into the subsequent south aisle. The Norman nave then was without aisles, and exactly corresponded with the present one.

Going east of the chancel arch, we find the Norman walls of the nave continued for a little way on each side, and marked by the same string. A rude arch on each side has been cut through the wall, but evidently, as Mr. Addington says, at quite a late period. There was originally a solid wall on each side up to the point where the Decorated arches of the choir now commenced.² The south wall was an external one, and the external plinth may still be seen in the south aisle. But to the north there was a building attached which had a west door opening to the cloister, which still remains. At present this is part of the north choir aisle; but we must remember that, when originally built, there was a solid wall between it and the choir, so that, whatever it was, it was not in strictness an aisle. This part of the church has been much tampered with by the insertion of a late and ugly window, and the addition of an awkward buttress (at *c*), apparently when the cloisters were destroyed. Probably some considerable portion of the conventual buildings abutted upon the church at this point.

Thus much is the whole extent of the undoubtedly Transitional work, contemporaneous with the chancel arch. The extent and finish of the choir is not clear from our evidence. Did it actually terminate at this point, possibly with the addition of an apse? or was it continued to a considerable distance eastwards? Mr. Addington has marked out as the eastern boundary of the Norman choir a point (*d*) to which we shall have again to refer; but we shall soon see that if

¹ At Monkton there is only one window in the north side of the nave, in the position occupied at Dorchester by the Decorated

insertions. Did they supplant a similar one?

² This wall is expressed in the plan by dotted lines.

it extended thus far, it must have extended very much further. The Norman choir either stopped where the Norman strings terminate at *e* or else reached as far as the present east ends of the choir aisles. The most probable view is that a small choir such as suggested above was originally designed, but that, during the progress of erection, the design was altered, and the choir carried out on a much grander scale, with such little advance of style as the length of time required for carrying out so great a design almost necessarily involved.

I ground this belief on two facts, each of which appear to me to prove one half of it. That such an extended choir was carried out at a period not very distant from that of the erection of the nave is shown by the certain traces of it which still remain. But that such a choir was an after-thought, not a part of the original design, is, perhaps, not absolutely proved, but at least rendered extremely probable, by circumstances tending to show that the point (*e*) where the Norman string terminates, is no arbitrary break, but marks some constructive division of the church.

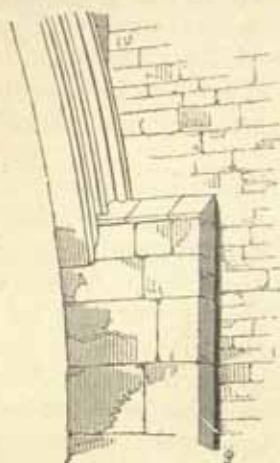
First, it will be observed that at this point an entire change takes place in the external wall on the north side. It is not continued of the same width, but the eastern portion is very much thicker, the excess being external. An arch also, having, as Mr. Addington observes, "much of Early English character," is here thrown across the aisle (at *f*), dividing the original Norman building attached to the choir from the aisle added to the east of it. Again, the course followed by the Decorated architect when the splendid arches of the choir were added, might possibly tend to show that the Norman wall did not continue any further than it does at present. For in that case one does not see why he should not have cut a fourth arch through the part where the round arch has since been cut, rather than leave a blank wall to the great disfigurement of his choir. For though the arch across the north aisle would³ have prevented a perfectly continuous arcade, yet the difficulty might have been obviated by the employment of a more massive pier

³ This arch, as we shall presently see, is contemporary with the north arcade, at all events part of the same design, though perhaps actually erected earlier. But if it was thought that the difference in the wall

at this point required to be cloked by an arch, it would, even if absolutely contemporary, have had just the same effect on the design of the arcade as if it had been found previously existing.

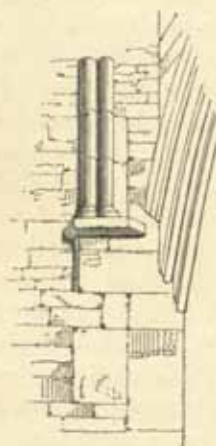
—one for instance formed of two responds—at this particular point, as is often done in similar cases.

It is therefore most probable that the choir was originally designed to terminate—allowing, perhaps, as was before said, for an apse—at this point. But the extent of the actual choir, which, on this ground, I consider to be an afterthought, is quite certain. There can be no doubt, though the fact is one which, as far as I am aware, has hitherto been unnoticed, that the choir was extended as far as the present termination of the choir aisles at some time during the transition from the Norman to the Early English style. It will be remembered that the north choir aisle is transitional from Early English to Decorated, certainly not later than the time of Edward I. Now looking attentively at the east end of this



Norman Pilaster. N.E. Angle of Original Choir.

aisle, we shall find that it is built up against a flat pilaster buttress (*a a*), which has clearly formed part of an east end of the choir. A portion of the pilaster may also be discerned inside, where it has been cut away. In the corresponding position on the south side a similar buttress may be traced, though less distinctly; its set-off may be seen, and also the way in which the masonry of the aisle has been worked into its original quoin. Just above the buttress may be clearly traced part of a clustered angle-shaft and the string below, the projection of the latter making its angular position distinctly visible.⁴ Besides this, in taking down the masonry which formerly blocked the circle in the head of the east window, there was found a stone with tooth-moulding on it, which

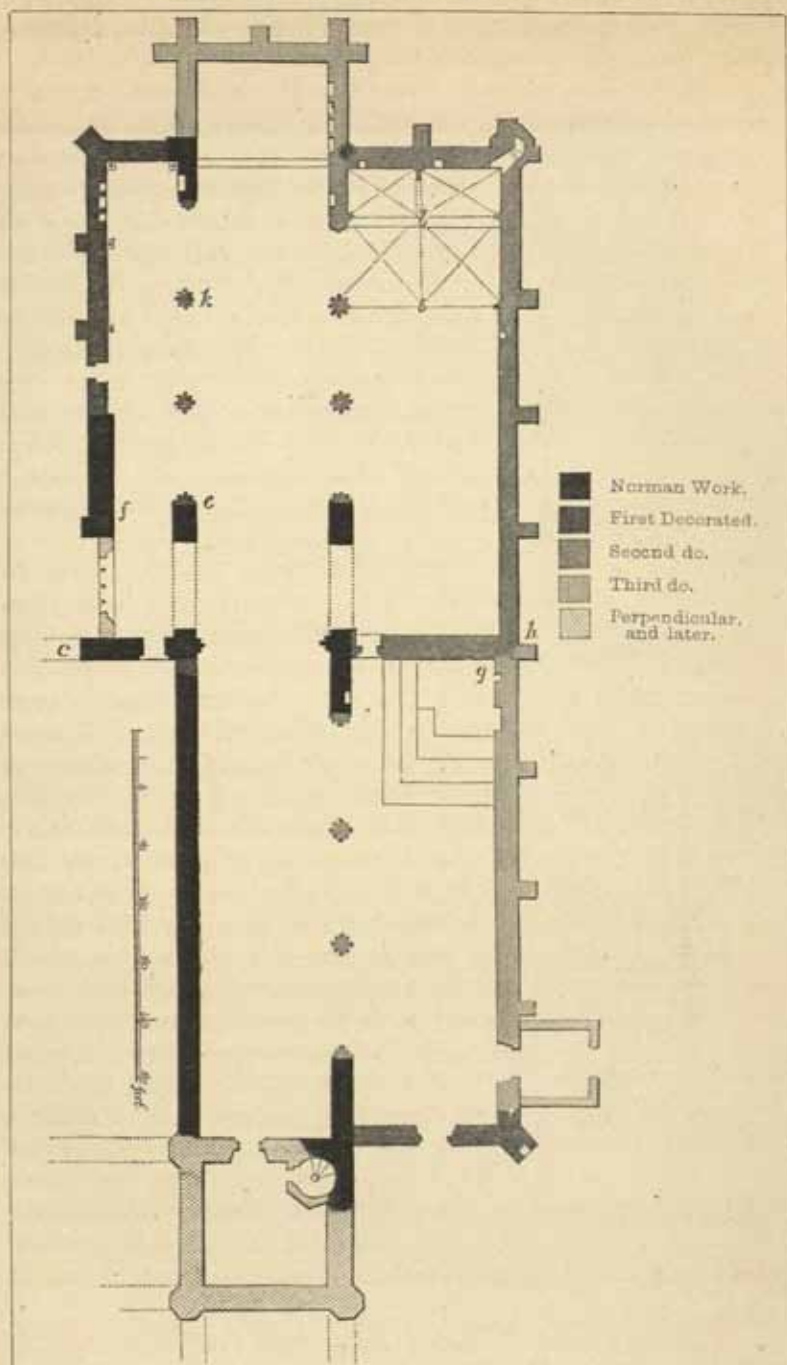


Remains of Norman Turret. S.E. Angle of Original Choir.

⁴ For a more complete explanation of these appearances—I believe the first actual observation of them on both sides I

may fairly claim to myself—I have to thank my friend Mr. Jones.

DORCHESTER ABBEY CHURCH, OXFORDSHIRE.

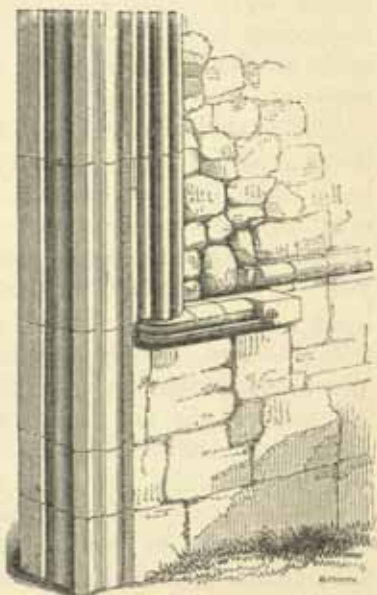


Ground Plan.

apparently formed part of a jamb. We may therefore conclude that at one time the choir terminated at this point with an Early English front, flanked by pilasters, that to the south (as being on the show side) carried up into an ornamental turret, and that some of its windows or arcades were enriched with tooth-moulding; and that this front existed before the present north aisle was added.

In the external wall of the north aisle there is also a considerable extent of masonry, which seems to belong to a period intermediate between the original Norman erection and the early Decorated work of the greater portion of that aisle: this includes the western bay of the aisle, reckoning from the transverse arch at *f*. A little westward of its doorway is a most conspicuous break in the wall, with a change of string (at *d*); somewhat clumsily effected, as they are not on the same level. Internally also we can distinctly observe the seam, and trace the original wall in its basement, the thickness having been, as Mr. Addington remarks, diminished during the Decorated reconstruction. That is, this part of the wall was rebuilt from the string, while to the east of this point it is an original Decorated erection.

From this we may infer that the choir, whose east end we have just discovered, had, or was designed to have, a north aisle; but as it is clear from the remains of the east end that it could not have extended so far eastward as the ends of the present aisles, we may most probably conclude that it reached as far as the point where the masonry breaks in the north wall, and no further. If we suppose an arch, or two small arches, dividing the choir and its north aisle, where the westernmost of the three Decorated arches now stands, while the



Junction of Norman and Decorated Work.
North Aisle of Choir.

eastern part of the choir had merely an external wall, one can understand better why the Decorated architect should bring this whole space within the scope of his new arrangement, and leave the Norman wall to the west untouched, than why he should cut through the Norman wall up to a certain point and there leave off. The irregularity of the arches would be a greater eyesore than the mere blank wall beyond the whole range. Again, as he reconstructed the whole north aisle from the Early English transverse arch at *f*, this involved a change in the choir from that point eastward; while to make any alterations to the west of it might have been very desirable in itself, but had no connexion with the particular design which occupied the mind of the brotherhood or their architect at that particular moment.

The second idea of the church then included a choir with its new portion commencing from what we may imagine to have been designed as the chord of the original apse, with a north aisle extending along about half its length. Whether it had any south aisle or not we have no certain means of judging. But though we may fairly consider this as, in idea at least, a second form of the church, it seems on the whole most probable that it never actually existed distinct from the first. We must remember how very late is the character of the Norman work, fast verging upon Early English; while the scanty remains of the choir, in their pilaster buttresses and angle-shafts, are hardly more advanced in character. No great extent of time could have elapsed between the two. We may then on the whole most probably conclude that though this extended choir was the second in idea, it was the first in existence after the days of Alexander; most likely, as was above suggested, the short Norman choir was never finished, but the design was changed in its progress, and continued on a more extended form, in a slightly advanced style.

The third period embraces the Decorated changes, which have had so permanent an effect upon the appearance of the building, introducing all its most rare and beautiful features, and bringing it in its most essential portions to its condition immediately to those days of destruction whose works we are now endeavouring to undo. In this, as I have before remarked, it

Decorated
Additions.

resembles Llandaff, as also in the circumstance that the Decorated alterations were not effected all at once; in each three distinct stages may be traced: but there is this important difference, that at Llandaff all the work of this age was executed from one general design, with merely the changes of detail consequent upon the gradual manner in which it was carried out, whereas at Dorchester there is no such general design; there is certainly a clear attempt to bring each of the two later portions into harmony with that which immediately preceded it; but the differences between them are not merely in detail; each retains a remarkable independence, and, as it were, isolation from the rest.

The first portion of the Decorated work includes the greater part of the north aisle (all, in fact, except the portion of earlier masonry in its western bay), together with the three grand arches on the north side of the choir. The style here is rather to be considered as Transitional, than as fully developed Decorated; the windows indeed contain complete Geometrical tracery, and, except in the eastern one, not of the very earliest kind; but much of the detail is hardly removed from Early English; the shafts against the wall have square plinths; the tooth-moulding occurs in their capitals and in those of some of the jamb-shafts of the windows; the east window, the diagonal buttress at the north-east angle, and the transverse arch already mentioned, might all, taken by themselves, pass for Early English. Yet there is no occasion to suppose them to be parts of any other design; they were probably merely the first instalments of a design which took a considerable time to accomplish, and of which the great arcade and the tracery of the windows are the latest. In other respects too, the details of this whole aisle are well worthy of attention, both from their singularity and beauty. For instance, there is an early instance of a doorway with a square-headed label;⁵ the same also presenting a singular and extremely unpleasant example of the discontinuous impost. This is the strongest case of a tendency towards that disagreeable form which is continually recurring throughout the church at most of the

North Choir
Aisle.

⁵ One still earlier, and with a still more complete anticipation of Perpendicular, is

found among the conventual buildings of Gloucester Cathedral.

periods of its architecture.⁶ The tracery of the windows on the north side is also a valuable study, two of them presenting singularities in the way of filling up the circle in the head. The aisle seems never to have been designed for vaulting; its steep lean-to roof has been already commented on. There are shafts, already mentioned, against the north wall, but far too low to be connected with any vault or other roof; they were doubtless designed for pillar brackets.

Besides this north aisle of the choir, there is reason to believe that a south aisle to the nave was commenced at this time, though only commenced. The present south aisle is indeed, in its most important features, both within and without, of a later date, and we shall presently have to consider it at length. But it contains one very important portion which can hardly fail to belong to this first stage of the Decorated enlargement. Its west end, though now wretchedly defaced and mutilated, must have originally been not the least attractive portion of the church, and, from its peculiar arrangements, it derived unusual importance. It was in fact the west front of the church, as some of the con-

West Front of
South Aisle.

⁶ It will be remembered that this doorway is placed immediately east of the seam in the wall and change of string at *d*. The Decorated string here has a curious appearance at the point where it terminates, or rather commences, as if it had been intended to continue it along some building at right angles to the wall of the church. There is, however, this difficulty, that no important part of the conventual buildings could possibly have joined the church at this point, as they would have interfered with the window to the west, and would also most probably have left some trace of their presence. On the other hand, one cannot imagine why a mere breast-wall, which is all that seems capable of having existed, or being designed here, should have been so elaborately treated, or so studiously identified with the church, as by this continuation of the string.

It has indeed been suggested to me, and that on the very highest authority, that there was, or was to be, a porch over this doorway, and I therefore infer, that this string would have been continued along the inner face of the western wall. From this opinion I must beg leave to dissent. A porch in such a position, though, I believe, not unique—I do not distinctly remember whether that at Wimborne Minster is original or otherwise—is certainly extremely unusual; and this

particular doorway, from its whole character, and its intimate connexion with the strings, windows, &c., seems peculiarly ill-suited to such a finish. A porch of any sort could hardly fail to have cut through the window above, whose cill comes down immediately upon the head of the doorway. Again, if the string were turned to be carried along its western wall, a similar treatment would doubtless have been applied to its eastern also; and there is no break or other noticeable appearance in the string to the east of the doorway. It seems to me perfectly clear that no porch was ever actually erected, and I cannot bring myself to believe that any was ever contemplated; at all events, not when the aisle was built, an opinion which would seem involved in any argument built upon the appearance of the string.

It is to be noticed that on either side of the window over this doorway is a vertical string, projecting from the wall like a label, running up a considerable portion of the height of the jamb. It is not quite clear whether they were continued to join the label of the window: if so, the effect must have been very bad. These strings, which are not easily understood on any view, but which form an additional argument against the porch theory, are not correctly given—a rare instance of inaccuracy—in Mr. Addington's engraving.

ventual buildings must have come close up against the tower. It has a west door, and over that a large window which is now completely built up, so that it can only be seen from within. At the angle is a very fine buttress, almost amounting to a turret, with niches, high pediments, pinnacles, etc. Now, it so happens, as Mr. Addington has observed, that the details both of this buttress and of the west window are altogether dissimilar to anything in the rest of the aisle, and appear at least as early as the south choir aisle, to which they present a much greater resemblance. Indeed he might have safely gone still further, and pronounced them to be contemporary with the *north* choir aisle.⁷ The whole detail of the buttress and window, especially the square plinths to its internal jamb-shafts, might be safely called Early English. Probably a south aisle was commenced, but was carried no further than the west wall; this part remaining unfinished, while the greater works were being effected in the choir. We shall only observe in this place that this front received some alterations, to be hereafter described, during the later Decorated changes.

The second portion of Decorated work includes the great south choir aisle, with the southern arcade. This South Choir Aisle. must have followed upon the completion of the other with very little intermission. The style is somewhat more advanced, and is now confirmed Decorated, but it still retains quite the character of Early Gothic, in its marked distinctness of parts, the bold shafts, deep mouldings, bands, &c. The arcades on each side the choir are identical in general effect, the architect of the south aisle having evidently intended to bring his work, in this respect, into the most perfect harmony with that of his predecessor; but on a more minute examination, differences of detail may be discovered, some of which have been pointed out by Mr. Addington. The section of the piers is not identical, and the bases are very different; the later ones having more numerous mouldings, as well as much bolder and more projecting plinths, all of which also are octagonal, while on the north side that of every alternate member is round. Those on the north side, however, are not identical among themselves.

The two eastern windows of this aisle belong to the same

⁷ They resemble it more nearly in general character; yet the string on the buttress is one used in the south choir aisle, but not occurring in the north.

general type as those on the north side, but they have peculiarities of their own rendering them well worthy of examination. The occurrence of a spherical triangle as the centre-piece of a subarcuated window is by no means usual, and it is accompanied by that strange, though much less uncommon, form which I have elsewhere,⁸ for want of a better name, denominated spiked foliation. Those on the south side have Intersecting tracery, to which the round foils of the piercings in the head give somewhat of the character of Arch and Foil.⁹

I have already commented on the most remarkable features of this aisle, considered as a part of the general composition and arrangement of the church. Its extent westward is clearly marked, as its west wall still remains perfect; for when the south aisle of the nave, in its present form, was added to the west of it, the two were not, as usual, connected by an arch, but they were separated by a blank wall, the only approach from one to another being by a small doorway. This strange proceeding was probably occasioned by a ritual consideration; the very elevated altar-platform just west of this wall might not have been so well introduced, had the two aisles been architecturally continuous; but a greater æsthetical blunder can hardly be conceived, than this complete blocking off of one portion of the building from another.

The church then, as standing for a while complete at this point, consisted of a nave without aisles, a choir with an aisle on each side, that to the south of almost unparalleled dimensions. We must remember that the choir at this time did not project eastward beyond the aisles, so that the termination of the choir and the two aisles were embraced in one continuous eastern front. In this extensive range were comprised three somewhat heterogeneous elements; the two large gabled extremities of the choir and its south aisle, of much the same height and breadth—though with the advantage in the latter respect somewhat on the side of the aisle—the one with its Decorated windows, the other, we may conceive, with a composition of lancets; and finally the small lean-to of the north aisle. Now this last must have looked like a mere insignificant excrescence, and must have given the whole an unpleasing effect of irregularity. And indeed

⁸ Essay on Tracery, p. 79.

⁹ Ibid, 55; 46, note o.

the other two grand compositions must have lost much from their position ; they were both intended to stand out independently as the terminations of distinct buildings, not to form mere component parts of a single extended front.

Again, the great size and grandeur now assumed by the choir and its accessories must have tended to throw the nave into complete insignificance. We may also doubt whether the south choir aisle, standing distinct with a soaring high roof, could have been at all a satisfactory object. A similar arrangement on quite a small scale is pleasing and effective, as improving the picturesque outline ; but on the vast scale on which it was here presented, it could only have caused the exaggeration of a smaller type to have been even more strongly felt than at present.

These two deficiencies then probably caused the additions which constitute the third period of Decorated work ; having suggested the prolongation of the choir to its present extent, and rendered still more imperative the addition commenced some time before of an aisle to the south of the nave. I place these together, as they cannot be very far removed from each other in point of date, and are so manifestly remedies for the faults of the structure as completed by the preceding additions. But there is no particular resemblance in the work of the two, or any reason to believe that they formed in any sense parts of the same design. Most probably one was the work of the convent, the other of the parish ; and in this we may perhaps find a key to the strange obstruction between the nave aisle and choir aisle. Forming, as they apparently did, altogether distinct chapels, one belonging to the conventual, the other to the parochial establishment, their independence and isolation may be a little better understood.

A south aisle then was now added to the nave. The contrast between its internal and external arrangements is very striking. I have just remarked its extreme isolation within from the choir aisle to the east of it. Outside, on the other hand, the two form one continuous range. The seam, indeed, where the masonry of the two dates is united, is perceptible enough, and a more minute examination will show that the details of the two portions are by no means identical. They are, however, so well harmonised together, that the first impression of every visitor would be that they

South Aisle
of Nave.

formed parts of one uniform design. In comparing, however, a bay of the choir aisle and one of the nave aisle, we shall find that though the proportion and general effect is unaltered, a considerable change of style had taken place in the interval between their erection. The sharp pedimental head of the buttress has been exchanged for a very long set-off, and indeed the whole air of the buttresses, when minutely examined, is very different. The size of the windows and the lines of their tracery remain as nearly the same as possible, but in the foliations we may remark the minute, yet not unimportant difference already alluded to. The mouldings too, are totally different; the deeply moulded architrave rising with a discontinuous impost from the chamfered jamb is exchanged for a form of later and more meagre character, that variety of the ogee which Mr. Paley calls the wave-moulding; one, I may remark, almost monotonously prevalent in the Decorated work in St. David's Cathedral. Similarly, within, the bold distinct jamb-shaft of the choir aisle has given way to a mere slender bowtell with a capital. In like manner the three arches which divide this aisle from the nave, though evidently adaptations to those in the choir, are of a later and inferior character. They would by themselves be called extremely fine arches, but compared with the others, they are far less pleasing both in proportion and detail. The pier is too slender, of quite another section, and with a rather awkward base; the arch mouldings, too, are not nearly so rich, and exhibit an approach to the Perpendicular cavetto. Other differences will be found externally in the section of the strings, in the labels of the windows being terminated with heads, while in the choir aisle they are continued as a string, and in the presence of a distinct basement-moulding.

The south wall of this aisle, and the arcade within, present no difficulty, and require little comment. The latter was cut through the Norman wall, which remains to the east and west of it. But the junction of the work of this period with the earlier portions to the east and west presents some remarkable features. At the east end we have the blank wall already spoken of, which is clearly part of the work of the choir aisle, as is proved by the string of the latter being continued along its eastern wall. In this wall we have a window and a doorway, usually considered to have been the

original west window and doorway of the choir aisle before the addition of that to the nave. The window is, on any showing, a difficulty. It is now, as will be remembered, blocked; on the eastern side it leaves no trace, but it has a western face of the most remarkable meagreness, quite unlike anything else in the church, and such as one can hardly conceive to have been the original condition of the principal window of a building so highly finished as is this aisle. Moreover, this rude opening, ill proportioned, without moulding, without splay, looks at least as much like an internal as an external face. Yet, as the wall belongs to the eastern and not to the western chapel, the internal face of a strictly external window it can never have been. It might possibly have been designed as a window between the two chapels, left incomplete, or subsequently blocked. Fenestriform perforations of solid walls between the different parts of a church, though rare, are not unknown. A very graceful example occurs in the chancel of Rushden church, Northamptonshire.¹

With regard to the doorway, I for a long time supposed, in common with Mr. Addington, and, I believe, with the generally received opinion on the subject, that it was an original external doorway to the eastern chapel, previous to the addition of the western. But repeated examinations have convinced me that it was cut through the wall after the addition of the latter. In character it agrees much more closely with the later work to the west than with the earlier work to the east. Its label is of a late section, which does not occur in the eastern chapel, but forms the external string of the western. In its jambs too we find the same wave-moulding, employed in the windows of the latter, but unknown in the older work. Again its position, thrust into a corner, is not what we would expect for an external doorway, which would, moreover, have been for some while a principal entrance into the church, and, as far as effect is concerned, the substitute for a western portal. How different its treatment would have been in such a case, we may judge from the prominent position and ornamental character of that in the existing west front of the aisle. It is clearly thrust into its place to make room for the great altar platform (at *g*), and is a mere passage from one chapel into the other.

¹ Engraved in the Northamptonshire Churches.

In like manner, in St. David's Cathedral, the approach from the nave aisles into the transepts is not, as usual, by open arches, but by doorways exactly analogous to this, and similarly having their external face to the west, as indeed is but natural.

The external juncture of the two chapels also presents some apparent difficulties. I have already alluded to the perceptible break in the masonry between them (at *h*). The appearance presented at first sight is that of an eastern buttress to the western chapel with the wall of the eastern chapel built up against it. But besides that this is rendered impossible by the relative dates of the two chapels, otherwise distinctly proved, the piecing in the upper part of the wall is such as to show that it can hardly be a real buttress so treated. In part of the seam, however, we may most certainly discern a quoin to the west with rubble built up against it to the east. This would, at first sight, seem to show that this wall is older than the south aisle of the choir. Yet in another part of the same seam the respective positions of the rubble and ashlar are reversed; which brings the evidence back to where it before stood. The key to these perplexing appearances has been supplied by Professor Willis. The traces are traces of a buttress, not however of an eastern buttress of the western chapel, but of another of the pedimented buttresses of the eastern one, destroyed at the time of the western addition. A little consideration will readily show that its removal, and the consequent patching, might easily account for all the appearances already recounted.

At the west end also, some alterations were made in the front previously erected. I am indebted to the same high authority quoted in the last paragraph for the fact that the small buttresses were now added to the turret in a different stone. Perhaps also the small pinnacles were added or tampered with. A western doorway was inserted, exactly similar to that in the south wall. The external string over this is of the later form, the same as that employed on the south wall, while the original one, similar to that of the south choir aisle, is preserved on the turret.²

² The juncture of these strings is effected far more artificially than the similar change in the north choir aisle; at both points of contact they are worked in the

same stone. It has been ingeniously remarked by Mr. Jones, that the later string, which contains a cavetto, might have been hollowed out of the elder one.

The last instalment of the Decorated enlargement consisted of that eastern addition to the choir, which constitutes the Presbytery of the church, and forms one of its most magnificent portions. I have already commented on the æsthetical grounds, both of internal and external effect, to which this great change was probably due. No such extension of the church in this direction could have been contemplated during the earlier Decorated changes, as a piscina of that date (*i*) marks the original site of the high altar just against the old east wall. A presbytery perhaps existed screened off within the choir, as appears from marks against the base of the first pillar. A screen in a similar position still remains in St. David's Cathedral.

Presbytery.

There is probably no existing building which shows a greater number of singularities crowded together in a small compass than this eastern bay. The large windows by which it is lighted are all of a very singular character; each has its own peculiarities, but two remarkable characteristics extend through all three: one is a tendency to carry the tracery through the whole window, instead of confining it as usual to the head; the other to mix up with the actual tracery sculptured figures and other details which cannot be considered as forming any real part of its design. Neither of these tendencies is unparalleled elsewhere,³ but I am not aware of any other development of them nearly so extensive.

With regard to the tendency to extend the tracery lower in the window than usual, I need only remind you that, whenever the window-arch is of the simple-pointed form, the tracery should spring from a point level with the impost of the arch. Windows with square and other flat heads form a legitimate class of exceptions, but with the usual form any difference sufficient to catch the eye always produces awkwardness. As an instance, I may refer to the elaborate window in the small chapel attached to the south transept of Oxford Cathedral. This is a sort of half-measure, and is consequently unsuccessful; at Dorchester the same notion is more fully carried out with much better effect. For here each side of the east window is one expanse of tracery; the design for the head indeed commences at the usual point, but below that the mullions are crossed by two ranges of

³ For examples of the latter, I may mention the east windows of Barnack Church
VOL. IX.

and Merton Chapel.—*Essay on Tracery*, pp. 46, 47.

Reticulated figures, forming a magnificent species of transom. Within there is much rich sculpture, pinnacles, &c., not forming part of the design of the tracery.

In the Jesse window on the north side, the two tendencies run so much into one another that it is hard to distinguish them. The actual tracery is of a form common enough, an intersection incomplete at the top; but besides the images with which the mullions and jambs are loaded, the branches thrown off between the mullions must be considered as something intermediate between real tracery and mere extraneous sculpture. The window is rich, and, from its unique character, extremely valuable; still there is something of a confusion of ideas about it, which prevents its being altogether pleasing. Seen from without, it is still less so; here the display of sculpture being not seen, the branches assume the character of mere tracery-bars, and, as such, are very unsatisfactory.

The south window is remarkable as being an early instance of Perpendicular tracery, for such, though there is no reason to consider it as of later date than the rest, it decidedly is in its main lines. The fondness for sculptured ornament comes out here nearly as conspicuously as in the other two, and the other tendency alluded to is at work also, though less busily. The tracery is of the Alternate kind, the basement-lights being of equal width with those beneath them. It may be considered to spring from the transom, as the mullions of the range above it are not a continuation of those below, but spring from the apices of the lights below, just like the basement lights. Consequently, while the lower part has four lights of the ordinary arrangements, the upper has three whole lights and half a light, so to speak, on each side.

The late form of the tracery in this window is an exception to the general character of this portion of the church. In its other details it more frequently reproduces forms earlier than from its date we should have expected. Thus the east window has distinct and banded jamb-shafts, very different from the mere bowtells in the south aisle of the nave, and its tracery, as well as that of the north window, is as much Geometrical as Flowing. Externally, too, in one of the buttresses we have that most singular phenomenon, a niche of the fourteenth century adorned with the chevron of the

twelfth. There can be no doubt whatever as to this being a mere individual freak ; but it shows the independent and eclectic animus of the architect.⁴

Another singularity is to be found in the four little windows at the back of the superb sedilia and piscina. These form externally a sort of rough arcade ; within, their form is a Flowing modification of the spherical triangle. It is well worthy of notice that the glass which they now contain—old glass of the twelfth century—has only been in them about twenty years, though it is so well adapted to its position that Mr. Addington seems to have supposed the peculiar form of the openings to have been specially accommodated to its reception.

It is to be noticed that these sedilia, though part of the same work as the rest of the presbytery, must have been an afterthought, inserted after the window was finished,⁵ as they cut through the string beneath it. Also this string is prolonged quite to the east end, so that the jamb-shafts of the east window can never have been added.⁶ The capitals and bands stand ready for them ; probably distinct Purbeck shafts—a late instance again—were contemplated, but never added.

I have now gone through the history of the whole building, except the timber porch on the south side, Porch. and the western tower. The former, as a mere Perpendicular addition, the only one in the church, sufficiently tells its own story : so that I need only call attention to it as a good specimen of its own date and material ; and remark that, as in several other instances, as the school-house at Higham Ferrers, its original low roof has been raised in plaster.

The tower appears to be chiefly a reconstruction of the seventeenth century, but portions both of Norman Tower. and Decorated work seem to have been preserved or

⁴ Professor Willis thinks that this is a case of old materials being worked up again. Still, as they are worked up in a position, and probably for a use, quite different from their original one, such a freak of preservation has no essential difference from a freak of imitation.

⁵ I have to thank Mr. Jewitt for a suggestion, that they may have been removed from some other position. It is not, however, easy to see what, in this case, could

have been their original position. I might mention that the sedilia now occupying an anomalous position in the north aisle of Dursley Church, Gloucestershire, have also apparently been moved.

⁶ Professor Willis doubts this, remarking a break in the string a little to the east, and considering that the eastern stone has been thrust out of its proper place.

worked up again. There is some extent of the former at the S. E. angle, against which the west front of the aisle is built up. The round-headed windows may possibly be the original ones built up again, but they cannot be in their original position, as the break in the masonry is visible enough. The octagonal turrets of alternate flint and stone-work are, if I mistake not, a localism, not indeed of the country about Oxford, but of a district more to the south; at least they occur again at Reading and Wallingford. Their effect would be good, except that they stop in a most awkward manner just below the battlement. The belfry windows are hideous, and the tower, on a near inspection, is altogether poor and clumsy; yet it is not without effect in a distant view; its low and massive proportions are by no means out of character with the general appearance of the church, and I am sure it would be very ill exchanged for a loftier and more elaborate specimen. It has always struck me as having somehow or other a very monastic air; from many points of view any one would suppose it to be central.

(To be continued.)

Original Documents.

ON THE USE OF TIN IN GIRDLES IN THE 14TH CENTURY.

THE following writ, enrolled among the letters patent, anno 10, Edward 3, (part 1, mem. 20,) was issued shortly before the creation of the Duchy of Cornwall, and whilst John of Eltham, the king's brother, received the revenues of the Devonshire stannaries as Earl of Cornwall and grantee of the stannaries in that county. It recites the charter which former kings had granted to the tanners of Devon, authorising them to sell at pleasure, and without impediment, all the tin duly weighed at the three coinage towns, viz., Tavistock, Ashburton and Chagford, upon payment of coinage dues. It further recites the complaint of the tanners and their customers that the mayor and bailiffs of Bristol had impeded them in the working and purchase of the tin.

It appears that the mayor and bailiffs had forbidden the men of Bristol to use tin in the making of girdles for sale, under colour of certain letters patent granted to the Mystery of Girdlers of the City of London, whereby the artificers of that craft, as well in London as in other cities and boroughs, were restrained from using, in the garniture of girdles of silk, wool, leather or linen, any metal inferior to laton, battery, iron, and steel. If any were worked with lead, pewter, tin, or other counterfeit material, they were to be burnt by order of the mayor or wardens of the trade.

The result of this restriction was to check the sale of tin, and thereby to diminish both the coinage dues of the Earl and the revenue of the Queen to whom the farm of Bristol had been assigned, and generally to discourage the tanners and prejudice the commonalty.

The writ commands the mayor of Bristol to withdraw the prohibition, and permit the men of that city to work and sell tin, as theretofore they had been used, notwithstanding the above letters to the Girdlers of London to the contrary.

I am not sufficiently acquainted with the economy of girdle-making in the 14th century to explain why or in what respect lead, pewter, and tin were considered inferior to laton, battery, iron, or steel, as materials in the composition of a girdle; or why the former should be considered as spurious articles. The latter certainly have the advantage in hardness and wear; but as none of the forbidden metals could well be mistaken for brass, iron, or steel, it is not clear why the government should have taken the trouble to interfere in the matter. It is impossible to give to mediæval legislatures credit for any remarkable commercial sagacity, or for unmixed honesty of purpose; and I am the less disposed to do so in this instance, seeing that the personal emolument of the King's brother and consort appears to have been the principle, if not the sole, motive for releasing the complainants from the operation of the King's own ordinance.

The earliest of the charters to the tanners of Devon, above referred to, was granted in 33 Edward I., and is printed in Pearce's *Stannaries*, p. 186.

The charter to the Girdlers of London, noticed in the writ, was granted in the first year of the reign of Edward III., (Rot. Pat. 1 Ed. III., part 1, mem. 14). It is recited in two petitions to parliament noticed hereafter,

and is there treated as a charter confirming by parliamentary authority the previous custom of the trade. This charter was issued on the prayer of the girdlers (*cincturarii*) of London, probably with the object of suppressing the manufacture of cheap, inferior, girdles in places beyond the limits of the franchise, but *ostensibly* in order to protect the people from injury, and the girdlers of London from being prejudiced in their reputation by the sale of a bad article as their workmanship.—See 2 Rot. Parl., 456; 4 Rot. Parl., 73, (printed edition). The restriction was perhaps of very early date in London, and at first confined to the girdle makers of that city. The extension of it to all other cities and places was the effect, or intended effect, of the above charter of 1 Edward III.

The prejudicial consequences, especially on the consumption of *tin* in which the royal family was so much interested, seem to have induced the King to modify or suspend the operation of the charter, so far as regarded other cities and places. There are several traces of this in the patent rolls within a year or two afterwards; and in the 30th year of his reign there was a general suspension of the ordinance, addressed to the mayor and sheriffs of London, and a reference of the matter to the next parliament.—3 Rot. Parl., 296. Whether anything was done upon this reference does not appear; but in the following reign a statute (15 Richard II., cap. 11) was passed, annulling generally all charters and patents for restraining the use of white metal in girdles.¹

In 3 Henry V., the Company of London Girdlers again complained of the use of white metal in their trade, and sought a remedy from parliament; but they did not succeed in prevailing on parliament to enforce the restriction anywhere except in the city and liberties.

With respect to the metals *laton* and *bateria*, both are mentioned in the ordinance or charter 1 Edward III., and this is the earliest notice of *bateria* in any document that I have met with in the public records. In the recital of this charter in the close roll, 30 Edward III. (2 Rot. Parl., 456), *auricalcum* is substituted for *laton*. In 7 Elizabeth, a company for “mineral and battery works” was erected, and received from the Queen a grant of the ore called calamine for making “mixed metal called latten.”—Pettus, *Fodinae Regales*, pp. 57, 58. By a petition in or about 1665, mentioned by the same author, it appears that latten was the material of which wire and pins were then made. By statute 4 William and Mary, cap. 5, a duty was laid on “battery, kettles,” &c., and on “metal prepared for battery.”

On the authority of these documents I venture to doubt whether there is any good reason for attempting to distinguish between latten and brass. When brass ceased to be regarded in this country only as a *foreign* import, the common use of the foreign name naturally ceased also, although it is still retained to a certain extent, as applied to one of the *forms* in which brass comes into the market, viz., sheet brass. It is true that some statutes, as well as writers, seem to treat brass and latten as two distinct metals; as the Acts 21 Henry VIII., c. 10, and 33 Henry VIII., c. 7. But the difference of form in which a metal is offered for sale is quite enough to warrant a distinction in a parliamentary enumeration of articles of export or import; and as for the difference specified by Plowden in the dissertation contained in his report of the case of Mines (Plowd. Rep., 339),—in which he says, that *brass* consists of copper and lead or tin, and *latten* of copper and calamine,—it

¹ This statute was repealed by 1 James I. cap. 25, sec. 41.

only shows, that by latten he meant brass, and that by brass he meant something which is not now so called.²

As to battery, it is not, strictly speaking, a distinct metal at all, but a *process* of manufacturing vessels and utensils out of a metal; and hence it is sometimes used to designate the vessels themselves, as in the expression, "*batterie de cuisine*." The metal to which the term has been usually applied, is copper and its alloys; and in this sense it is probably used in the writ before us, namely, in the sense of "metal prepared for battery," as in the statute, 4 William and Mary, already noticed.

E. SMIRKE.

Rex omnibus ballivis et fidelibus suis tam infra libertates quam extra ad quos, etc. Salutem. Cum inter cætera per cartas progenitorum nostrorum quondam regum Angliæ quas confirmavimus stannatoribus nostris de comitatu Devonie concessa, concessum sit eisdem quod ipsi totum stannum suum apud Tavystok, Asperton, et Chaggeford, per pondera ad hoc ordinata et signata ponderatum, licet vendere possint cuicumque voluerint in villis prædictis, faciendo inde nobis et hæredibus nostris cunagium et alias consuetudines debitas et usitatas, sine occasione vel impedimento nostri vel hæredum nostrorum aut ballivorum seu ministrorum nostrorum quorumcunque, prout in cartâ et confirmatione prædictis plenius continetur; ac nos nuper ex querelâ stannatorum prædictorum accipientes quod Major et ballivi villæ Bristoll' Philippum Umfray de Bristoll, Johannem Bat, Ricardum del Knol, Mattheum le Devenish, Robertum del Knol, Adam Martyn de Bristoll, Willielmum de Staundon, Johannem atte Weye, et alios, qui stannum prædictum a præfatis stannatoribus apud loca prædicta emere et illa in dictâ villâ Bristoll et alibi operari et vendere consueverunt, quominus stannum prædictum ibidem operari et vendere potuerunt impediverunt, per quod iidem Johannes de Bristoll et alii ab emptione stanni illius se retraxerunt, eisdem majori et ballivis pluries præcipimus quod ab hujusmodi impedimentis præfatis hominibus de Bristoll et aliis prædictis præmissâ occasione faciendis desisterent et ipsos stannum prædictum operari et vendere permitterent prout hactenus facere consueverunt, vel causas nobis significarent quare mandato nostro alias eis inde directo minimè paruerunt; ac iidem Major et ballivi nobis significarunt quod ipsi prætextu quarundam literarumstrarum zonariis civitatis nostræ London' factarum, in quibus inter alia continetur quod nullus de misterâ illâ in civitate prædictâ seu aliis civitatibus et burgis infra regnum nostrum garnire faciat zonas de serico, lanâ, corio, vel filo lineo, de nullo pejori metallo quam de latona, bateria, ferro, et assere, et quod si nulla operatio plumbo, peautre, seu stanno aut alia re falsâ garnita fuerit, tunc operatio illa per considerationem majorem locorum ubi operationes hujusmodi factæ fuerint ac custodum operationum earundem comburentur, præfatis hominibus de Bristoll et aliis prædictis inhibuerunt ne hujusmodi stannum in villâ prædictâ in zonis operari et vendi facerent quoquo modo. Et quia jam datum est nobis intelligi quod

² It is well known that sepulchral brasses are often described in contemporaneous documents as composed of latten, and that some of them are found on analysis to contain small portions of extraneous metals, as lead or tin. But no inference as to the general composition of the

metal can be drawn from this. The fact is, that the practice of different manufacturers of brass has in all times differed, in some degree, both as to the composition of it, and the proportions of the metals employed in it.

tam nobili et dilecto et fideli nostro Johanni de Eltham comiti Cornubiæ fratri nostro carissimo, domino stanni prædicti, in perceptione cunagii sui de eodem stanno, et Philippæ Reginae Angliæ consorti meæ carissimæ in perceptione firmæ et custumæ suarum in dictâ villâ Bristoll, quam stannatoribus prædictis et aliis de communitate regni nostri præjudiciale foret multipliciter et dampnosum si præfati operarii zonarum ab emptione stanni hujusmodi prætextu literarumstrarum prædictarum se retraherent, et quod iidem stannatores a stannariis illis se vellent elongare, Nos hujusmodi dampno et præjudicio in hac parte præcavere, et tam pro nostro ac dictorum consortis et comitis quam aliorum prædictorum indempnitate volentes in præmissis remedium apponere prout decet, vobis MANDAMUS quod præfatos homines de Bristoll et alios quoscunque hujusmodi stannum in dictâ villâ Bristoll et alibi prout eis placuerit operari et vendere permittatis, prout hactenus facere consueverunt, dictis literis nostris præfatis zonariis Londoni ut præmittitur factis ac statuto et mandatis nostris quibuscunque in contrarium directis non obstantibus. In cujus, etc. T. R., apud Westm., quarto die Maii.

Per ipsum Regem et Consilium.³

³ This formula has been sometimes supposed to indicate that the writ issued by authority of parliament. The doctrine is open to question; but in the present case,

such authority would certainly be necessary, if the previous letters patent of 1 Edw. III. were valid in law.

Proceedings at the Meetings of the Archaeological Institute.

May 7, 1852.

SIR JOHN BOILEAU, Bart., Vice-President, in the Chair.

MR. BLAAUW read an account, sent to him by the Rev. F. Spurrell, describing the recent discoveries of Roman remains in the neighbourhood of Newhaven, Sussex. In cutting a drain, portions of Roman walls and foundations were brought to light, chiefly constructed of flints, and amongst the *débris* were Roman tiles, fragments of Samian ware, various objects of metal, with a large deposit of animal bones and shells, of the kinds of shell-fish used for food. A few coins were also brought to light, including one of Gallienus, and a second brass of Hadrian, Rev. ANNONA. AVG. which had been regarded as worthy of notice, from the seeming peculiarity that the figure and legend appeared impressed, or in intaglio, on the metal, instead of being in relief. Mr. Hawkins, however, considered this to be only the effect of some peculiar corrosion. The discovery of these vestiges, Mr. Blaauw observed, had been regarded with interest, as it seemed probable that they may serve to indicate the termination of a Roman road which took its course through Lewes towards London. A detailed account has been given in the recently published volume of the "Sussex Archaeological Transactions."

A short communication was read, received from the CHEVALIER WORSAAE, at the close of his recent visit to London.

"In reading the interesting paper in the Journal of the Institute, upon the discovery of the skin of the Dane, affixed to the door of a church,¹ in England, it struck me as in some degree analogous, that in several instances human skulls are found to have been built into church-walls. In my book—'The Danes and Norwegians in England,' &c., I have already mentioned some instances, for example in Morayshire, where the skulls of Danes are said to have been built into the walls of churches, because these Northmen had desecrated the sacred building by their sacrilegious plunderings. But it may perhaps be interesting to the English antiquary to know, that we also in Denmark have found something similar.

"In my native town, Weile, in Jütland, is a very old church, said to have been founded in the tenth century by King Harald Bluetooth, the son of our first Christian Queen, the famous Thyra Danebod, who built the great national defence-wall, the 'Danevirke,' in the south of Slesvick. The church is in any case very old, and in the outside wall of one of the chapels are still found three ranges of very peculiar looking holes, containing about twenty human skulls, built into the wall. The tradition is, that these were the skulls of a band of robbers, who were executed after having robbed the church of Weile. It is, at least, undeniable that they are human skulls.

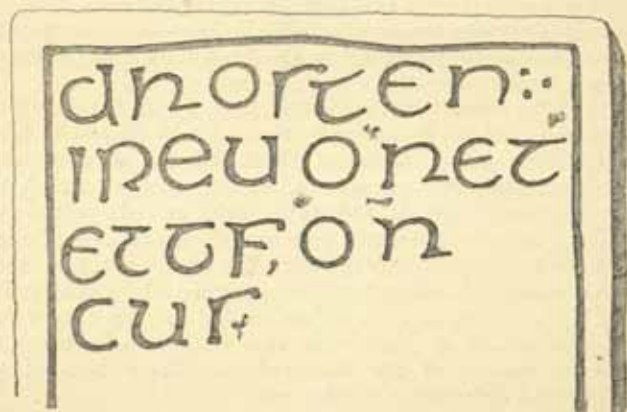
"It appears not at all improbable, that we have here traces of the barbarous punishments of the Middle Ages. These facts, it will be admitted, are not undeserving of attention."

Mr. WESTWOOD gave the following observations upon a remarkable inscribed monument, existing in North Britain, exhibiting at the same time,

¹ Archaeol. Journal, vol. v., p. 185.

a cast of the inscription (upon the broken shaft of the monumental carved cross, in the church-yard of St. Vigeans, Forfarshire,) which had been kindly communicated by Patrick Chalmers, Esq., through the medium of Mr. Mason of Tenby. This cross forms the subject of the first plate in Mr. Chalmers's magnificent work on the ancient sculptured monuments of Angus.² Mr. Westwood offered the following remarks: "Three of the sides of the still existing part of this cross are represented in this plate. This fragment is about 3½ feet in height, 1½ wide, and 7 inches thick; on one of the broad sides is represented a series of wild animals, the bear, leopard (?), unicorn with a long tail over the back and a long horn curved backwards, doe and fawn sucking, sea-eagle devouring a fish, and a wild boar, against which an archer is in the act of discharging an arrow from a bent bow. In addition to these, there is the ornament like a circular mirror with a handle, a lunate-shaped figure with a double ornament and the remarkable (mystical?) design formed of two circular discs united by a narrow bar traversed by an ornamental Z-like figure. The other broad side has a central panel running its whole length, with an interlaced ribbon pattern, forming a double series of knots. On each side of this central panel are various monstrous long-legged quadrupeds, unicorns and serpents. The whole of one of the narrow sides, and the greater portion of the other, is ornamented with a double-knotted interlaced ribbon pattern, and the lower part of the latter side is occupied by a panel, the upper half bearing the inscription, which is the subject of this communication; the lower half is left blank. Mr. Chalmers has offered no reading or translation of the inscription, but in his preface, he states that a rubbing had been submitted to several antiquaries, especially to Mr. Petrie, the author of the work on the Round Towers of Ireland, who is of opinion, from a portion which he had deciphered, that the monument is Pictish; and he expresses a hope that he may be able to explain the inscription.

"By the assistance of the cast, which has allowed the carved surface to be submitted to the light in various positions, I am able to make out the whole of the letters, which are indeed given with fair accuracy in Mr. Chalmers's plate.



"The first letter of the first line I consider to be a d, of the small Roman form; the lower part of the curve is certainly connected with the straight

² Edinburgh, 1848. Noticed in *Archaeol. Journal*, vol. vi., p. 86.

upright stroke, which is rather higher than is represented in Mr. Chalmers's plate, its top being dilated into a triangular incision. The second letter is an Anglo-Saxon minuscule *r*; the fourth letter of the same line is clearly an Anglo-Saxon long *f*, the upper curved oblique stroke extending over the following *t*, as far as opposite the commencement of the down-stroke of the latter; the horizontal top of the *t* extends almost to the upper part of the following *e*, the top of which is not closed, as in Mr. Chalmers's plate, and the second stroke of the following *n* is regularly curved and not angulated at its origin. The second line is correctly given by Mr. Chalmers. The first letter is, I suppose, intended for *i*, but the slightly forked top seems like the commencement of an *r*. The first letter of the third line is an *e*, the horizontal line being omitted by Mr. Chalmers, and the third letter of the fourth line (the last of the inscription) is certainly an *f*.

"The following is then to be read as the interpretation of the letters.

d r o f t e n
i r e u o r e t
e t t F o r
c u f

"The Proceedings of the Royal Irish Academy for 1847, vol. iii. part 3, contain a paper, entitled 'Memorandum respecting some ancient inscriptions in Scotland, by John Ramsay, Esq.,' in which an attempt has been made to decypher the above inscription in a manner which I must confess appears to me to be about as far from the correct one as it could well be. Concurring in the observation of the Rev. J. Muir, that the cross was monumental, and that it was the production of the latter end of the tenth century, (the ornamentation being of a similar character to that found in similar monuments in Ireland, ascribed to that period by Mr. Petrie,³ St. Vigean himself having also lived during the latter portion of that century,) Mr. Ramsay considers that the inscription, 1st, is written partly in the old Irish and partly in the Roman character; 2nd, that it seems to be only part of that which originally belonged to the cross of St. Vigean, the first part having been cut on the top part of the cross now lost, (the inscription having been divided into two compartments as in those figured in Borlase's Cornwall, pp. 398, 400;) 3rd, the part before us is supposed not to be the commencement, wanting the usual prefix of a small cross; 4th, that it may be restored by adding letters at the end of the lines, thus:—

CHROS. TEM(PU)
S. DEVORET.
ET. TE. OR. (PRO.)
CUI^s (ANIMA.)

translated, 'O Cross! Time may destroy thee too. Pray for his (the person named in the first part of the inscription) soul.' 5th, By

³ In objects executed in such out of the way places as St. Vigeans, and the west of Ireland, we must hesitate in adopting such a rule for fixing their date. Some of the Highland shields in the armory of the Tower, of the 17th or 18th century, are covered with thick leather, and orna-

mented with designs precisely similar to those of the manuscripts of the Hiberno-Saxon school of the 8th and 9th centuries, of the carved crosses of Wales and Ireland of the 10th and 11th, and of the Irish metal work of the 12th centuries.

supposing that the first two perpendicular strokes of the inscription are united by a cross bar so as to form an Π , the second of these strokes also forming the first stroke of the n , Mr. Ramsay considers that the first word is the Gaelic *chros*, the rest being Latin, it being as he says, impossible to write the Latin word *crux*, there being no equivalent to the $+$ in Gaelic, hence the necessity for using the vocative *chros* of the Gaelic *cross*. All this is very ingenious, but very erroneous.

"1st. The inscription is entirely written in that debased form of the Roman uncial and minuscule characters which has been termed Anglo-Saxon, but which is too exclusive a name for it, as it was not the creation of the Anglo-Saxons, but is used in Irish and British, as well as in subsequent Anglo-Saxon monuments; it might more appropriately be termed Hiberno-Britannic.

"2nd. As more than half the panel containing the inscription is left blank, there is no reason to suppose that part was inscribed upon an upper panel.

"3rd. The small cross prefixed to inscriptions was by no means general. I know many in which it was wanting; besides, I believe the Christian invocation indicated by the cross is really supplied by the inscription itself.

"4th. The idea of adding letters at the end of the lines is a purely gratuitous one. There is no reason for asserting that the second letter is Π , or that the last letter in the first line is M , or the second letter of the second line D , or the fourth letter of the third line E (especially as the other E 's are of uncial form, or for the transformation of *cus* of the fourth line into *cujus* (for *cujus*) instead of *ejus*.

"5th. The reason for transforming *dros* into *chros* as the vocative of the Gaelic *cross*, instead of employing the Latin word *crux*, because the Gaelic language does not admit a $+$ is insufficient, as there are numerous crosses in Wales in which the word *crux* appears in Latin inscriptions; besides the use of the $+$ must have been well known to the persons who dictated the other parts of the supposed Latin inscription before us.

"Hence in addition to the absurdity itself of the proposed interpretation, I have no hesitation in rejecting Mr. Ramsay's view.

"The inscription is evidently not Latin, but whether it be Gaelic or Scandinavian, I am not able to assert, but think the latter not improbable. It will be observed that at the end of the first line there are three dots placed in a triangle, which in early inscriptions and manuscripts written in these islands indicated a full stop,⁴ and hence we arrive at the certain conclusion that this inscription consists of two separate divisions. Now in many of the early inscribed stones of Wales and England we have a similar division; the first sentence being the Christian invocation, and the latter the name of the person commemorated by the monument. Can such an interpretation be given to the inscription before us? Now the first word *Drosten* is very like the Teutonic or Anglo-Saxon *Drihten* or *Dryhten*, *Deus*, or *Dominus*, and there are various Welsh crosses the inscriptions of which commence, 'In nomine Dei,' whilst the six last letters of the inscription may possibly be the name of the person commemorated, *Forcus* or *Feargus*. The space left at the end of the third line is no proof that the word in that line is complete, because there was not space for the letters *cus*, and the sculptor did not choose to break the syllable into *cu* and *s* alone in the

⁴ *Palaeogr. Sacra Piet.* Plates of the Gospels of Mac Durnan and Book of Kells.—*N. Tr. de Diplom.* iii., 471.

fourth line. These two conjectures must, however, be determined by the linguist and not by the paleographer. Still as there are only two or three early inscribed stones in Scotland, and none of them have yet been decyphered, the preceding observations will not perhaps be considered destitute of interest."

Mr. W. SKENE proposed, in a paper read before the Antiquaries of Scotland, May 10, ult., an interpretation of this inscription, noticed in "*Gent. Mag.*," vol. 37, p. 607.

Mr. OCTAVIUS MORGAN read the following observations on the early communion plate used in the Church of England:—

"In the course of my researches connected with the subject of the Hall marks on Plate, numerous examples of ancient church plate came under my examination, and my attention being thus directed to the history of our sacramental plate, I observed a most remarkable similarity, I may almost say absolute uniformity, of shape and ornamentation, in all the more ancient chalices used in our churches, a shape and style of ornament totally dissimilar to those used in medieval times, or at present in the Roman Catholic Church. I have therefore been led to investigate the history of the sacramental plate in use in the Church of England, and to communicate the result of my inquiries, as I think it is a subject which has not hitherto received sufficient attention.

"Previous to the Reformation, the sacred vessels used in the celebration of the Holy Sacrament consisted of a chalice, a paten, a ciborium or pyx, in which the Eucharist was reserved, and two cruets to contain the wine and water for consecration. A detailed account and description of these vessels, together with the authorities, is given by Pugin in his '*Glossary of Ecclesiastical Ornaments and Costume*;' it will therefore be unnecessary to enter into much detail here.

"The chalice consisted of three parts, the cup or bowl, the stem, which in its middle swelled out into a bulb, called the knop, for the convenience of holding it, and the foot. In the early times when the cup was received by the whole body of the faithful, the chalices were necessarily of very large size, but as in later times the celebrant priest alone received the consecrated wine, the bowl was usually small, though there were also some chalices with large bowls, probably used on particular occasions. The general form of the bowl was that of half an egg, some being nearly hemispherical, like the larger end, others having rather a parabolic form like the smaller end, both, however, without any angle or sharp curve, and equally convenient for being easily and perfectly cleansed. They were at one time often made of glass, crystal, agate, or other precious stone; but these materials, on account of their brittleness, were forbidden, and only gold and silver were allowed to be used. In poor churches the stem and foot was often of metal gilt, but the bowl was ordered always to be of silver. The stem, knop, and foot were frequently adorned with engravings, enamels, or chased work, representing the emblems of the passion, or other sacred subjects, and on one part of the foot there was always a cross, which was held towards the priest at the time of celebration. The circumference of the foot was generally indented to prevent the chalice rolling when set on its side to drain.

"The paten was a small silver platter, slightly sunk in the middle like an ordinary plate, and frequently ornamented in the centre with some sacred device in engraving or enamel.

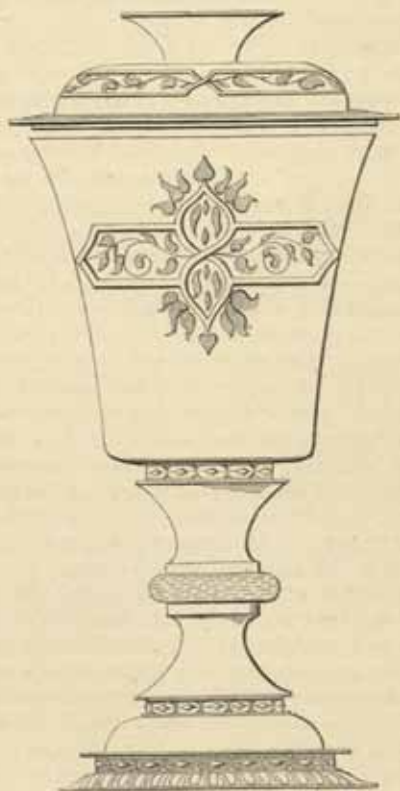
"With the ciborium we have nothing to do; and the cruets were two

ewers with lids, of small size, as but a small quantity of wine was required. The material of their body ought to have been glass, or some transparent substance, but metal was generally used.

“ At the time of the Reformation, when, in 1547, by the 1st Edward VI., it was enacted that the communion in both kinds should be administered to the laity, as being more conformable to the earliest practice of the Church, it is probable that the chalices then in use were often found inconveniently small. It does not appear, however, that any change in form or size took place at that time; for in 1552 a commission was issued by Edward VI. to the Marquis of Northampton, and others, for a survey of church plate; and the instructions to the commissioners were, that they should ‘visit churches, chapels, fraternities or guilds, and cause due inventories to be made of all goods, plate, jewels and ornaments, and give good charge and order that the same goods should be at all times forthcoming, leaving nevertheless, in every parish church or chapel, one, two, or more chalices or cups, according to the multitude of the people in every church or chapel.’

“ During the reign of Queen Mary no alteration is likely to have occurred, and we now come to the year 1558, when by statute of 1st of Elizabeth, the protestant religion, according to the doctrines and discipline of the Church of England, and the rites and ceremonies thereof, was re-established, as it had been in the time of Edward VI.

“ It is probable that inconvenience from the size of the chalices was again felt, and this, together perhaps with a desire to remove all traces of the former ceremonies of the mass, concurred to bring about the great change which soon took place in the form and style of ornament of the sacred vessels which were used in the administration of the holy communion. In what year or by what authority this change was made, I have been unable to ascertain. I have searched in Burnet’s History, and Strype’s Annals of the Reformation, in the Constitutions and Canons of the Church, the ‘Acts and Proceedings in Convocations,’ the ‘Documentary Annals of the Reformation,’ the ‘Injunctions, Declarations and Orders,’ but have been unsuccessful in finding any information as to the sacred vessels required for the celebration of the Lord’s Supper. The entire change made in them, and the uniformity of shape and pattern, which is remarkable in every instance, could hardly have been the result of the taste or caprice of churchwardens or silversmiths, since it is of universal occurrence, and not confined to the works of any one artist—for I have found it to prevail in Monmouthshire, Somersetshire, Hampshire, Surrey, Kent, Sussex and Oxford, besides numerous instances in the silversmiths’ shops, whither the old chalices from different parishes have been sent, some to be repaired, others, I regret to say, to be exchanged for new. As the peculiar form could hardly have become conventional without some authority, I am inclined to think that some regulation, though not recorded, must have emanated from the convocation held in London in 1562, at which many important matters concerning the doctrine, articles, rites and discipline of the Church of England were settled; for the earliest of these chalices which I have met with is that of the parish of Old Alresford in Hampshire, the date of which, as indicated by the annual letter, is 1563, (the letter for this year being the small black letter f;) the chalices of New Alresford, and All Souls’ College, Oxford, are of the following year; and now that I have directed attention to this matter it is likely that more light may be thrown upon it.



Chalice and Paten. Christ Church, Monmouthshire.

" I will now proceed to describe the alterations which were made in the sacramental plate, and in order that the description may be more easily understood, I accompany this with a drawing of the ancient chalice and paten of Christ Church in Monmouthshire, which is a remarkably good type of this style of plate, which prevailed for at least a period of twenty years. (See Woodcuts.)

" It will be seen that the chalice still consists of its cup, the stem with a small knop, and the foot, though I know of two instances of small churches in Monmouthshire, (and many others may exist) where the chalice consists only of the cup, without stem or foot. The stem, though altered in form and character, still swells into a small knop, or the rudiments of one, and is occasionally ornamented with small bands of a lozenge or some such pattern; and the foot is invariably round instead of indented. The form of the cup, however, is altogether changed, and instead of being a shallow wide bowl, it is elongated into the form of an inverted truncated cone, slightly bell-shaped. The form of the paten is also much changed; the sunk part of the platter is often considerably deepened, the brim narrowed, and thereon is fixed a rim or edge, by which it is made when inverted to fit on the cup as a cover, while a foot is added to it, which serves also as a handle to the cover. On the bottom of this foot is a silver plate, which almost always bears the date when it was made, and the name of the parish to which it belongs. The ornament on all these chalices and paten-covers, as they may be called, is invariably the same; it consists simply of an engraved band round the body of the cup, and on the top of the cover, formed by two narrow fillets, which interlace, or cross each other with a particular curvature, in every instance the same, the space between them being occupied by a scroll of foliage; and this ornament is marked by a total absence of letters, monograms, emblems, or figures of any kind.

" In the rubric of our communion service the priest is ordered to 'lay his hand on every vessel, (be it chalice or flagon) in which there is any wine to be consecrated.' From this it appears that in some cases other vessels besides the chalice were used to contain the wine for consecration. This may have arisen at first from the small size of the chalices and cruets then in use. The word flagon, which is there used, is defined in Johnson's Dictionary, 'a vessel for drink, with a narrow mouth,' and its original meaning seems to have been a flask or bottle. To us its name probably comes from the French *flacon*, which, with the Italian *flasco*, and the German *flasche*, all mean a bottle. The same authority derives it in all these languages, through the medium of the Latin *lagena* and Greek *λαγνηος*, from the Hebrew *lag*, by the prefixing an f, or digamma, and from a quotation there given, a flagon seems to have been a travelling bottle, suspended by a cord or chains, similar to what are now called 'pilgrims' bottles.' Such travelling bottles are to this day called flasks, and in Italy the wines are still put into and preserved in glass bottles of a similar form, called also flasks. It is probable, therefore, that as there was no other large vessel, the wine was brought to the communion table in the bottle or flagon in which it was usual to keep it. And it is a curious fact that at this day at All Souls' College, the sacramental flagons used to contain the wine for consecration at the sacrament are two very ancient large silver gilt flasks or pilgrims' bottles, suspended by chains, to which the stoppers are attached; they are said to have been spared at the Reformation, as having nothing popish about them. They are of foreign, and, judging

from the mark, probably French workmanship; from this circumstance I have not been able to fix their precise date, but from their general character, and particularly that of the stoppers, I should think they are of the beginning of the sixteenth century, if not of earlier date.

"I am inclined to think that no particular form of vessel to contain the wine for consecration, besides the chalice, was at first specially prescribed, but that, after the introduction of these larger chalices, the required quantity of wine may have been put into the cup, and the cover placed on it till the time of celebration. For the vessel, in the form of a tall tankard, with a wide foot, which we now call the flagon (probably retaining the ancient name, though the form was changed) is a later addition to the sacred vessels in early use; it having been ordered at the convocation held in 1604, that 'the wine be brought to the communion-table in a clean sweet standing pot or stoup, of pewter if not of purer metal.' From this direction it may be inferred that some general inconvenience had been felt from a want of due regularity of practice in that matter.

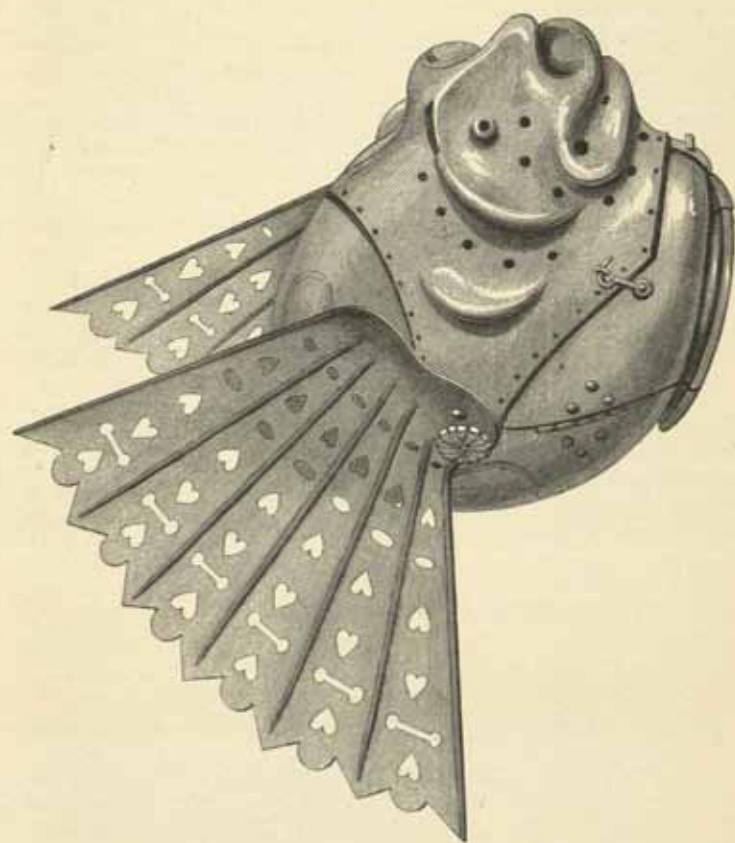
"The ancient chalices and covers which I have described are invariably of silver, and in some cases have been gilded; they occasionally differ in size, but the form and ornament is always the same. The handsomest specimen of this early communion plate which I have met with is in the parish of Mark in Somersetshire, where it is of silver gilt, and in very good preservation; its date is 1573. The custom of making these covers to the chalices continued, in some instances, for a long time; for the chalices of the communion plate of Westminster Abbey, which was made in 1661, have each a cover of this kind, whilst the patens used for the bread are of precisely the same form, only of a larger size.

"From what I have seen and heard, I am sadly afraid that the taste of churchwardens and rectors having, in many instances, a leaning either towards the mediæval, or much more modern forms, has caused the destruction of much of this ancient church plate. I hope, however, that by drawing attention to its history, I may be the means of preserving in future those that remain of these ancient sacred vessels, which are interesting, not only on account of their being some of the most ancient pieces of English plate remaining to our time, but from the fact of their being the earliest sacred vessels in which the Holy Communion was administered according to the rites of the Church of England, when it was first permanently established under Queen Elizabeth."

Mr. HEWITT exhibited a helmet of very remarkable fashion, recently added to the collection at the Tower, and communicated the following observations:—

"Among the beautiful objects of classic taste that distinguished the Revival of Art in the fifteenth and sixteenth centuries, there are few more striking than the mask and winged helmets of that day. Contrasted with the simple casque of John of Eltham, or the richly-gemmed bassinet of Hugh Calveley, they show how the old Gothic workers erred both on the side of form and adornment! These odd cinque-cento heads are of three varieties: sometimes they have the wings only, sometimes the mask alone, and, thirdly, they have both wings and mask-visor. The winged helmets were probably derived from those of the Samnites and other gladiators, examples of which may be found in every museum; in sculptures, in metal casting, or in vase painting.

"In the 'Bronze Room' of the British Museum may be seen an



Winged Burgonet, of the Sixteenth Century.

In the Tower Armory.

excellent specimen—a statuette about 2½ inches high, showing the arrangement of the wings very distinctly. Of the winged casque, as revived in Tudor days, a good example occurs among the engravings on the rich armour of Henry VIII. in the Tower: it appears on the poitrail of the horse, and is worn by one of the Guards in the group of ‘St. George before Diocletian.’⁵ In the same gallery will be found a pair of these wings (the helmet wanting): they are of steel, and the surface is covered with engraving. The winged helmet is represented also in the early tapestry at Hampton Court; once, in the portion under the Minstrel Gallery, and in two places, on the walls of the Presence Chamber. The early portion of this very interesting tapestry deserves to be engraved, with the greatest care; it is equal in value to any of the examples published by Jubinal, and it has suffered much from time and wanton injury.

“The masks of helmets are found in the form of human faces, of animals and grotesques. Of such helmets (without wings) we may instance the examples in the Ambras collection at Vienna: the visors represent human faces, and, in one case, the crown of the casque is made to resemble a curly head of hair. See the ‘Waffen und Rüstungen’ of Schrenck (Plates 23, 29, 40, and 107). In the Madrid Armory is another helmet, of which the visor and crown have the form of the human face and hair: it is said to have belonged to Charles V., and has on the gorget in relief the Collar of the Golden Fleece. This is figured in the ‘Armeria Real de Madrid.’ In the Musée de l’Artillerie of Paris are two helmets with face visors: one of which is engraved by M. Allou in the eleventh volume of the ‘Mémoires de la Société des Antiquaires de France:’ the other is described under No. 15 of the ‘Casques’ of the Paris Catalogue. Plate 30 of Carré’s ‘Panoplie’ gives us the armour of the ‘Chevalier aux Lions,’ preserved at Chantilly; of which ‘le timbre du heaume, la mentonnière, les ventail et nazal, est formé du muse d’un monstrueux lion, dont les crins flottent en place de crête et tombent sur le derrière.’ See also the ‘Weiss Kunig,’ where a group of armed men have headpieces with mask visors.

“The helmets in which the mask and the wings are combined are of greater rarity. A fine example is that attributed to Albert Marquis of Brandenburg, in the Ambras Collection. The wings here are nearly circular, but with jagged edges: the masque is a grotesque, half human, half eagle. The suit to which it belongs has much resemblance to the engraved suit of Henry VIII. in the Tower, and has been figured by Hefner in his *Trachten* and by Schrenck in his *Armamentarium*. In the Royal Armory of Madrid is a second specimen: the visor here is a grotesque head, but the wings have the form of those of a bird. A plate of it is given in the *Armeria Real* of Jubinal.

“The Tower example (recently added to that collection) is a steel burgonet, formed (exclusive of the wings) in four parts. The features of the visor are in very high relief, and afford an admirable specimen of *repoussé* work. The crown of the helmet has an ogee outline, forming a peak at the summit, and the dome of it is ornamented with an escallop

⁵ See the Memoir by the late Sir Samuel Meyrick, *Archæologia*, vol. xxii., p. 106. The subject above referred to is represented, Plate 10.

pattern in relief. The wings are perforated, in a device of which the Heart forms the leading figure: the ribs or rays, beaten up from the under side, give strength to these accessories; which, though of metal, are of great lightness. The mode of fastening is very ingenious. The visor being raised, the mentonnière opens in front: the hollow rim at the neck fits over the beaded edge of the gorget (so as to traverse upon it): the bolt in front fastens the left cheek-piece over the right: the visor is then brought down so as to overlap both; and it is prevented from rising again by the hook fixed on the right cheek-piece. The weight of the helmet is 5 lb. 7 oz."

Mr. NESBITT gave the following account of two fine sepulchral Brasses at Lübeck, of which rubbings were produced.

"The first of these lies in a chapel on the north side of the choir of the Cathedral of that city, and is one of the finest examples of this class of sepulchral memorials which exists. The size, fine design, extreme elaborateness, admirable execution, and perfect state of preservation, are all remarkable. There can be no doubt that it is of Flemish work," and it corresponds so closely, in many details, with the great brass of Abbot Thomas in the Abbey church of St. Albans, that it seems highly probable that it was the work of the same engraver. That so fine a specimen of Flemish art should have reached Lübeck in the fourteenth century will excite no surprise when it is remembered that at that period the commerce of the Hansa was in high prosperity, that Lübeck was at the head of the league, and that their 'Cuntoor' at Bruges was one of the most important of the Hanseatic factories. The brass in question measures 12 ft. by 6 ft. 2 in., and is composed of many sheets of metal, so closely joined that most of the partings are scarcely visible. It commemorates two Bishops of Lübeck, Burkhard de Serken, who sat from 1276 till 1317, and John de Mül, who sat from 1341 till 1350. The first of these is stated to have been aged eighty when he became Bishop, and consequently to have lived to the age of 121.⁷ It would, however, seem that chill elderhood had not

'repressed his noble rage.'

for he laid the city thrice under interdict," as it would seem for very trivial offences. Bishop Von Mül built the chapel in which he lies buried, and consecrated the choir of the Cathedral. He died of the black death which at that time desolated the north of Germany; it perhaps was nowhere more terrible in its ravages than in Lübeck, where, on St. Lawrence's day, 1350, 2500 of the inhabitants died within the twenty-four hours.⁸

⁷ It would occupy too much space to go here into the reasons why the so-called Flemish brasses in England have been assumed to be such; it may suffice here to observe that the style of these corresponds precisely with existing memorials in Flanders, while it differs very greatly from that which characterises the great majority of the works of the same period in England. Precisely the same is the case in Germany, where the Flemish brasses have a character very distinct from those which, there is every reason to think, are of German work. In this

case, a corroboration of the supposition of its Flemish origin is afforded by the fact, that the stone in which it is set is of that dark grey marble so much used in Belgium; while the stone ordinarily used at Lübeck for such purposes is a Swedish marble, of a light grey and green colour, and containing very different organic remains.

⁸ See Chron. Schlavica in Lîmborgii Script. Rer. Germ.; Sept. Hamburg, 1706, p. 221.

⁹ Idem, pp. 206, 207.
¹⁰ Kurd von Schöizer, die Hansa, &c., p. 104.

"The two bishops are represented in eucharistic vestments, with mitres on their heads, and croziers in their left hands, while the right are raised in the attitude of benediction. The mitres, chasubles, apparels of the albs, maniples, gloves and shoes, are decorated with rich and curiously varied embroidery. The figures are placed under a double canopy of the most elaborate richness of design, finishing above in a profusion of crocketed pinnacles (considerably above 100) and steep rooflets (if such a diminutive be allowable). It would be difficult to convey by description a just idea of the minuteness, variety, beauty, and admirable execution of the architectural ornaments with which the whole of the canopy is covered; some portions have been engraved in the original size by Dr. Deecke.¹

"Above the heads of the figures are two rows of niches—the upper one contains, in the central niche, a seated figure (no doubt representing Abraham) holding in his bosom the deceased in the form of a naked child. In the lateral niches are angels with censers and tapers. In the centre of the lower row of niches, the soul of the deceased in the form of a child (in this instance clothed) is represented as borne up by angels; other angels at the sides sound various instruments of music. Below these are four small seated figures with scrolls, probably prophets.² Between, and on each side of the figures of the Bishops, is a double row of niches, in all thirty. The figures in these are about eight inches high, and represent St. John the Baptist, St. Katherine and two other female saints, a bishop, (St. Nicholas?) an angel, the twelve apostles, and twelve prophets, an apostle and prophet occupying each pair of niches. Besides these, there are six smaller compartments, which contain seated figures of the four evangelists and of two prophets. Six corresponding compartments lower down contain figures of ladies and gentlemen in the civil dress of the period; one of the ladies holds a wreath, another plays with a squirrel, while the third appears from her gestures to be engaged in an animated conversation with her attendant squire, who carries a hawk on his wrist. In a line with these, and below the feet of the bishops, are two series of figures about three inches high; each contains several groups—the subjects of one series are taken from the legend of St. Nicholas, of the other from that of St. Dunstan. In the latter the representation of the condign punishment inflicted by the Saint upon the Evil One occupies a prominent place. The whole surface of the brass, otherwise unoccupied (with one small exception at the base), is covered with an elaborate diaper consisting of monsters of the utmost grotesqueness placed within a sort of trefoils.³ The small spaces left between these are filled with butterflies. The monsters would do honour to the inventions of Breughel or Callot,⁴ and are indescribable compounds of man, beast, bird, and creeping thing; the human heads are usually covered

¹ *Denkmal der bildende Künste in Lübeck*, part 1. The whole brass is also engraved in this work, and with tolerable accuracy; the engraving (unavoidably) gives but a faint idea of the beauty of the original. It is impossible to do it justice even in a folio size.

² Or possibly the four Doctors of the Church. This, however, seems less likely, as none of them has any episcopal vestments, but all are habited alike in loose

flowing robes and quaint caps of various fashion, and have wild flowing hair and beards. If, however, all the eighteen figures represent prophets, two must be represented twice over.

³ More properly sexfoils; but the general form is that of a trefoil.

⁴ Who may very probably have aided their imagination by the study of similar repertoires of medieval monstrification existing in the Low Countries.

by grotesque hats, which take every variety of form, from the wide-awake to the triple pyramid of the Jew old clothesman.

"The heads of the Bishops are finely and boldly drawn, but there is evidently no attempt at portraiture. They represent men under fifty years of age, and have certain peculiarities (such as that the eyebrows are formed by a series of small curls) common to both. The smaller figures (particularly the apostles) show both beauty and spirit in the drawing, and the drapery is often finely disposed. The artist was evidently equally at home in the bold execution of the large figures and in the delicate engraving required by the smaller.* It would be difficult, if not impossible, to find an example of the same kind of art in which the engraver shows a greater facility of execution and command over his material.

"An inscription in elegant Lombardic characters surrounds the whole, and runs as follows: (the words contracted in the original being here printed at length). 'Anno domini millesimo tricentesimo decimo septimo tercia decima die mensis martii obiit venerabilis pater dominus burchardus de Serken hujus ecclesia episcopus cujus anima requiescat in pace amen. Anno domini millesimo tricentesimo quinquagesimo jubileo decimo kalendas septembris obiit venerabilis pater dominus johannes de Mül hujus ecclesia lubicensis episcopus et fundator hujus capelle orate pro anima eius' (no doubt a blunder for ejus).

"The second rubbing was from a brass in the choir of the church of St. Mary at Lübeck. This is not a plate, but a figure brass, and represents a male figure in civil costume. It measures 6 ft. in length. The dress consists of a gown with tight sleeves reaching to the ankles and buttoned down the front for about two-thirds of its length. Over the shoulders is a short cape, or what would now be called a tippet, and on the hips a heavy and ornamented belt buckled in front. The shoes have long pointed toes, and are fastened by a strap and buckle. The hair is worn long, and the beard pointed. Neither inscription nor escutcheons remain, and it would therefore be very difficult to ascertain who it was whom this effigy was intended to commemorate. Doubtless he was a Burgher of Lübeck; and, judging from the conspicuous position of his grave, probably a person of importance. It is evident from the style of the drawing and execution, as well as from the costume, that this brass is of Flemish work, and that it dates from about the middle of the fourteenth century."

Mr. EDWARD RICHARDSON read an interesting essay on the use of alabaster in England, in medieval times, as shown by numerous tombs, effigies, and sepulchral slabs, more particularly in the Midland Counties.

Antiquities and Works of Art exhibited.

By Mr. SMIRKE.—A collection of antique gems, intaglios, ornaments of gold, and various ancient relics, discovered in Asia Minor.

By the Hon. RICHARD NEVILLE.—Three remarkable coins, recently discovered in excavations at the Fleam Dyke, Cambridgeshire. (See above, page 226).

By the Rev. C. W. BINGHAM.—A small bronze ring fibula, found in

* In like manner, the painter Hemelinck is equally bold and broad in his treatment of his larger figures, and ex-

quisitely delicate and finished in those miniature groups which abound in the back-grounds of his pictures.

November, 1851, at Longbredy, Dorsetshire. It is of the "penannular" form, the ends where the ring is disunited are recurved, and represent heads of animals, possibly of serpents. This ornament is probably of Roman workmanship. A silver fibula (in Mr. Whincopp's museum) of the same type, retained in medieval times, is engraved in the *Journal* (Vol. iii., p. 78). Mr. Bingham exhibited also a bronze incense burner, brought from Italy, of elegant cinque-cento design.

By Mr. FORBES.—A flat ovoid maul-head of stone, found at Sunning Hill, at a depth of about 20 feet, in sinking a well. It is skilfully perforated to receive the haft. Dimensions, $4\frac{1}{2}$ inches by 3 inches. Greatest thickness, $1\frac{1}{2}$ inches. It is formed of a close-grained hard sand-stone of light-brown colour.

By Mr. W. BURGESS.—A portion of the mosaic pavement recently found on the site of a Roman building in Cannon Street, City, a little east of Basing Lane. The pavement was composed of red tesserae, without any ornamental pattern. Many fictile vessels, and relics of various kinds were discovered.

By Mr. WARDELL, of Leeds.—Several ancient objects of bone, perforated fragments of pottery, &c., probably used as ornaments in a very primitive age. They were discovered in Lake Ballindery, county Westmeath.

By Mr. COSMO INNIS.—A roundel of walrus tooth (?) much discoloured, found amongst the ruins of Melrose Abbey, North Britain. It was probably a piece for the game of tables, or draughts, and is curiously carved, representing a bird, (see woodcut), possibly intended for an eagle. This design bears a close resemblance to one of the round panels on the ancient font in Winchester Cathedral. Its date may be as early as the twelfth century.



By Mr. FITCH.—An impression (detached from a deed) of the secretum, or smaller seal of Roger Bigod, Earl of Norfolk, 1225, Marshal of England; he died in 1270. It is of a circular form, and represents the Earl mounted on his charger, his sword drawn, his head protected by a cylindrical flat-topped helmet. *SECR. R. COMITIS NORF. MAR. ANGLE.* Impression on dark green wax. Also a small ring-brooch of bronze, inscribed, 'Sans male penser,' found in the parish of Heigham, near Norwich.

By Mr. EDWARD HOARE.—A representation of a silver decade-ring, found in 1848, in the county of Surrey. The hoop is formed with ten projections, resembling the cogs of a wheel, and on the circular facet is the monogram *IHS*, surmounted by a cross, with a heart pierced with three nails. The ring is now in Mr. Hoare's collection. A more ancient example of the decade-ring, with nine bosses, was communicated by Mr. Hoare in 1846. (*Archaeological Journal*, Vol. 11, p. 198). Mr. Hoare sent also a drawing of a silver ornament found in 1850, at Kilmallock, county Limerick, and likewise in his collection. It is in form of a flower, an oval stone of a bluish-white colour in the centre, set round with eighteen small crystals, the stem and leaves set with green gems. The ornament was attached possibly to the cap by a loop at the back.

By the Rev. F. K. LEIGHTON.—Several pavement tiles, found in excavating the site of a ruined structure on the south side of the chancel of

Harpden Church, Oxfordshire. It had probably been a Chantry chapel. The date of these tiles, which deserve notice as good examples of decorative design, appears to be the early part of the fourteenth century. They have been presented by Mr. Leighton to the British Museum, where a considerable number of pavement tiles are preserved, chiefly from Dr. Mantell's collections.

By Mr. J. E. ROLLS.—A decorative pavement tile, recently found in demolishing the remains of an ancient structure, at Monmouth. It presents an heraldic achievement, with helm and mantlings, and the inscription around the margin, 'Orate pro animabus Thome Coke (or Colie?) et Alicie uxoris sue. f. f. r.' The armorial bearing,—Three castles, 2, 1, the crest,—a griffin statant, wings raised.

By the Hon. BOARD OF ORDINANCE.—An object of most elaborate and beautiful workmanship, formed of iron, ornamented with intricate designs in pierced work, of an Oriental character. In its general form it bears resemblance to the stirrup-irons used by some eastern nations, but its origin and purpose have not been ascertained.

By Mr. EDWARD HUSSEY.—An impression from a large matrix, formed of wood,⁶ the seal of the Grammar School at Sevenoaks, Kent, generally known as "Queen Elizabeth's Free School," but founded, 1432, by Sir William de Sennocke, or Sevenoaks, Lord Mayor of London in 1419.⁷ It is of pointed-oval form, and the design represents the *Ludimagister* seated under a rudely fashioned canopy, and holding out a rod to a scholar on the right—an open book to another on his left. Six other *discipuli* of various stature appear kneeling below, and under them is written, *SERVIRE . DEO . REGNARI . EST*. Around the margin of the seal, + *SIGILLVM . COMMVNE . SCOLE . GRAMATICALIS . DE . SEVENOK . IN . COM' . KANCE*. In the field, near the seated figure, are the initials, R. B., being those of Ralph Bosville, who obtained from Queen Elizabeth a patent of incorporation, in 1560, the date to which this seal is doubtless to be assigned. This wooden matrix, long lost, was accidentally found about 1840, having been given to a child to play with. The corporation had supplied its place by a seal bearing an escutcheon with seven acorns.

By Mr. W. J. BERNHARD SMITH.—An adze of jade, from New Zealand, the handle very short, about six inches only, the length of the stone being eight inches; it is wedged in a most ingenious and effective manner between two pieces of wood, firmly bound round, and into the lower piece the haft is fixed. This adze may serve to illustrate the manner in which some of the ancient stone implements, found in Europe, may have been hafted. Also a brace of Italian pistols, curious examples, with snapaunce locks.

By Mr. OCTAVIUS MORGAN.—An ancient Chinese vessel of bronze, richly enamelled, and an incense vase of bronze, damascened or inlaid with silver: fine examples of ancient Chinese metal-work.

By Mr. JEWITT.—An Albanian hategar, or short sword. (Compare Skelton's *Goodrich Court Armory*, Vol. ii., pl. 142.)

By Mr. FORREST.—A silver chalice and paten of the fifteenth century; two enamelled cups, of the work of Limoges; with other curious objects of medieval workmanship, and a remarkable suit of Oriental armour.

⁶ The material has been described as heart of oak, but Mr. Hussey considers it to be box-wood. A representation of this seal is given by the Rev. Arthur Hussey,

in his *Notes on Churches in Kent, &c.*, p. 148.

⁷ Dugdale, *Mon. Angl.* vol. vi. p. 765.

JUNE 4, 1852.

JOHN SCANDRETT HARFORD, Esq., D.C.L., President, in the Chair.

MR. JAMES YATES gave a short narrative of a tour into South Germany, which he had lately accomplished in compliance with the wish of the Central Committee of the Institute, for the purpose of obtaining an acquaintance with the Roman Wall between the Danube and the Rhine. He was absent six weeks, and went as far as Munich. He came to the line of the Wall at five points. He collected a little library of books, tracts, and maps, containing every thing of importance that had been published upon the subject. He experienced everywhere the greatest possible kindness from all persons, to whom he applied for information or assistance; and he attributed this in a considerable degree to the circumstance that he was acting in fulfilment of a commission from the Archaeological Institute of Great Britain and Ireland. He expressed his obligations more especially to the following; viz., to Professors, Dr. Braun and Joannes Overbeck, of Bonn, Creutzer of Heidelberg, Thiersch, Von Martius and Buchner of Munich, Metyger and Greiff of Augsburg; to Drs. Römer of Frankfort, Dieffenbach of Friedberg, Redenbacher of Pappenheim; to Seidlmaier, Registrar at Augsburg; Rössel, Secretary to the Antiquarian Society at Wiesbaden; Wilhelmi, the Dean of Sinsheim; Paulus, Topographer to the King of Wurtemberg; Metyl, Rector of the Gymnasium at Eichstädt; Becker, Captain on the General Staff at Darmstadt; Stälin, Chief Librarian at Stuttgart; Föringer, Chief Librarian at Munich; and to Messrs. Lindenschmidt of Mayence, Titot of Heilbronn, Habel of Schierstein, and Theodore Becker of Darmstadt. He was prevented by circumstances from seeing Dr. Anthony Maier, who has traversed on foot, and minutely described, almost every inch of the line within the Kingdom of Bavaria. With this exception he saw almost every individual, who from personal examination or careful study was able to afford information upon the subject. He hoped in consequence to be prepared, at the approaching assembly of the Institute at Newcastle-on-Tyne, to give such an account of the Wall, or more properly speaking, the *Limes*, as would enable the members of the Society to compare it with the works of the same class in that vicinity and in Scotland.

MR. FRANKS read a communication from Mr. Colnaghi, regarding the ruins at Crendi, and the researches recently made by Mr. Newton, during his visit to Malta, on his journey towards Greece. Mr. Colnaghi sent several interesting sketches, representing the remains at Crendi, which consist of two temples, one on the top of a hill; the other, the more perfect of the two, is lower down and nearer the sea. They have been supposed to be Phœnician, and at first sight present some resemblance to Stonehenge. The only ornaments are a sort of volute, and spiral holes cut at equal distances in some of the principal stones, such as the lintels of the doorways, &c. A small altar was found, on the side of which appeared a palm tree, springing from a basket. Mr. Newton, noticing the injuries which this relic had already suffered, made application to the Governor for its removal to the local Museum, in which seven very curious stone figures,

with other remains found at the time of the first excavations, had been deposited. The Governor readily gave an order, permitting the removal of all objects over which he had jurisdiction; and Mr. Newton accordingly conveyed to the museum the altar, an ornamented stone, and a large collection of pottery, of various qualities and colours, black, red, and stone-coloured. On some fragments appear decorative patterns. The Governor with Lady Reid, the Bishop of Gibraltar, Sir James Ramsay, Bart., and other persons, came to Crendi, to give their aid and encouragement to Mr. Newton's operations, which had excited much interest amongst the inhabitants of the island. Several specimens of the pottery were sent by Mr. Newton, and laid before the meeting.

MR. AULDJO gave a detailed account of "St. Peter's Chair," at Venice, illustrated by drawings, and facsimiles of the inscriptions sculptured upon it. Mr. Vaux supplied the interpretation of these inscriptions, sometimes described, but erroneously, as Cufic: he stated that they are in the Arabic language. This curious subject is reserved, to be noticed more fully on a future occasion.

DR. MANTELL communicated the following notices of the tombs of the Mantells, of Nether Heyford, Northamptonshire:—

Under an obtuse arch in the north wall of the chancel are two altar tombs of Purbeck marble, with blank shields within quatrefoiled panels, at the sides.

On a thick slab of Purbeck marble, which covers the first, is a small brass plate between two shields: 1. argent, a cross engrailed between 4 martlets sable, Mantell; 2. gules, a maunch argent, for Heyford.

John' Mauntell' gist icp
Elizabeth' sa femme auxi Amen.
De lo' almes dieu rit m'cp.

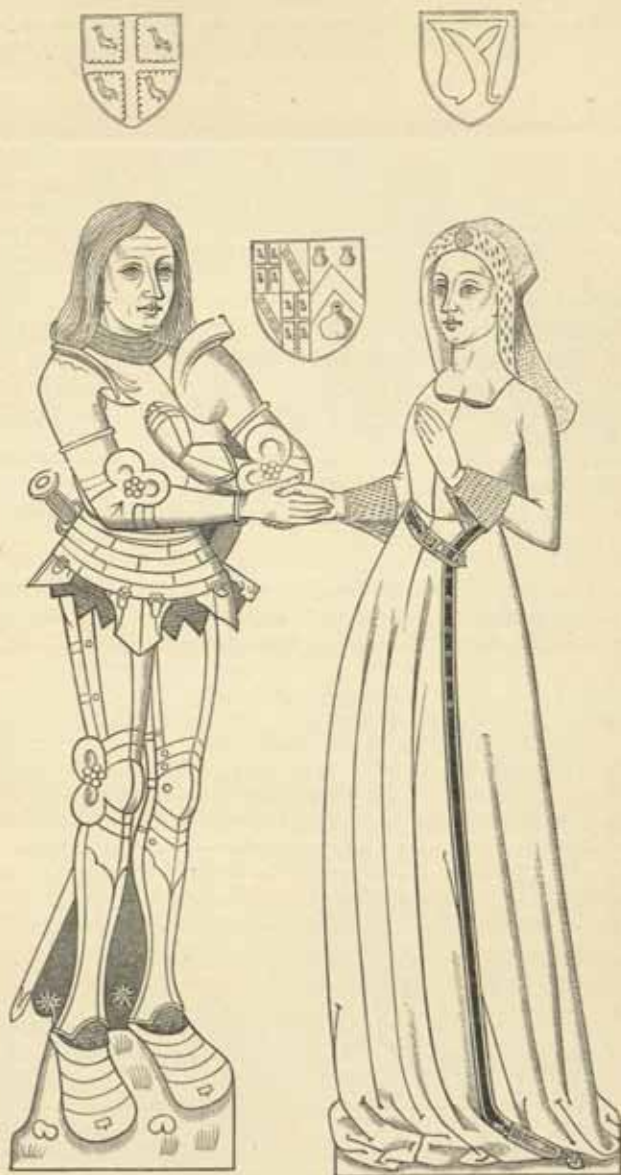
The date of this brass is stated by Mr. Baker to be 1446. The dexter escutcheon, with the arms of Mauntell, was lost, but the deficiency has been supplied. The other (Heyford) proved on examination to be a "Palimpsest," the reverse exhibiting the following bearings:—arg. three fusils in fess gu. quartering gules six lioncels, or (?).



Palimpsest Escutcheon, in the possession of Dr. Mantell.

The other tomb is also covered by a fine slab of Purbeck marble, on which are inlaid the figures in brass, about four feet in length, of Sir Walter Mantell and his lady; their right hands joined, and their left hands placed on their breasts. The knight is in plate armour, which presents several interesting features in military costume, as will be seen by the accompanying representation.

The inscription round the ledge of the tomb is well cut, and the ground was evidently once enamelled of a purple colour:—

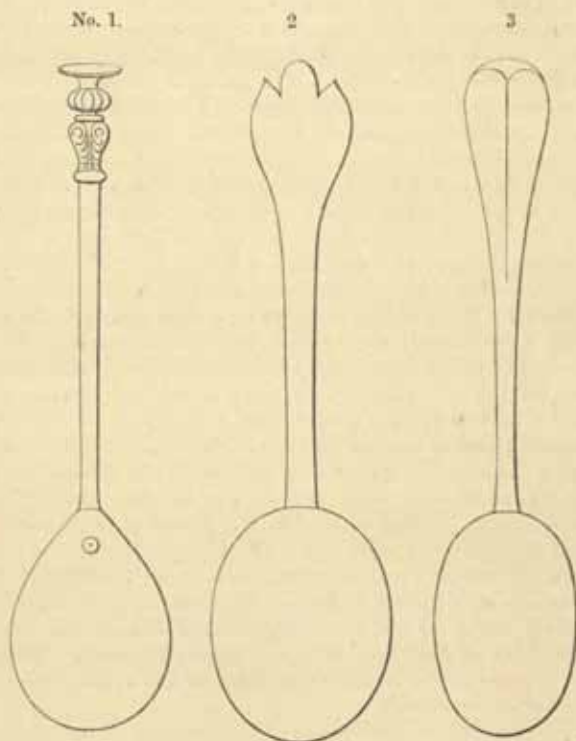


Sir Walter Mauntell, 1497, and his wife Elizabeth.

"Orate pro animabus Walteri Mauntell Militis et Elizabeth uxoris ejus uni' filiar' et hered' Joh'nis Abbot A'migeri qui quidem Walterus felicit' obiit xiii die mensis Junii anno D'ni millimo cccclxvii. quor' a'i'abus p'pitie(*tur Deus amen*).^a" The concluding words are concealed by the masonry.

Between the figures there is an escutcheon of the arms of Mantell, quartering, on a bend four lozenges, impaling a chevron between three inkhorns, (Abbot). There are four other escutcheons, the upper displaying the arms of Mantell, and Heyford, as before; the lower are—a stag's head, cabossed, and—a bend charged with four lozenges.^a

Mr. OCTAVIUS MORGAN offered some observations on a collection of spoons, of silver, brass, plated brass, and pewter, exhibited to the meeting, and forming a series from 1573 to 1767, showing the periods when the different changes in their form were introduced. The form of spoons, in England at least, seems to have continued the same from the middle of the fifteenth century, as seen by the spoon of Henry VI., now preserved at



Hornby Castle, to the time of the Restoration, when it should seem that a new fashion was introduced, which completely superseded the ancient form. This ancient form is shewn by No. 1, and one of the spoons of this form exhibited, was made as late as 1655, as ascertained by the Hall mark;

^a These arms appear to have been; arg. on a bend gules, three lozenges or.

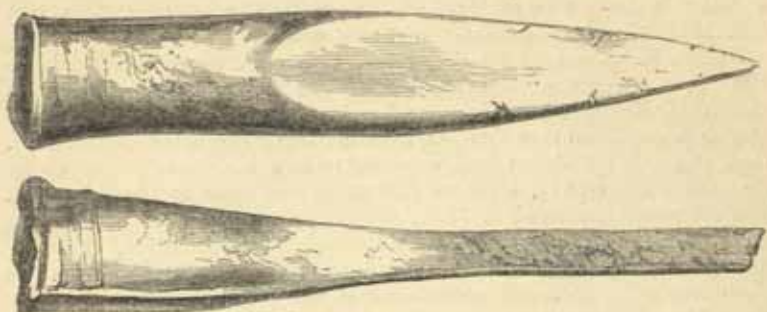
whilst one of the new form, No. 2, was made in 1667. The shape was altogether changed. The stem and handle became flat and broad at the extremity, which was divided by two clefts into three points, slightly turned up, whilst the bowl was elongated into a regular oval, and strengthened in its construction by a tongue which ran down the back. Two silver spoons of this form bore the portraits of William and Mary, and Queen Anne, respectively. This form of spoon remained till the reign of George I., when a new fashion was introduced. It is a curious circumstance that the first change in form occurred at the Restoration, and the second at the accession of the House of Hanover. Did the spoons brought over with the plate of the respective courts, at these periods, set the new fashions? In the new form, No. 3, the bowl was more elongated and oval in form, and the extremity of the handle was quite round, turned up at the end, having a high sharp ridge down the middle. This form continued to be made certainly as late as 1767, but towards the end of the reign of George II., another new fashion came into use, and has continued to the present time. The bowl became more pointed, or egg-shaped, the end of the handle was turned down instead of up, and a sharp angular shoulder was introduced on either side the stem, just above the bowl, whilst the tongue which extended down the back of the bowl, giving it strength, was shortened into a drop, and thereby caused weakness. The fiddle-head pattern came into fashion in the early part of the present century. Previous to the Restoration the leopard's head, crowned, was always stamped in the bowl, but since that time it has always been placed with the other marks on the back of the stem. Apostle spoons continued to be made as late as 1665, which was the date of one exhibited, bearing the figure of St. James.

Mr. Octavius Morgan also exhibited a silver ornament in the form of a square tower, having a high conical roof and turrets, surmounted by vanes at each corner; the tower was mounted on a stem and foot, the sides were pierced with windows, and there was a door which opened. These ornaments are usually called fumigatories or pastille-burners, but they are very ill adapted for burning perfume, as there is no vent for the smoke but through the windows, nor any draught for a supply of air but through the door when open; and as there is no trace of discoloration of the interior from burning, it is more probable that they were used for holding dry perfume, such as musk, which was much used in the sixteenth century, when this was probably made. It was marked with a punch of the letter N, which Mr. Morgan thought most probably indicated Nuremberg as the place of the manufacture. Nuremberg and Augsburg were, in the middle ages, renowned for their artists who worked in metals, especially in gold and silver. The most common marks on old German plate are this N and the fir-cone, which is the mark of Augsburg, being the arms of the city. The ornament in question is made in the similitude of some of the towers attached to the ancient houses at Nuremberg.

By Mr. BRAILSFORD.—A collection of bronze celts, of the socketed type, palstaves, fragments of sword-blades, a broken spear, &c., of bronze, and a chisel (here represented). An implement of similar fashion occurred with gouges, square-edged chisels, celts, &c., in the deposit found at Carlton Rode, Norfolk, in 1844.* Another, found in Ireland, is in Mr. Wardell's collection, and is represented amongst drawings lately presented by him to

* See a note of this discovery, by Rev. T. P. Slapp, *Archæologia*, vol. xxxi., p. 494.

the Institute. With the celts now exhibited were lumps of metal, waste pieces and imperfect castings; the celts, also, were not trimmed, the ragged seams appearing as if fresh from the mould, and the entire deposit appeared to indicate the existence of a manufacture of bronze weapons and implements at the place. There was a slight hollow perceptible where the deposit lay. It was three feet six inches below the surface, and was found in forming a drain at Romford, in Essex.



Bronze Chisel, found at Romford, Essex. Orig. size.

By MR. FRANKS.—Numerous antiquities, found chiefly in Suffolk, at Exning and Icklingham, and collected by Mr. Edward Acton, of Grundisburgh. They have subsequently been purchased for the "British room," at the British Museum. Amongst them may be noticed a bronze pendant object, bearing some resemblance to a *bullæ*, formed of thin metal filled with baked clay: it was found at Exning; a fine spear-head and blade of a dagger, from the same place, as also a very singular bronze implement, resembling a socketed celt, but terminating in a four-sided blunt end, in place of the usual cutting edge. This, with a gouge and other bronze relics, coated with light green patina, was found at Exning in 1832, and was in the possession of the late Mr. Davy, of Ufford. Also, the moiety of a stone mould for casting leaden tokens, or "fools' money," On one side is a regal head.

By MR. WARDELL, of Leeds.—Coloured representations of four objects of bronze, found in Ireland, and existing in his Museum. They comprised a relic described as "a curved axe," but of small dimensions, found in co. Westmeath: a bronze chisel, coated with bright green patina, found at Granard, co. Longford:¹ the lower portion of a spear-head, from the same locality; and a bronze loop, intended to be attached to a leathern thong, part of which still remains: it was found near Lough Ballindery, co. Westmeath.

By MR. EDWARD HOARE.—A representation of a necklace of amber beads, 38 in number, found in cutting turf in Sheeaghan bog, near Balliboy, co. Monaghan, in March, 1848. They lay at a depth of twelve feet below the surface of the bog. The amber is of dark colour, perhaps from the effects of the turf-mould, and appears to be very brittle. Some

¹ This object appears to resemble closely that found at Romford, exhibited at this meeting. See woodcut, *supra*.

beads of amber are preserved in the Museum of the Royal Irish Academy, but in no collection, as Mr. Hoare observes, is any relic of this nature preserved, to be compared with this, now in his possession.

By MR. YATES.—An iron-hooked implement, described as a *sarculus*, or hoe, discovered on the line of the Roman barrier-wall in Germany.

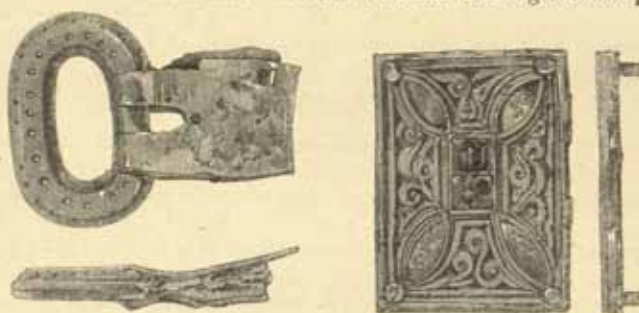
By MR. FARRER.—The sword of Tiberius, a remarkable relic of the Roman age found at Castel, on the Rhine, opposite to Mayence, with the remains of a pair of gates of bronze. It was formerly in the possession of a dealer in antiquities at Mayence, named Gold, who published a very faithful lithographic representation of this curious weapon.²

By DR. KENDRICK, of Warrington.—Two ancient chess-men, found in a tumulus known as the "Mote Hill," a few hundred yards east of the parish church of Warrington. They are formed of fine jet, or "brown coal," similar in quality to that obtained from the aluminous shale in Yorkshire. One, of simple cylindrical form, supposed to be a pawn, was picked up by Dr. Kendrick in 1841, when an excavation was made at the Mote Hill. The other was discovered in 1851, and has been supposed to be a knight. Sir F. Madden observes that these pieces may be Scandinavian, or Anglo-Saxon. Mr. Roach Smith conjectures that they may be as old as the ninth century. They will be deposited in the Warrington Museum. Dr. Kendrick sent also for examination two fine torques of silver, found in Lincolnshire, the exact locality unknown. They bear much resemblance in their fashion to that discovered in Staffordshire, and now in the possession of Her Majesty the Queen.³

By the REV. C. MANNING.—The curious gold ornament, found in Suffolk, represented in this *Journal*; and several gold and silver rings, of various periods.

By MR. WHINCOPF.—A sculptured capital, of late Roman, or Romanesque work. It was found accidentally conveyed in a ship-load of coals, from the port of Newcastle.

By MR. AMBROSE POYNTER.—Several relics of the Anglo-Saxon period,



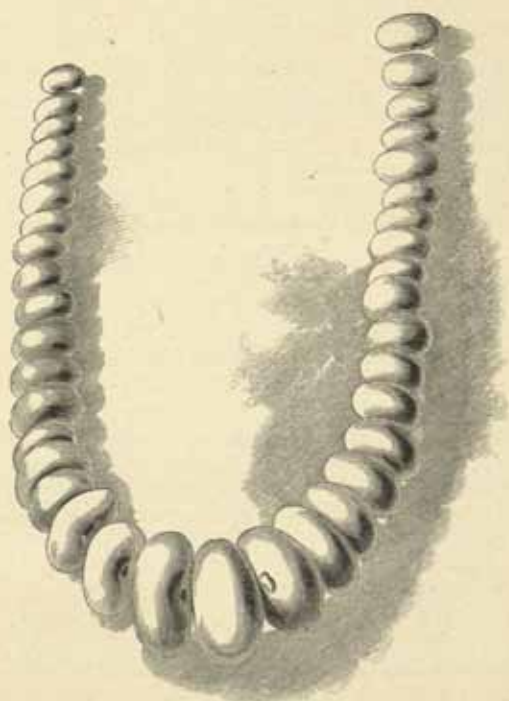
Jewelled ornament of gilt bronze, and buckle, found at Ringwould, Kent.

found on the estate of the Rev. John Monins, at Ringwould, about 6 miles from Dover on the road to Deal, in trenching the ground to make a garden. They lay very near the surface. The ground had long been

² See also the memoir by Dr. Lersch, Bonn, 1849, and that by Klein in the

Transactions of the Mayence Antiquaries, No. II., Mayence, 1850.

³ *Archæologia*, vol. xxxiii., plate 8.



Necklace of Amber, found at a depth of 12 feet, in Sheeahan bog,
co. Monaghan, 1849. In the collection of Mr. Hoare, Cork.

Half size of orig.

ploughed, but the chalk is so near the surface, that the soil had been only disturbed superficially. The remains of two skeletons were found at the same time. The objects found, exhibited by permission of John Monins, Esq., and since presented by that gentleman to the British Museum, comprise two iron spear-heads, a single-edged iron *coutelet*, the iron ferule of a spear, as supposed (length, 6 in.), a curious ornament of gilt metal, probably intended to be fixed upon leather; it is set with imitative gems of a rich red colour; and a bronze buckle. The weapons precisely resemble those discovered by Mr. Wylie in Gloucestershire: and similar ornaments were there found, near the wrists of a skeleton. (Fairford Graves, plates ix. xi.)

By the HON. W. FOX STRANGWAYS.—A silver ring with a wreathed hoop, found on the coast of Dorsetshire, near Abbotsbury. The facet is circular and the impress is a merchant's mark terminating in a cross above. (See woodcut.) Below is seen, on one side, a lion's or leopard's face, and on the other the letter i. Date, about 1450.



By MR. DAWES.—A matrix, formed of a kind of hard shale, resembling petrified wood; described as found near Wigan, and appearing by the legend to have been the seal of Oswold de Bolton.

By MR. HEWITT.—A stone celt, a spur of curious form, and a remarkable head-piece, of which he gave the following description; it has recently been added to the Tower Collection:—

“This helmet, which is of the form prevalent about the end of the sixteenth century, is one of the most beautiful examples of metal-chasing ever seen in this country; scarcely inferior either in design or execution to the well-known Shield preserved at Windsor Castle. It appears to be of Italian workmanship, and from the extreme elaboration of the ornament, may have been the prize of a tourney, or a choice gift from prince to prince. It is a close helmet, having visor and beavor, and is formed in six pieces. The surface is divided by intertwining bands into compartments of various sizes. The bands, enriched with a scroll pattern, have been gilt; the remainder left white. The compartments are filled with figures, grotesques, or fruit and flowers. One of the largest groups represents the favourite subject of the conflict of the Centaurs and Lapithæ. The young Hercules strangling the serpent, and Andromeda chained, are among the other mythological compositions. A variety of contests of foot and horse are represented on different parts of the casque, but the costume being of the classic mode, we learn nothing from them of the aspect and tactics of the warriors of the day. The grotesques exhibit wonderful fancy, and have all the most delicate finish. Every portion of the surface is covered with work of equal execution; not only those parts which, when the helmet is closed, remain in view, but those also which at such a time are hidden by overlapping pieces.”

By MR. W. J. BERNHARD SMITH.—Two powder-flasks, one of stag's horn, carved with subjects in relief; the other of goat's or ram's horn, with a spanner for turning the mechanism of the wheel-lock.

By MR. HENRY CROW.—A basket-hilted sword, bearing on each side of the blade a medallion portrait, inscribed—‘General Oliver Cromwell.’ On one side are also the following device and mottoes;—an arm wielding a falchion

—*Omnia deperdas* (or *seperdas*) *Famam servari memento* :—*Vincere Aut mori*.—*Concordia Res parva crescunt, Discordia Res magna Dilabuntur*.

Under this appears a military figure, like an Hungarian. On the other side of the blade appear, with the same device,—*Regere Seipsum summa est sapientia. Soli Deo Gloria. In te Domine speravi non Confundar In eternum*. This weapon, conjectured to have been used by Cromwell, or presented by him to one of his officers, was more probably that of a republican adherent to his cause.⁴ It has been lately presented to the Dover Museum by Mrs. Fisher, of that town. The length, including the hilt, is 3ft. 5½in. (See woodcut.)

Mr. Hewitt, in illustration of the usage of thus ornamenting the blades of swords, with devices or inscriptions allusive to the leader or cause of which the owner was a partisan, produced a curious Jacobite sword from the Tower Armory, bearing on each side the figure of a King. Under one of the effigies is inscribed,—

With this good sword thy cause I will maintain,
And for thy sake, O James, will breath each vein.

Under the other figure,—*Vivat Jacobus tertius Magnæ Britanniae Rex*. He showed also a plug bayonet, on the blade of which is engraved,—“*God save King James the 2 : 1686.*”⁵

By Mr. FARKER. — A casket ornamented with Limoges enamelled work, XIII. cent.; another casket covered with cuirbouilli; and several spoons of wood, delicately carved, probably of Italian workmanship.

By Mr. WEBB. — A casket ornamented with Limoges enamels, XVI. cent., (Cat. Petit, 92) painted by an artist whose monogram has not been identified.

By Sir WALTER TREVELYAN, BART. — A silver toilet box, beautifully chased, of English workmanship. The subject represented is *Venus and Hercules*.

By Mr. J. P. FEARON. — A collection of small reliquaries, crucifixes and ornaments, preserved in the possession of the Weston family, of Sutton Place, Surrey, who have always adhered to the Romish church. Some of these curious relics are of very choice workmanship: amongst them is an elegant

⁴ There is a sword at Farnley Hall, Yorkshire, stated to have belonged to Cromwell. It was exhibited by Mr. Fawkes, in the Museum of the Institute at the York Meeting. See Museum Catalogue, p. 25. Another is in the Museum of the Antiquaries of London.

⁵ A fine sword in the Goodrich Court Armory, made at Solingen about 1614, bears two oval medallion portraits on the blade. It is supposed to have been presented by Philip III. of Spain to Wilhelm, Elector Palatine. Skelton, vol. ii. pl. cvi.



little *Montre d'Abbesse*, date about 1550, a silver heart, enclosing part of the pericardium of King James II. ; a silver pendant, representing the chapel of Loretto, removed by angels ; several Papal medals, including the Jubilee Medals of Innocent XII. and Benedict XIV., both of silver ; also an oval silver-gilt Medallion of Charles I. and Henrietta Maria ; under the bust of the latter,—T. RAWLINS F. This curious assemblage of objects of various periods is in the possession of John J. Webbe Weston, Esq., the representative of the ancient family of Sutton Place.

At the close of the meeting, the Town Clerk of Newcastle, JOHN CLAYTON, Esq., a gentleman well known to Archaeologists through his extensive and successful investigations of the Roman stations on his estates, on the great Northern Wall, took occasion to address the meeting. He expressed in most cordial terms the assurance of the interest with which the visit of the Institute was anticipated in Northumberland, and he desired to tender the pledge of a very hearty welcome, in a district where their attention would be arrested by vestiges of such a varied and highly interesting character. The President then closed the proceedings of the Session, by adjournment to the ancient Town of Newcastle.

The Report of the Proceedings at the NEWCASTLE MEETING is unavoidably deferred to the next Number of the *Journal*. The volume of Transactions on that occasion is in a forward state of preparation, and will be produced with the least possible delay. All persons desirous to possess this volume are requested to forward their names as subscribers, to the Secretaries, without delay, as the number of copies printed will be limited, and regulated by the number of persons disposed to give encouragement to its publication. Subscribers' names will also be received at Newcastle by Mr. G. Bouchier Richardson, Clayton Street.

Notices of Archaeological Publications.

TOUR IN SWEDEN. By SAMUEL LAING, Esq. 8vo. London, 1839.

LONG as the above-named volume has been before the public, it may not be altogether superfluous to direct attention to it, for the sake of noticing a portion of the contents which may prove interesting, more especially to the readers of the *Archaeological Journal*. The tour appears to have been undertaken neither for the mere purpose of employing time, which otherwise would have hung heavy on the author's hands, nor for the gratification of an idle curiosity. On the contrary, the general character of the work must be commended for the industry with which Mr. Laing has striven to inform himself of the actual condition of the country wherein he was travelling: and the reflections with which he sums up the results of his observations are frequently of a nature to excite very serious consideration, however the reader may or may not coincide with the writer's conclusions.

The particular passage now in view, as of antiquarian value, is the account of a visit to the island of Gothland, which lies off the eastern coast of the mainland of Sweden, in the northern arm of the Baltic sea. Wisby, the chief town of this island, was the commercial emporium of the north of Europe long before Christianity was introduced into that region, and 200 years before the institution of the Hanseatic League, A.D. 1241. The mercantile laws of Wisby "were regarded as the most perfect, and they were transferred to France by St. Louis, whose code of the Isle of Oleron was copied from the constitutions of Wisby; and these contain the principles of maritime, mercantile, and international law as now adopted in all civilised countries. Wisby had a population of 12,000 burgesses, besides labourers, tradesmen, women, and children, in the XIIIth century. The foreigners in the XIth century were so numerous, that each nation had its own church and house of assembly."

The following are extracts, occasionally condensed, from Mr. Laing's descriptions of the architectural vestiges still visible among the skeleton-like remains of the decayed town:—

"Ancient streets, well paved, cross each other in all directions; two or three bands, or stripes, of larger paving-stones run lengthwise through the streets. I have seen such paving about some cathedral in England." The wall, with 45 towers, "square, octagonal, and round, as they stood in the XIIIth century, and with very little demolition," is entire, mostly above 30 feet high. The place is reported to have contained 18 churches; ruins of twelve now exist. "Holy Ghost's Church," built A.D. 1046, "is a very curious small structure; it is an octagonal prism, about 100 feet high, and 52 feet in length within the walls, divided into two stories." In the lower "four massive octagonal pillars, about 14 feet high, support the vault, which is in twelve compartments." In the middle of this vault is a large octagonal opening, edged with "carved" stone. Two newel stairs in the thickness of the wall meet at the top in a wide entrance to the upper story. Here also four (round) pillars, over those below, support another vault partially fallen in. The choir is common (open?) to both churches. This

is a rectangle, about 32 feet long by 25 feet broad, but the interior of the east-end is semicircular. In each corner (of the east end? or of the chancel generally?) are three small vaulted cells or recesses, one above another, with stairs of communication. The main entrance and the windows are round-headed. Mr. Laing proposes a conjecture, whether this edifice may not originally have been a heathen temple? St. Laurence, also built A.D. 1046, is a cross church, wherein round and pointed arches are used indiscriminately. St. Drotten's was built A.D. 1086, "in the Saxon style"—that is, apparently, with round arches. St. Nicholas, erected A.D. 1097, is large, having long windows, "and all the arches, which are very beautiful, pointed. It is evident," continues our author, "that the different style of the arches does not denote a different age in these buildings; and these are older than any in Britain of a known date. They deserve the consideration of the English antiquary who takes an interest in the ecclesiastical architecture of the early ages. . . . In the front of St. Nicholas' Church, two ornamental roseworks, or circles, are shown, in the centres of which were two carbuncles, it was said, of which the light would be seen far off, and was of use in guiding mariners at sea. It is possible that some glittering spar may have been inserted in these circles, which are constructed of brick upon the stone front." Very many gravestones were observed, applied to uses of all kinds; "some with dates of the XVIth. and XVIIth centuries, had evidently been much older tombstones, and the original inscription erased to make room for the later." "On many there appeared a sort of hieroglyphic, or runic character—a stroke, with other strokes crossing or meeting it in various shapes and angles, of which I could make nothing. It was not possible that a runic character, which it most resembled, could be in use in Wisby on tombstones of dates between 1500 and 1600. I applied to a young lawyer, a native of the place, whose acquaintance I had made, to solve me the puzzle; his solution was ingenious, and, I doubt not, correct. When writing was not an ordinary accomplishment among the most wealthy burgesses of Wisby or the Hans Towns, every merchant had his own particular mark or scratch, known to his customers or correspondents, as well as if it had been his signature in letters; and this mark was hereditary, and transmitted in his family, and was their countersign by which their wares were known, or their communications recognised, by all who dealt with or knew them; and this mark or hieroglyphic was inscribed on their tombstones to distinguish them, dead or alive, from others. This is the tradition of the place with regard to these marks." Pp. 302—312.

Although it is manifest that Mr. Laing is not very conversant with the subject of ancient architecture, the descriptive remarks above cited may well attract the attention of our archaeological readers. The entire remains, both ecclesiastic and civil, of the mouldering town of Wisby seem likely to repay the curiosity of an antiquarian traveller, if any such should be tempted to visit those hitherto unexplored regions. On the mainland of Sweden, indeed, our author expressly declares the churches generally to be the reverse of interesting; it may, however, be mentioned, upon other authority, that the churches of the ancient town of Lubeck, on the eastern side of the Baltic, are stated to be extremely deserving of inspection.

On taking leave of the "Tour in Sweden" it may be added, that Mr. Laing has subsequently (viz., in 1844) published a more decidedly archaeological work—namely a translation of the Sagas of Snorro Storleson, under the

title of *The Heimskringla, or Chronicle of the Kings of Norway*, in three volumes, 8vo. These contain much relating to the manners and customs in early times, wherein a British antiquary must necessarily feel concerned; for, though the history is professedly that of another people, occasionally it narrates or alludes to events, which occurred in the British islands; and besides, from the known intimate connection, during a long period, of the Northmen with Britain, it may well be assumed that whatever illustrates the mode of life and the practices of the ancient Scandinavians may likewise afford some idea respecting those of our own ancestors: and a peculiarity of the Icelandic Sagas is, that they comprise biographies of conspicuous individuals, kings or others, rather than strictly national records.

We have been desirous to recall attention to the architectural monuments of the North, first noticed by Mr. Laing, in the hope that increased facilities of communication may encourage a more detailed investigation of those interesting remains. It is gratifying to learn that a distinguished member of the Institute, long known by his taste for architectural researches, Sir Charles Anderson, has devoted the past summer to a tour in Norway, and we hope that the results of his explorations, lately brought before the Lincolnshire Architectural Society, may at length call the notice of antiquaries to the singular character and remote antiquity of the curious wooden structures existing in Scandinavia.

REMAINS OF PAGAN SAXONDOM, PRINCIPALLY FROM TUMULI IN ENGLAND. Described and Illustrated by JOHN YONGE AKERMAN, Secy. Soc. Ant. London: J. Russell Smith, 1852. 4to. Parts I. and II. (By subscription).

ON a former occasion we invited the notice of Archaeologists to the announcement of a work which may justly claim their cordial encouragement. The period which it is specially destined to illustrate is one of considerable obscurity, although numerous materials exist in private collections sufficing to present a series of examples unequalled, probably, by any European museum. Mr. Akerman has undertaken the publication of the most remarkable relics of that important period, displayed with the greatest possible accuracy and artistic skill. The attractive coloured plates in the two parts already produced, present the assurance that this valuable work will supply a *desideratum* in archaeological literature, with a degree of perfection and beauty of execution unequalled even by the admirable publication (*"Abbildungen von Mainzer Alterthümern"*) recently commenced in Germany by the brothers Lindenschmidt of Mayence. We hope to notice more fully on a future occasion the praiseworthy labours of Mr. Akerman. The parts already before us comprise several jewelled ornaments from Wiltshire and Suffolk; a glass vase, of most singular fashion, from Reculver; the exquisite fibula found near Abingdon, exhibited in the museum of the Institute, at Bristol, through the kindness of the President of Trinity College, and now in the British Museum; and, lastly, a fictile urn—likewise in the National Collection, recently enriched by many valuable relics. We hope that Mr. Akerman will meet with that warm encouragement to which his spirited project is so fully entitled, and we regret to learn that the number of subscribers is hitherto wholly inadequate to meet the risks of so costly an enterprise.

The Archaeological Journal.

DECEMBER, 1852.

ON THE ASSAY MARKS ON GOLD AND SILVER PLATE.¹

ON THE ASSAY MARKS OF THE PROVINCIAL TOWNS.

WE now come to the concluding portion of our subject, viz., the consideration of the Provincial Assay Marks on Plate. On this head, however, there is less to be said than might be supposed, and much has been anticipated in a work recently published, intituled "The Assay of Gold and Silver Wares," by Arthur Ryland, Esq. To complete the subject, however, it will be desirable to give a brief account of them.

In 1423, by statute 2nd Henry VI., the cities of York, Newcastle, Lincoln, Norwich, Bristol, Salisbury, and Coventry, were appointed to have "divers Touches." But with the exception of Norwich, I find no trace of any of them having exercised the authority thus conferred upon them, notwithstanding most, if not all, had guilds or fraternities of goldsmiths established in them. Indeed, it is very likely that they did not, else it would hardly have been necessary to reappoint them by statute in 1700, to have the assay of plate. These cities were most probably selected for Touch towns on account of mints existing in some or all of them, as that was the reason for their selection in 1700.

In Norwich, plate was made, assayed, and marked, at an early period, and specimens among the plate belonging to the corporation exist of the date 1567. The distinguishing mark is an escutcheon with the arms of the city of Norwich, viz., a castle in chief above a lion passant in base. An annual letter seems also to have been used, for on two pieces of plate of 1567, a Roman C is found, and on one of 1568, there is

¹ Continued from p. 246.

a Roman D. On these there are other marks, probably those of the maker, such as a sun with rays, a trefoil, or some other emblem. I have in my possession a spoon with the Norwich mark, which has been stamped in the bowl with a rose surmounted by a crown, just in the place where the leopard's head is usually found, from which it may be supposed that that was used as the standard mark. There is also on the stem a lion rampant. A similar rose and crown is found on a piece of plate at Norwich of the date 1631, which is about the date of my spoon; in 1634, a crown without the rose was used, and seems to have continued for some time, as it is found on a piece of plate of 1684. A rose sprig, with stalk and leaves, is also found on the piece of plate of 1634. In the court books of the Corporation of Norwich, is an entry dated "1624, ult., July," which states, that by the authority of the Mayor a mark, viz. the castle and lion, was delivered to the wardens and searcher of the trade of goldsmiths; and in 1702, July 1, Mr. Robert Hartstonge was sworn assayer of gold and silver to the company of goldsmiths of the city. The assaying of plate in Norwich, seems, however, to have been long discontinued, as there is now neither Goldsmiths' Company nor Hall, nor has there been within the recollection of any one now living. A hall, however, is mentioned by Bloomfield; but no part of it remains.

In 1700, York, Exeter, Bristol, Chester, and Norwich, where mints had lately been erected for recoinage the silver monies of the realm, were by statute appointed for the assaying and marking of wrought plate. Goldsmiths' Companies were incorporated in each; no plate was to be made less in fineness than the standard of the kingdom, and the following marks were appointed—the worker's mark to be expressed by the two first letters of his surname, the lion's head erased, the figure of Britannia, and the arms of such city where such plate shall be assayed, and a distinct and variable letter in Roman character, which shall be annually changed upon the election of new wardens, to show the year when such plate was made. In 1701, Newcastle-upon-Tyne, having been omitted in the Act of the previous year, was added, the Goldsmiths' Company there having existed "time out of mind." Of these cities, Bristol alone appears never to have exercised the power of assaying plate, though Norwich seems soon to have abandoned the privilege. The other

cities all carried the provisions of the Act into effect by establishing assay offices, which still continue in active operation. The early plate of these cities bears the lion's head erased and Britannia, but when the standard was reduced in 1719 these marks were abandoned, and the old leopard's head and lion passant restored. In York the annual letter seems to have been regularly changed; but I have been unable to learn the order of the alphabets. The distinguishing mark is the arms of the City of York, which are five lions passant on a cross.

In Chester no records or particulars of the assay office are to be found, till within the last twelve years, they having been either not kept or destroyed. The arms of Chester, viz., three gerbes, two in chief, having a sword between them, and one in base, are the mark which distinguishes the office of this city. There is, however, at least one evidence that plate was made and marked at Chester at a period earlier than 1701. For on examination of the large silver-gilt mace belonging to the Mayor and Corporation, which was given by the Earl of Derby, when he was Mayor in 1668, I find it stamped with the Goldsmiths' mark, and the arms of the City of Chester, as they were then borne, viz., three lions rampant dimidiated, impaled with three gerbes dimidiated. There is, however, neither leopard's head, lion passant, nor annual letter to be found, and the marks which are there have been nearly obliterated by the burnisher when the mace was regilt. It may be as well to mention here, that when ancient plate is repaired or regilt, silver-smiths should be careful not to deface the marks, as is often done; for considerably more interest, and therefore value, is attached to plate of which the precise age and date can be ascertained. The mace in question, is very handsome, and in style and size resembles those of the House of Commons and Royal Society. Nothing certain relative to this early assay of plate at Chester seems to be known, but it is said to have been under the authority of some charter supposed to have been granted by Edward I., long since lost, and of which no authentic record seems to remain.

In Exeter the records have been carefully preserved, the provisions of the Act immediately put in force, and wardens and assayers appointed. The series of annual letters is as follows :—

1701 to 1724	Roman capital A.
1725 „ 1741	— small letters a.
1749 „ 1772	Roman capitals.
1773 „ 1796	Ditto ditto.
1797 „ 1816	Ditto ditto.
1817 „ 1836	Roman small letters.
1837 „	Old English capitals.

The arms of Exeter are a castle.

At Newcastle-upon-Tyne, the annual letter appears to have been in use from 1700, but the Roman capital is the only character employed till about thirty years ago, when a small letter was adopted. The arms of Newcastle, the distinguishing mark, are three castles.

The assay offices of Birmingham and Sheffield being of very recent origin, it will not be necessary to notice them here further than to say, that an anchor is the mark of Birmingham, and a crown that of Sheffield.

In Scotland attention was paid at an early period to the fineness of wrought gold and silver, and steps were taken by the Legislature to prevent frauds in the working those metals. For in the reign of King James II., A.D. 1457, a statute was enacted by the Parliament of Scotland, for “the reformation of gold and silver wrought by goldsmiths, and to eschew the deceiving done to the king’s lieges, there shall be ordained in each burgh where goldsmiths work, one understanding and cunning man of good conscience, who shall be deacon of the craft; and when work is brought to the goldsmith, and it be gold, he shall give it forth again in work, no worse than eleven grains, and he shall take his work to the deacon of the craft that he may examine that it be as fine as above written, and the said deacon shall set his mark and token thereto, together with the said goldsmith: and if fault be found therein afterwards, the deacon aforesaid and the goldsmith’s goods, shall be in escheat to the king, and their lives at the king’s will; and the said deacon shall have to his fee of each ounce weight one penny, and where there is no goldsmith but one in the town, he shall show that work, tokened with his own mark, to the head officers of the town, which shall have a mark in like manner ordained therefore, and shall be set to the said work.”

In the reign of James III., 24th Feb., 1483, the following

statute was ordained by the Parliament :—" Also it is advised and concluded by the Lords of the articles, that for the eschewing of great damage and scathes that our Sovereign Lord the King's lieges sustain by the goldsmiths in the minishing the fineness of the silver work, that henceforth there be in each burgh of the realm where goldsmiths are, one deacon, and one searcher of the craft, and that each goldsmith's work be marked with his own mark, the deacon's mark, and the mark of the town, of the fineness of twelve penny fine, and when there is any such work within the fineness, the work to be broken, the workman to make up the avails of the fineness required, and to be punished at the King's will."

In 1489, another statute to the same effect was ordained : by this, each goldsmith was to have one special mark, his works were to be of the fineness of the new works of silver of Bruges, and there was to be a deacon of the craft, who was to examine and mark the works.

Again, in 1555, " Forasmuch as there is great fraud and hurt done unto the lieges of the realm by goldsmiths that make silver and gold of no certain fineness, but at their pleasure, by which there is some silver work set forth of such baseness of alloy, viz., of six and seven penny fine, against the public weal of the realm, it is ordained that no goldsmith make in work, nor set forth either his own or other men's silver, under the just fineness of eleven penny fine, under the pain of death and confiscation of all their goods and moveables ; and that every goldsmith mark the silver work with his own mark, and with the town's mark : Also, that no goldsmith set forth either his own or other men's gold under the just fineness of 22 carats fine, under the pain aforesaid."

By these statutes it will be seen that there were three marks, the goldsmith's, the deacon's, and the town's mark ; but nothing to indicate the years. What these marks were is not any where indicated, and they most probably were numerous. It will, therefore, be a good object for some Scottish antiquary to work out the marks of his own country, by an examination of ancient pieces of Scotch plate, as well as the records of the various burghs. There is, however, one mark which I have occasionally met with on ancient plate, resembling a letter X or a St. Andrew's cross, surmounted by a crown exactly resembling the Scottish crown in shape.

This I have been inclined to consider a Scotch mark ; it is usually accompanied by some other mark, an emblem, which is repeated three times. For a very long period plate has not been marked anywhere but at Edinburgh. Glasgow was, however, also made an assay town by the 59th George III., by which the assay offices are now regulated. Scotch plate is now indicated by the mark of a thistle. A castle distinguishes that made at Edinburgh, and the arms of Glasgow, a tree on a mount with a salmon in fess over the trunk, mark the plate made there.

With regard to the marks on Irish plate, a full account of these, together with a copy of the charter of the Goldsmiths' Company of Dublin, is given in the work before alluded to, called "*The Assay of Gold and Silver Wares ;*" a brief notice here will therefore suffice. The Goldsmiths' Company of Dublin was incorporated by a charter from Charles I., dated 1638 ; it gives the Company the power to assay gold and silver wares, and appoints for a mark, a harp crowned, to be stamped upon them. In 1729, 3rd George II., the Irish Parliament enacted that all articles of gold and silver should be assayed at Dublin, by the Assay Master appointed by the Company of Goldsmiths, fixed the standard of gold at 22 carats, and silver at 11 oz. 2 dwts., and ordered that the articles should be marked with the marks then used.

In 1783, the 23rd and 24th George III. repealed that statute as far as gold was concerned, and fixed three standards for gold, of 22, 20, and 18 carats. All articles of 22 carat gold, were to be marked at the Assay Office, Dublin, with the maker's mark ; consisting of the first letter of his christian and surname, and the harp crowned : and at the Assay Office at New Geneva, just then established, with the harp crowned, having a bar across its strings : 20 carat gold at Dublin with the maker's mark and a plume of three feathers ; and at New Geneva, with a plume of two feathers ; and 18 carat gold in Dublin, with a unicorn's head ; and at New Geneva, with a unicorn's head, with a collar round his neck. It further ordered, that the punches were so constructed that the impression should be indented, instead of being in relief, so as to prevent its being defaced.

New Geneva is a village near Waterford, where in 1783, a colony of foreign protestants was established after some persecution on the Continent. Many Swiss were among them, especially Genevese, whence the name ; they exercised

various trades, especially working in silver and jewellery, and hence the establishment of an Assay Office and particular marks. After a few years, and the expenditure of 30,000*l.*, the settlement was abandoned; the Genevese became discontented at not having obtained as much as they wanted, and quitted the country, and the place has dwindled to a small obscure village without any trade; it is, therefore, probable that very few, if any, articles were assayed or marked there.

I have now brought to a conclusion the history of British plate marks, giving all the information I have been able to collect. With regard to the marks on ancient foreign plate, I must leave them to some Archaeologist who has opportunities of visiting the cities on the Continent, and investigating the history of the marks used there.

OCTAVIUS MORGAN.

THE BATTLE OF ASHDOWN, A. D. 871.*

ONE of the most memorable conflicts which occurred in the severe struggle between the Saxons and the Danes, towards the latter part of the ninth century, was the engagement on Ashdown. The Saxon Chronicle has preserved the following account of this battle.

"A.D. 871.—This year came the army (namely the Danes) to Reading, in Wessex; and in the course of three nights, rode two earls up, who were met by Alderman Ethelwulf, at Englefield; where he fought with them, and obtained the victory. There one of them was slain, whose name was Sidrac. About four nights after this, King Ethered and Alfred, his brother, led their main army to Reading, where they fought with the enemy; and there was much slaughter on either hand, Alderman Ethelwulf being among the slain; but the Danes kept possession of the field. And about four nights after this, King Ethered and Alfred, his brother, fought with all the army on Ashdown (on *Æcesdune*, Sax.) and the Danes were overcome. They had two heathen kings, Bagsac and Healfden, and many earls; and they were in two divisions, in one of which were Bagsac and Healfden, the heathen kings, and in the other were the earls. King Ethered, therefore, fought with the troops of the kings, and there was King Bagsac slain; and Alfred, his brother, fought with the troops of the earls, and there were slain Earl Sidrac the elder, Earl Sidrac the younger, Earl Osbern, Earl Frene, and Earl Harold. They put both the troops to flight; there were many thousands of the slain, and they continued fighting till night."¹

Various places have been fixed upon by different writers, as the site of this battle, but two only possess any claims, and in favour of one of these the preponderance of evidence

* The author of these cursory remarks desires to have it mentioned, that they were written 25 years ago, when he was engaged in compiling materials for a history of Berkshire, and were noted down just as the thoughts occurred to himself,

rather as hints for a discussion than a finished article; and as he did not expect that any one but himself would peruse them, he hopes that any crudity of style or argument will be excused.

W. N. C.

¹ Saxon Chron., translated by the Rev. J. Ingram, p. 100.

is very great. It is clear that it took place somewhere in West Saxony, at no great distance from Reading, in a hilly and likewise open country. All these characteristics, added to a correspondence of name, are to be found united in that place. A word, however, first, on the opinion of Bishop Gibson, who fixes upon Aston, now called Aston Tirolde, a village near Wallingford, as the scene of action. The only reason adduced in support of this opinion, is a sort of collateral argument drawn from another passage in the Saxon Chronicle (under the year 1006,) wherein it is said, that the Danes marched from Wallingford, along *Æcesdune* to *Cwicchelslawe*. By the latter he understands Cuckhamsley Hill, between which and Wallingford, Aston lies in a tolerably direct line.

To give probability to this conjecture, it would be necessary, first to identify the *Æcesdune* of the Saxon Chronicle, *Anno* 871, with the *Æcesdune*, mentioned in the same, *Anno* 1006, a point by no means certain: and, secondly, the ancient *Cwicchelslawe* with the tumulus now called Cuckhamsley Hill, both of which points will be hereafter discussed: but on the present occasion it is not necessary, as the variance in etymology between the names of Aston and Ashdown is completely fatal to the hypothesis.

Aston, anciently written *Estone*, signifies the East Town, that is, in reference probably to a principal Township. The names of Easton and Weston are very common, and are generally hamlets situated in that part of parishes to which their name refers.

Ashdown, anciently written *Æcesdune*, (pronounced *Æchesdune*, from whence the corruption to Ashesdown and Ashdown is very slight,) signifies a hill of ashes, or abounding in Ash trees, a species of wood still very common on the Berkshire Downs.

The first person who paid any close attention to the subject, was Mr. Francis Wise, to whom the above-named concurrent testimonies, together with local peculiarities, pointed out the apparently true site. Mr. Wise, in 1738, published a pamphlet in which he fixes on this Ashdown, of which we are now treating.

"Here, then," says he, "I was persuaded to look for the field of battle, and was agreeably surprised to find my expectation answered in every respect. Here my imagination

painted the two armies extended over the wide plain, and engaged about the single Thorn tree, there being here and there to be seen one of this kind. Upon the highest hill of these parts north-eastward, is a large Roman entrenchment, called Uffington Castle, from overlooking the town of Uffington in the vale, where I suppose the Danes lay encamped; for as their marches were generally hasty, and more like that of plunderers than of a regular army, they had not time to throw up fortifications; nor, indeed, was there occasion where they found enough of them ready made to their hands. This place I choose for the Danes, because Asser says, they had got the upper ground. About half a mile lower westward, on the brow of the hill, nearer to Ashbury, overlooking a farm-house called Hardwell, is a camp, fortified, seemingly, after the Saxon manner, with two ditches, but not near so strong as the former, which has only one. This is called Hardwell Camp, and here, I suppose, King Ethelred lay the night before the engagement. About a mile or more from hence, behind the Wood of Ashdown Park, is a slight roundish entrenchment, which seems to be thrown up in haste, and which, as I have been informed, is called both Ashbury Camp, and King Alfred's Castle. Mr. Aubrey's account of this (for he did not know of Hardwell Camp) is, From hence we came to White Horse Hill, the head of the river Ock, above which, by Ashbury Park, is a camp of a figure as near round as square, the diameter above 100 paces, and the works single, which seem to prove it Danish. But the works are now almost quite spoiled by digging for the Sarsden stones, as they call them, to build my Lord Craven's house in the park. Besides these camps we may add the Barrows, scattered over the Downs in great plenty, sufficient to convince any man, that this part of the country must have been formerly the scene of war and bloodshed."²

To sum up the evidence in favour of this position, it may be observed, that the name corresponds exactly; that the appearance of the surrounding country agrees with the description given by Asser³ (who afterwards saw the field of battle) in the expression "*campestrum Æcesdun latitudinem*," which clearly alludes to an open district; that the

² Wise's letter to Dr. Mead, pp. 22, 23.

³ See the extract from Asser, appended to this memoir.

"locus editor" and "locus inferior," (though it is true, as Mr. Lysons observes, that they might be applied to any spot in a hilly country,) are well exemplified by the relative situation of the two camps, now known by the names of Uffington Castle and Hardwell Camp : and, lastly, as Mr. Wise observes, that these camps and the various tumuli scattered over the Downs thereabouts, may suffice to prove that they must have been the scene of some great conflict.

With regard to the distance of Ashdown from Reading, from which town the Danes advanced, and to which, it is presumed, they fled after their defeat, it may be at first sight objected, that it was too great for a direct pursuit. Supposing, however, that the Saxons did pursue them to the walls of Reading, let us try how far this objection will hold good.

The distance is about twenty-eight miles at farthest : the whole of which space, excepting the immediate vicinity of Reading, consisted of open downs, a species of country most favourable for such performances. The Danes were flying during the whole latter part of the day on which the battle was fought, and the subsequent night ; and it appears that the fate of the day was decided early, for Alfred first attacked the enemy in the morning, while King Ethelred was engaged in hearing divine service ; and upon the conclusion of this ceremony, the appearance of the latter in the field, with the sacred ensign of the cross, restored confidence to his own troops, who were somewhat oppressed, disheartened the enemy, and decided the battle.

When, in addition to the time stated to have been consumed in the flight, we consider the bitter hatred which the Saxons must have felt against their ruthless enemies, which they would gladly indulge on so favourable an occasion of victory, we cannot deem the distance to which the pursuit was carried, extraordinary. But the fact is, that no such pursuit, as far as we are informed, did take place. Mr. Wise misconstrued the passage in the narrative of Asser, which merely says, that the Danes betook themselves to flight till nightfall, and even till the following day, till they reached their fortress, and that the Christians followed them till night, *i.e.* the night of the battle, as before the next day they were out of their reach.

Mr. Lysons has also, in some degree, followed Mr. Wise's error; and this point of distance has been noticed more particularly, inasmuch as the former seems to consider, that his Ashdown (subsequently mentioned) has the advantage in point of situation, though he does not mention the distance of the other from Reading as militating against its claims.

If we suppose the Saxons to have contented themselves with chasing the enemy for a few miles only, and that the battle was not decided till a late hour of the day, the remaining distance from their stronghold at Reading would perfectly accord with the time mentioned by Asser, who states that they arrived there at the commencement of the following day.

We have therefore in favour of this place, the corresponding testimonies of name, local situation, distance, and local monuments. An hypothesis, so decidedly probable, has, of course, been generally admitted; but it is pleasant to overturn the theory of a preceding writer, and erect another.

Accordingly, Mr. Lysons, in the introduction to his account of Berkshire in the *Magna Britannia*, informs us, that there are strong reasons⁴ for supposing that the battle was not fought at the place described, and raises up another Ashdown, or rather the ghost of an Ashdown (for the name is unknown there at present), to contend for the palm.

The summary of Mr. Lysons' strong reasons is as follows: "There was a manor in or near⁵ the parish of Ashampstead, known by the name of Ashdown, and described by the name of Assedone in the Norman Survey, and in several subsequent records, which sufficiently agrees, both in name and situation with the little which is to be gathered from our historians on the subject."

In what respect, however, has it any advantage? Clearly not in name, for the name of Ashdown *juxta* Ashbury can be traced from an early Saxon period to the present day; and the omission of it in the Norman Survey proves nothing, as it might have been included, being monastic property, under the head of Eissesberie, the principal estate belonging to the Abbey of Glastonbury.

Nor is the situation more probable, as it would by no

⁴ I suspect, though it is not avowed, that Dr. Beeke was the real author of this hypothesis. It much resembles others broached by that gentleman.

⁵ It was in the parish of Hampstead Norris.

means so well agree with the description of the historian, and is quite deficient in local testimonies.

Mr. Lysons adds, that Brompton's manner of spelling the name (*Asschedon*) approaches very near to that of the Norman Survey; but as Brompton, who was a monk of Jervaux Abbey, in the reign of Edward III., wrote above 450 years after the battle, and above 250 years after the Survey, his testimony on a point of orthography is not of much value.

The strong arguments falling rather short, Mr. Lysons adduces as a collateral corroboration, the passage of the Saxon Chronicle, recording a march of the Danes from Wallingford, along *Æcesdune* to *Cwicchelslawe*, which Bishop Gibson had cited in support of his own hypothesis. But it is remarkable, that each quotes the passage in a sense diametrically opposite to the other. Bishop Gibson, naturally enough, supposes, that it assists in identifying *Æcesdune* with Aston, because Aston lies in a direct line between Wallingford and the tumulus now called Cuckhamsley Hill.

Mr. Lysons, on the other hand, also placing *Cwicchelslawe* at Cuckhamsley Hill, fixes *Æcesdune* near Ashampstead; but, being obliged to admit, that the aforesaid route would in this case be rather circuitous, discovers in the expression "along *Æcesdune*," which he translates "by way of Ashdown," an implication that it was circuitous.

On the map, if straight lines be drawn between Wallingford, Cuckhamsley Hill, and Ashampstead, they would form nearly an equilateral triangle.

In fact, both these writers seem to admit too hastily the identity of the places mentioned in the Saxon Chronicle (*sub annis* 871 *et* 1006) under the name of *Æcesdune*, a point which, as well as the identity of *Cwicchelslawe* with the tumulus now called Cuckhamsley Hill, requires to be established, before the passage can be adduced as an evidence.

Both are doubtful: the name of Ashdown is common to many places, and of course, the etymology of all is the same. From the expression, "*andlang Æcesdune*," which implies traversing a length of country,⁶ rather than a circuitous

⁶ It is peculiarly applicable to the long narrow ridge of Downs, on the summit of which runs the ancient Roman or British track, called the Ridgeway.

route, between two points, I am induced to believe, that the range of hills extending from Compton or Ilsley westward to Ashbury, might have borne the name. On the hills, a little to the south of East Ilsley, is a wood called Ashridge, which is nearly synonymous with Ashdown; and between the two extreme points above mentioned are several places, the names of which have the same initial syllable.

The name of Cwicchelmslawe yet survives in Cuckhamsley, and is now limited solely to a large tumulus on the downs in the parish of East Hendred, and from this circumstance it has been supposed erroneously to have borne reference to a hill. The late Dr. Ingram, in his edition of the Saxon Chronicle, translated Cwicchelmslawe by Cuckhamsley Hill, thus assuming the point required to be proved, but the original gave him no such authority. The word implies the territory or extensive tract of land belonging to Cwicchelm, has no reference to a hill, and is entirely modernised in the word Cuckhamsley. Nearly all the names of places in England, excepting some very ancient towns or cities, have a Saxon origin, and are derived from two sources, either the name or rank of the proprietor, as Uffington, Uffa's or Uffing's town, Aldermanston, the Alderman's town; or the peculiar character of the locality, as Combe, a hollow between hills; and the various names terminating in ford, from the situation on a fordable river or brook, or in burn, as lying on the banks of a brook, as Winterburne, Lambourne, Shalbourn, &c. Sometimes they partake of both. In this instance we have specific information from ancient historians.

Cynegils, King of the West Saxons, had two sons, Kenwal and Cwicchelm, who reigned jointly in that kingdom. The latter was baptised at Dorchester, in Oxfordshire, in 636, but died in the same year, whereupon Kenwal became sole monarch. He was vanquished and deprived of his crown by Penda, King of Mercia, but recovered it after the lapse of a few years, with the assistance of Cuthred, son of his brother Cwicchelm. In gratitude for this assistance, or perhaps as a measure of justice due to his nephew, he gave him 3000 hides of land in the vicinity of Ashdown.⁷ By the way, it may be observed, that Ashdown must have been of considerable note or extent, as identifying so large a territory. William of Malmesbury, alluding to this donation,

⁷ "Be Æscedune."—Sax. Chron., ad ann. 648.

states, that it comprised almost a third part of his whole kingdom;⁸ and Dr. Milner,⁹ remarking on the transaction, adds, that the principality appears to be the same which his father Quilchelm (or Cwicchelm) had formerly held, consisting of Berkshire and part of Oxfordshire.¹

In fact, it seems the most probable supposition, that Kenwal, being restored to his kingdom, and having acquired, as the old historians relate, while in a state of adversity, a due sense of his former iniquities, was anxious on his restoration to prosperity, to make restitution, and accordingly, among other acts of justice, gave Cuthred the patrimony of his father Cwicchelm, comprising the domain called from him, Cwicchelmslawe, or Cwicchelm's territory.

The name, it is probable, centered subsequently in a town or village situated somewhere on or near the Berkshire Hills, and not far from the tumulus before mentioned. It is said, that the Danes went to Cwicchelmslawe, evidently as to an inhabited place, and there awaited better cheer.²

There is a record of a court or judicial assembly being held there, in the time of King Ethelred, and we learn from Dugdale³ that these courts were held in a church or churchyard. Wherever it was situated, all traces have long been lost, for it does not appear in the Norman Survey, or in any subsequent record; having perhaps been destroyed in some of the plundering excursions of the Danes.

W. NELSON CLARKE, D.C.L.

EXTRACT FROM ASSER'S HISTORY OF ALFRED.

GIVING THE DESCRIPTION OF THE BATTLE OF ASHDOWN, A.D. 871.

"Christiani—post⁴ quatuor dies contra præfatum exercitum in loco, qui dicitur *Æscesdun*, quod Latine Mons fraxini interpretatur, totis viribus et plena voluntate ad prælium prodeunt; sed Pagani in duas se turmas dividentes æquali lance testudines parant (habebant enim tunc duos Reges, et multos Comites) concedentes mediam partem exercitus duobus Regibus, et alteram omnibus Comitibus; quod Christiani cernentes, et etiam ipsi exercitum in duas turmas similiter dividentes, testudines non segnius

⁸ "Quippe qui filio fratris pene tertiam regni partem magnanimâ liberalitate communicaret."—Will. Malmsh. lib. i., cap. 2.

⁹ History of Winchester, vol. i., p. 93.

¹ Bp. Kennett says, that it consisted of all that part of Kenwal's kingdom, which lay south of the Thames, and that it was

granted as a province or principality, to be held under himself.

² Saxon Chron., ann. 1006.

³ Orig. Jurid. Lond. 1671, pp. 31, 32.

⁴ That is, after the battle of Reading, in which Ethelwulf was slain.

construunt. Sed Ælfred citius et promptius cum suis (sicut ab his qui viderunt, veridicis referentibus, audivimus) ad locum prælii advenit; nimium erat enim adhuc suus frater Æthered rex in tentorio in oratione positus, audiens Missam; et nimium affirmans se inde vivum non discesurum, antequam sacerdos Missam finiret: et divinum pro humano nolle deserere servitum; et ita fecit. Quam Regia Christiani fides multum apud Dominum valuit; sicut in sequentibus apertius declarabitur.

Decreverant ergo Christiani, ut Æthered Rex cum suis copiis contra duos Paganos Reges sumeret prælium; Ælfred vero suus frater cum suis cohortibus contra omnes Paganorum duces belli sortem sumere debere sciret. Quibus ita firmiter ab utraque parte dispositis, cum Rex in oratione diutius moraretur, et Pagani parati ad locum certaminis citius advenissent, Ælfred tunc secundarius, cum diutius hostiles acies ferre non posset, nisi aut bello retrorsum recederet, aut contra hostiles copias ante fratris adventum in bellum prorumperet, demum viriliter aprino more Christianas copias contra hostiles exercitus (ut ante proposuerant, tamen quamvis Rex adhuc non venerat,) dirigens, divino fretus consilio, et adjutorio fultus, testudine ordinabiliter condensata, confestim contra hostes vexilla movet.

Sed hoc in loco nescientibus intimandum est, quod ille locus certaminis belligerantibus inæqualis erat, nam Pagani editiorem locum præoccupaverant, Christiani ab inferiori loco aciem dirigeabant. Erat quoque in eodem loco unica spinosa arbor, brevis admodum, (quam nos ipsi nostris propriis oculis vidimus,) circa quam ergo hostiles inter se acies cum ingenti omnium clamore, illi perperam agentes, isti pro vita et dilectis atque patria pugnaturi, hostiliter conveniunt. Cumque aliquandiu animose et nimium atrociter hinc inde utrique pugnarent, Pagani divino judicio Christianorum impetum diutius non ferentes, maxima suarum copiarum parte occisa, opprobriosam fugam cepere: quo in loco alter de duobus Paganorum Regibus, et quinque comites occisi occubuerunt, et multa millia Paganæ partis in eodem loco, et insuper per totam campestram Æscendun latitudinem ubique dispersa, longe lateque occisa corruerant.

Cecidit ergo illic Bægsceg rex, et Sidroc ille senex comes, et Sidroc junior comes, et Obsbern comes, et Fræna comes, et Hareld comes; et totus Paganorum exercitus in fugam usque ad noctem, et etiam usque ad diem sequentem (quousque ad arcem qui evaserant pervenerunt) versus est; quos Christiani usque ad noctem persequuti sunt, et ubique prosternentes."—*Asserius de Rebus Gestis Ælfredi*. Oxon. 1722, 8vo. p. 21.

ON THE ARCHITECTURE OF THE ABBEY CHURCH OF
DORCHESTER.*§ 3.—*Decay and Restoration of the Church.*

I WILL conclude my subject by a brief account of the disfigurements which the church has undergone in later times, and of the efforts recently made to restore it to its original beauty.

The church of Dorchester, as I before stated, was all along parochial as well as monastic, the nave belonging to the parish, the choir and its appurtenances to the abbey. This was also the case at Tewkesbury; in both cases doubtless the parochial portion alone would have been left standing, just as was the case some years later with the collegiate church at Fotheringhay, had not private munificence rescued the conventual portion from destruction. The choir, &c., of Dorchester Church was purchased for 140*l.*, by Richard Beauforest, of Dorchester, Gentleman, (a relation most probably of Abbot Richard Beauforest, who put stalls in the choir, where his brass remains,) and by him bequeathed to the parish by his will, dated 1554, with the curious proviso "that the said parishioners shall not alter or alienate the said church, implements, or any part or parcel thereof without the consent of my heirs and executors." I must leave to lawyers to decide the possibility of a future alienation of the choir of Dorchester Abbey; as to the prohibition of any alteration, I am afraid I shall soon have to show you that here at least the wills of founders have not been too superstitiously observed.

The condition of Dorchester Church is, even now, very deplorable, and it was still more so when the attention of the Oxford Architectural Society was first directed to it in 1844. It had shared the fate of almost every parochialised abbey church; its size at once exceeding the means of a poor agricultural parish to maintain, and being also much larger than was actually necessary for church accommodation,

* Continued from p. 280.

the result has been twofold. The whole building fell into a general state of decay, and the necessity, real or supposed, of blocking off only a part of so extensive a building for purposes of divine service, has led to those strange internal divisions and partitions, which at a first visit altogether baffle the inquirer in his endeavours to make out the original arrangements, singular enough, as we have seen, in themselves.

The part of the church now in use consists of the choir and aisles, and a small part of the nave, completely blocked off to the west and south from the remainder. And within the choir itself, its two eastern bays are again screened off to form a secondary chancel. The effect of these cross-purposes, till one gets thoroughly familiar with the building, is extremely puzzling.

But besides all this, some extreme cases of barbarism had taken place at Dorchester. These chiefly concerned the roofs. In the south aisle of the nave a most unaccountable freak had been practised; the single high-pitched roof had been in 1633 exchanged for one with a double ridge, which, while singularly ugly, is, I should imagine, weaker than the usual form; it could not have been any saving in actual quantity of materials, though it may possibly have allowed the old ones to be more extensively employed in the reconstruction. This seems also to have been the cause of the blocking of the west window. The original gable, which must have existed between the nave and choir aisles, was also lowered, as may be clearly seen inside. Then, throughout the choir and its south aisle, and through nearly the whole extent of the nave, the roofs had been completely lowered, leaving only a small piece at the west end of the nave, which still remains, and has a very odd effect. The two eastern gables had been destroyed with the roofs; this, in the south aisle, had involved the destruction of nearly everything above the contemplated vaulting; while in the choir the loss was still more serious, the upper part of the great east window being completely destroyed. These were the chief portions which called for repair, besides numerous smaller mutilations in every part of the building.

In the autumn of 1844 an estimate was first made of the cost of the several portions requiring restoration, and in the spring of 1845 the energies of the Society began to be practically directed to its accomplishment. Some delays

were met with on account of the extraordinary circumstances of the parish. The church was formerly a peculiar and impropriation in private hands, but the tithes had been sold and dispersed among a great number of individuals, so that there was no one responsible Lay Rector, and in any case, considering the curious tenure by which the choir is held, it might be very doubtful on whom the repairs would legally fall. Besides this, the parish was then a sort of ecclesiastical oasis, it had no Ordinary whatever; since the sale of the property the impropriation had been divided, but the jurisdiction had completely vanished; no Official of the Peculiar had been appointed for years, so that it was very doubtful whether there were any legal churchwardens. In these circumstances, it was by no means clear to whom to apply for the necessary permission to commence the work. However, the Perpetual Curate and the acting Churchwardens entered zealously into the scheme; and the gentleman who was supposed, if any one, to be chargeable to the repairs of the chancel, gave every facility in his power, which, in one not a member of the Church of England, deserves to be recorded to his great honour. Consequently no practical difficulty was found. A subscription was accordingly opened, collections were made in the parish of an amount most creditable to one so poor, and immediately after the long vacation, the most necessary portion of the work, the repair of the sedilia and piscina and south window of the presbytery, was commenced. These were completed in March, 1846. The principle pursued throughout has been strictly conservative, a diligent repair of what remained, and careful adaptation of what was necessarily new. In this first portion of the restoration, the only absolutely new work required were four finials and four small statues, to have entirely omitted which would have left the sedilia very imperfect.

This much being effected, the efforts of the Society were directed to the restoration of the remainder of the presbytery. This, as involving a new roof, and the completion of the mutilated east window, was a very serious undertaking. Little doubt could be entertained but that the design for the east window originally made, and of which an engraving is given in Mr. Addington's work, contained a centre-piece far too elaborate for the remarkably bold work of the tracery below. A question had also been raised by a writer in the

Ecclesiologist, whether the centre-piece had ever been filled with tracery at all. The Society then called in Mr. Harrison as architect, who, when in Oxford, had been one of its most active members ; he at once discovered fragments showing that the circle had contained tracery, and indeed enough to ascertain its general character, and some even of its actual lines. But a fresh difficulty was presented by the extreme liberality of Mr. Harrison, who, while willing to give the work all the benefit of his skill, positively refused to act in any but a gratuitous capacity. As the Society could not possibly accept of his services on those terms, this most important portion of the restoration was finally placed in the hands of Mr. Butterfield. The design which was the result of his investigations, was not quite identical with Mr. Harrison's, though both preserved the same appropriate character of great width and boldness in the piercings. In one respect Mr. Butterfield's completion of the window appears to me open to very great doubt and criticism ; he has made the circle not complete, but flowing into the lines of the arch. I do not remember that the remaining fragments gave any grounds for supposing that so unusual and unpleasing an arrangement, one in this window peculiarly inappropriate, formed part of the original design. I strongly opposed this freak—for it is nothing more—at the time ; but I believe I may truly say that it is the only part of our restoration liable to any serious objection.

While these negotiations were pending, the restoration of a smaller portion was actually effected. This was the Jesse window, which was a mere case of repair, involving no original work. Indeed two places where the design was irrecoverably lost, and no more could be done than guess at the subjects, have been left in their mutilated state. These appear to have represented the Blessed Virgin and the Crucifixion ; but as there was some difficulty in obtaining an appropriate design, they have, I believe, without any formal intention, been left in their former state to this day. Perhaps it may be thought that, as their destruction was clearly the result of a formal purpose, and not of mere decay or negligence, it forms a portion of the history of the fabric, and, as such, ought not to be repaired.

The east window was commenced about May 1846, the stone and timber work was completed by June, 1847, and

the glazing of the window, and the necessary fittings of the presbytery were accomplished during the course of the same year. The work of restoration, like the original work of erection, has been very slowly carried on, chiefly owing to the very small amount of funds at our disposal; for as subscriptions continued to drop in, though slowly, it was thought better, on many grounds, to keep something going on, than to stop and recommence. But I am sorry to say that for more than two years¹ nothing has been done at all; the small amount raised has been quite exhausted by the restoration of the sedilia and windows, and the erection of the portion of roof rendered necessary by the opening the head of the east window. About twenty feet of the eastern part has been raised to its original pitch, and this, on account of the great size of the timbers required, has been the most costly portion of the undertaking. Yet the roof is a very simple one, a mere pointed cradle-roof, and, from want of funds, we were most reluctantly compelled to have it plastered between the rafters, and to employ slates—Stonesfield slates however—instead of lead as the external covering. This roof, however, plain as it is, is one capable of admitting any amount of future enrichment in the way of panelling.

I shall not be surprised if I am asked why, while we were able to accomplish only such a small part of the necessary repairs of the building, a large sum was spent on the luxury of modern stained glass for the head of the east window. I believe I may safely say that no part of the general restoration fund would ever have been devoted to such an *ὕστερον πρότερον* kind of proceeding. The little we had at our disposal was all expended on substantial restoration. But as this glass was an individual gift, we could not too narrowly investigate whether the discretion of the donors had been equal to their liberality.

Five years ago I certainly expected more to have been done for Dorchester church than has been done up to this time. The exertions made on the spot are beyond all praise; but the interest taken in the subject by the University and county at large has been far less than might have been reasonably looked for, when we consider the architectural splendour of the building, its historical associations, its

¹ From June, 1850.

peculiarly unfortunate and helpless state at the present day. Yet we have done something; it is not a small matter to have restored that wonderful and unique east window to its original proportions, a change the extent of which can only be appreciated by those who have seen it in its former state of mutilation. And I think we may fairly say that what we have done we have done well; the execution everywhere reflects the greatest credit on the several contractors, and shows that in mere workmanship at least we are in nowise behind our ancestors. Still it would have been more gratifying could I have concluded the architectural history of Dorchester otherwise than by stating that the work of repair has as yet been extended hardly more than twenty feet from the east wall, and that the north aisle of the choir still remains in a state which I believe is positively dangerous.

EDWARD A. FREEMAN.

INTERIOR DIMENSIONS.

	ft.	in.	ft.	in.
Length of Choir and Presbytery	100	0		
Breadth	23	5		
Length of Nave	87	3		
<i>North Aisle of Choir.</i>				
Length	83	4		
Width at East end	12	1		
Width at West end	10	5		
<i>South Aisle of Choir.</i>				
Length	82	0		
Width at East end	27	8		
Width at West end	25	5		
<i>South Aisle of Nave.</i>				
Length	81	2		
Width	24	10		
Tower (square inside)			21	10
Total Length	209	1		

P.S. I have great pleasure in adding to my account of Dorchester the following letter from Mr. Jewitt. The theory it contains had not occurred or been mentioned to me when I last visited Dorchester; but, speaking from memory, I should say that, while Mr. Jewitt's view of the use of the eastern portion of the aisle and of the chamber which must have existed over it, is extremely probable, I do not think it proves that this chapel ever existed in a complete state before the aisle was added. The east end is certainly of earlier character than the rest, but this is just the same phenomenon which we have seen in the north aisle, and does not seem to me to prove more than that it was actually

built first, not that it formed part of quite another design. Such an addition to the choir as Mr. Jewitt imagines, would surely be very anomalous.

"HEADINGTON, OXFORD,

March 31, 1852.

"DEAR SIR,

"My idea of the south aisle of Dorchester Church is, that the eastern portion, as far as where the vaulting shafts extend internally, is of an earlier date than the rest of the choir aisle, and of the same date as the south-west angle of the nave aisle, both being but little later than the north aisle. I write only from memory, but will, as briefly as possible, give you my reasons for thinking so.

"The windows at the east end of this aisle have Geometrical tracery (though of rather later character than that of the north aisle windows), while those on the south side have Intersecting tracery. The angle stair-turret with its internal doorway, and the piscina, are of the same date, as are also the vaulting shafts, and the wall as far as the first buttress shown on the plan. This will be further proved by observing the different thickness of the wall in this part, and that this difference is exactly co-extensive with the remains of groining in the interior. There is likewise on this part a buttress which, though it ranges in its upper part exactly with the rest, does not, like the rest, reach the ground, and consequently does not appear in the plan.

"All these reasons induce me to think that this portion of the present aisle was either built, or *intended* to be built, as a chapel; that it had its east end terminating in a gable, as the two square-headed windows above the others clearly point out; that the chapel itself was groined; and that the staircase led to an upper room which was appropriated to the officiating priest, and which the two square windows above-mentioned were intended to light. This was a not unusual arrangement, and the situation of the doorway between the altar and the piscina, seems to favour the idea of this being the use of the room.

"I imagine that this design was afterwards abandoned or altered, and the chapel thrown into part of a new aisle, and in order to give an uniformity to it, the turret buttresses were copied, and one of the new windows (which have Intersecting tracery) inserted in the chapel, where probably a Geometrical window had formerly existed.

"The beautiful buttress at the S. W. angle of the nave aisle, seems to have been begun at the same time as the chapel, though the nave aisle was not built until after the choir aisle was completed.

"I have written the above hasty remarks at your request, but merely intend them as suggestions for your consideration.

"I remain, Sir, yours sincerely,

"O. JEWITT."

"E. A. FREEMAN, Esq."

NOTICE OF TWO REMARKABLE GLOBULAR OBJECTS.

FOUND IN SUSSEX AND GLOUCESTERSHIRE.

THE advantages attending the practice adopted by the Institute, in forming a classified collection at each of their Annual Meetings, with the especial view of drawing forth such scattered remains of antiquity as may have been preserved in the locality, was strikingly shown at Bristol, in 1851. The late Dr. Mantell had, long previously, discovered in Sussex a singular and highly decorated ball, on the surface of which appear seven astroidal ornaments, formed by incrustation of hard paste of reddish-brown colour, of various shades, on a white ground.¹ This curious relic had been regarded as unique, until at the Bristol Meeting, a precisely similar ball, previously considered as an object of trivial or modern character, was offered for exhibition by the Rev. Dr. White, through Mr. Freeman. An opportunity was thus afforded for the comparison of two objects of such peculiar workmanship, found in localities so remote from each other.

The accompanying plate represents these highly curious balls. The first, found in Sussex, was dug up, as stated by Dr. Mantell, in a tumulus on the Downs near the race-course at Brighton; it was deposited with ashes in an urn of rude fabrication found in a broken state, and described as of "the coarse half-burnt British pottery." No other relics were found near the spot. A slight fracture appeared at one side, which, having been enlarged by the late Sir F. Chantrey and Dr. Buckland, enabled those distinguished authorities to pronounce that the ball consisted of a nodule of flint or chert, incrustated with a thin layer of the ornamental paste.

The second, discovered at Slymbridge, in Gloucestershire, was sent by the Rev. R. M. White, Rector of that place. It was found in 1847 by his servant, when employed in cleaning out a ditch which serves as a drain to the old moat surrounding the Rectory Garden. It lay imbedded in a

¹ Catalogue of Mantell Museum, p. 57.



A BALL DISCOVERED IN A CINERARY URN, ON THE DOWNS
NEAR THE RACE-COURSE, BRIGHTON.

In the Possession of Gideon Algernon Mantell, L.L.D. F.R.S.



A BALL FOUND IN 1847 NEAR THE OLD MOAT OF THE RECTORY GARDEN,
SLYMBRIDGE, GLOUCESTERSHIRE.

In the Possession of the Rev^d R.M. White, D.D.



stratum of gravel, about three inches in thickness, beneath a deposit of mud of about the same depth. The ball, when found, was covered with a coating of dark yellow colour, which was rubbed off without much difficulty. The spot where it lay is adjacent to the churchyard. The precise weight is 2lb. 12½oz. It must be stated that in the accompanying plate the representation of this ball is slightly larger than the original; the diameter of both specimens being nearly the same. For the beautiful drawing of the Slymbridge ball, here reproduced by Mr. Shaw, we are indebted to a lady, who kindly drew it at the request of her relative, Dr. White.

In regard to the period to which these relics belong, no precise data can be adduced. The fact recorded by Dr. Mantell may appear to bring them within the age of urn-burial, more especially as several tumuli were opened by him on the Sussex Downs. It may, however, be questionable whether the urn was properly assigned to the British period, or may have been of the rude half-burnt pottery, not made in the lathe, which characterises the early Saxon interments. Spherical objects of crystal and stone have been found repeatedly with remains of the Saxon period. They have been regarded as amulets, or as connected with divination; and such an object has been sometimes compared with the *ovum anguinum* of Pliny, or the "glain neider," (serpents of glass) of Cornwall and Wales.² In our Museum at Bristol, a fine agate ball, nearly of the same size as the objects under consideration, was exhibited by Mr. Henry C. Harford, who stated that it was "found in an Archdruid's tumulus in Cornwall," and had been presented by Sir James Hamlyn Williams to the late Mr. Charles J. Harford. It may be interesting to recall, that in the same collection a large *perforated* agate bead was shown by Mr. Augustus Smith, found singly with massive bronze armlets in a tumulus in the Scilly Islands. In reference to balls of crystal found in Saxon graves, it may suffice to refer to the *Nenia*, pp. 14, 19, plates 4, 5. Such a ball was found in the tomb near Tournai, usually assigned to Childeric, who died in 481.³ Large *perforated* beads of crystal have likewise been discovered with Saxon remains, singly, as noticed

² For information on this subject, see Mr. Nightingale's curious memoir on Ancient Beads, *Archæol.* vol. 34, p. 46.

Wilson's *Prehistoric Annals of Scotland*, p. 304.

³ Chifflet, *Anastasis Childerici*, p. 240.

in this *Journal*. (See p. 179, *ante*.) Imperforated beads of unusual size, and formed of richly variegated glass, have been found in several instances.⁴

These facts may be acceptable, as connected with the two very singular balls, now published; tending to demonstrate the frequent practice of depositing some spherical ornament, possibly associated with the notion of talismanic influence, or magical virtues, in the tombs of an early period. A. W.

⁴ *Archaeol. Journ.* vol. iii., p. 354.
Beesley's *Hist. of Banbury*, pl. viii.
Archaeol. vol. 34, pl. 5. A fine specimen is

in the Museum of the Cambridge Anti-
quarian Society, and another is in the Brit.
Mus., figured by Rymdyk.

ON THE BRONZE DOORS OF THE CATHEDRAL OF GNESEN.

(Continued from page 226.)

No inscriptions are to be found upon these doors, and the time and place when and where they were cast must therefore be determined either by historical evidence or by comparison of their style and character with those of other works of art whose origin is better ascertained. From the former of these sources it would appear that but little that is trustworthy can be gathered. The only old writer who is cited as mentioning these gates is Michael Litwin (*i. e.*, the Lithuanian,) who says ("De Moribus Tartarorum," p. 3), that Boleslaus Chrobry took from Kiev, in 1008, a "valva" which the Russians had brought from Kherson, and presented it to Gnesen. None of the older annalists mention this circumstance, although they give many details¹ respecting the campaigns of Boleslaus in Russia and the taking of Kiev; it will, however, be proper to notice the conjectures which later native writers have formed as to the origin of these doors. With the patriotic spirit so characteristic of the Poles, they have been willing to see in them memorials of the glorious deeds of Boleslaus; and Naruszewicz ("Historia Narodu Polskiego," Vol. I.), and Raczynski ("Wspomnienia Wielkopolski," Vol. II., p. 323), attest the existence at Gnesen of the tradition that they are trophies of the taking of Kiev. The same story will also be found in some of the older topographical accounts of Poland.² The circumstance that the subjects are taken from the life of St. Adalbert has been always felt to be a most serious objection to the correctness of this tradition; and Siemienski (*Monumenta Eccl. Metro. Gnesnensis*), argues that the fact is otherwise; but the close correspondence of the reliefs with the history of the saint can leave no doubt but that he is in error. The

¹ As in "Sarmatiae Europae Descriptio," by Guagnini. (Spire, 1581.)

² Some of a very poetical character; as that Boleslaus fixed, in the bed of the Dnieper, brazen tubes so artificially contrived that they continually sounded his name. He is said to have set up iron columns to

mark the limits of his conquests. ("Stan. Sarnicii Annales.") Dlugosz says that Boleslaus cleft the golden gate at Kiev with a miraculous sword given to him by an angel. Kadubek tells the same story somewhat differently.

antiquary, Thaddeus Czacki, (in a note on the passage in Naruszewicz, above referred to,) says that the tradition was that these doors were taken from the imperial castle at Kiev,³ and presented to the Church of Gnesen by Boleslaus, but, adverting to the supposition that the subjects of the reliefs were taken from the life of St. Adalbert, he concludes that, if the fact be so, the tradition must be erroneous. In Count Raczyński's work, above referred to, two theories as to the origin of these gates are advanced—one, that of the author, the other that of an architect named Berndt, who was commissioned by the Prussian Government to make drawings of this remarkable monument of early art. Count Raczyński, relying somewhat upon the tradition which connects these doors with Kiev and Boleslaus, but feeling the improbability of such memorials having been erected at Kiev before 1008, in honour of a saint of another church, who suffered only eleven years earlier, supposes that Boleslaus may have caused them to be cast at Kiev. There is, however, nothing to be found in them characteristic either of so early a period as the commencement of the eleventh century, or of the Greek style which must unquestionably have prevailed at Kiev, but, on the contrary, much which belongs to the German style of the twelfth.

Mr. Berndt observes that the colour of the metal of the two valves is not alike, that of the left valve being more coppery, while that of the right is more brassy; he also notices the different degrees of relief which distinguish them; and from these circumstances infers that the two valves date from different periods: the right valve he believes to be the remaining one of a pair given by the Emperor Otho the Third, and the work of some Byzantine sculptor; its fellow he thinks was carried away by the Bohemians, when they pillaged Gnesen in 1039, and the existing left valve he supposes to have been wrought by some Italian artist of the fifteenth century.

The first of these points is not of much importance, as it is well known that bronze, unless treated with proper care and skill, becomes much altered if kept long in fusion; in consequence of the speedy oxidation of the tin,⁴ the pro-

³ "Z Carogroda do Kijowa." Kiev at that time belonged to the Dukes Uchslaus, or Wsevolod; I know not why a division of the city or a castle in it should be called imperial.

⁴ Bronze usually consists of about 90 parts of copper and 10 of tin; bell-metal of from 33 to 60 of tin to 100 of copper.—Ure's Dictionary of Arts.

portions of the metals entering into its composition, and consequently the appearance of the compound are greatly changed.⁵ It is, therefore, quite possible that both valves may have been cast from the same furnace and within some hours of each other, although the colour and texture of the metal now show considerable difference.

The different degree of relief seems a more important distinction—on the left valve some parts of the figures, particularly the heads,⁶ are in three-quarters relief, and many in half, while on the right one all is in flat relief, usually not more, if as much as quarter relief, though the heads occasionally, and sometimes a whole figure, show greater prominence. If this circumstance leads to the supposition of different dates for each valve, it must, on the other hand, be remembered that the style and character both of the groups of figures and of the ornamental border are precisely similar. Mr. Berndt quotes Dlugosz to show that the Bohemians carried off "*tabulam auream*," which he supposes may have been the left valve, then of bright gold-coloured metal; but, had he read the passage with any care, he would have seen that the historian speaks of "*tabulas tres quibus altare magnum adornatum fuerat auro puro et variis preciosis lapidibus et gemmis superbas*," obviously works of the same nature as the golden altar-piece of the Cathedral of Basle, or perhaps as the paliotto of the high altar of the Church of St. Ambrose at Milan. His opinion that the left valve is the work of an Italian artist of the fifteenth century seems to be entirely unsupported either by the general character of the work, or by any of the details of costume or architecture, and cannot be received with favour by any one familiar with the character of Italian sculpture of that period.

It would, therefore, seem that little light, as to the origin of these doors, can be obtained from external evidence, and that their date must be deduced from the internal evidence afforded by the works themselves, and from a comparison with other works of art of the like nature. This may perhaps

⁵ In consequence of want of care during the fusion, the capital, shaft, and base of the column of the Place Vendôme, although cast from the (originally) same metal, are now very different in composition. See Ure's "*Dict. Arts*," Art. Bronze.

⁶ In the reliefs which cover the bronze doors of the Cathedral of Hildesheim (dated 1015), the heads and necks of the figures stand out in full relief, quite free and detached from the background.

best be done under the following heads :—1st. The composition and treatment of the subjects. 2ndly. The modelling of the individual figures and their costume. 3rdly. The details of architecture, &c. And, 4thly. The ornamental border.

The grouping is very simple, and composed of a small number of individuals ; with very few exceptions the figures all occupy the same plane. No ground is under their feet, but they are represented with the usual naïveté of early mediæval art, as if suspended in the air. Neither are there any backgrounds.⁷

The action of the figures is often animated and natural, and even the countenances are sometimes not without characteristic expression ; this is well seen in the most prominent figure of the group of Prussians (page 353), whose tangled locks and heavy brow mark the wildness of the barbarian, and his scorn and hatred of the preacher of a new religion. Where the features are passionless and still, they are usually fairly modelled and approach tolerably near to nature.⁸ They are superior in these respects to most of the English or French works of sculpture of the twelfth century with which I am acquainted. The hands and feet are often badly and apparently carelessly modelled. The proportion of the heads to the bodies is not far from the natural one, and there is no trace of the exaggerated length and attenuation so characteristic of the mediæval Greek or Byzantine school of art, or of its marked tendency to stiffness and extreme formality of attitude.

The drapery is much broken up into minute folds, and where masses occur they are rather clumsy than large or bold. Such treatment of drapery characterises mediæval sculpture until near the thirteenth century, when a more tasteful and more natural style was adopted.

The costume will be seen to differ little, if at all, from the usual forms which prevailed in England, France, Germany, and Italy between the eighth and thirteenth centuries ; and the various nations, individuals of which appear in these sculptures, show but trifling differences in their attire. The

⁷ In the Italian reliefs of the fifteenth century, as in Ghiberti's doors of the Baptistery in Florence, backgrounds are used throughout, and intricate grouping abounds.

⁸ The head of Otho the Second is represented as that of a young man, as he was at the time when the event represented in the relief occurred.

annexed woodcut, which represents the Emperor Otho the Second delivering the crozier to St. Adalbert (in the fifth pannel), shows the costume of the personages of the most elevated rank, the Dukes of Poland and Bohemia being habited in the same manner. Their long and ample mantles are fastened in front, their tunics are also long, and when the wearer stands erect reach nearly to the ankle. The costume of the nobles and courtiers only differs from that of their superiors in that both tunic and mantle are shorter, neither reaching below the knee. The mantle is generally fastened on the right shoulder. The swordbearers, or guards, as well



as the persons of inferior rank, wear no mantles, but only tunics and hose. The heads are usually uncovered, but in some cases closely fitting caps may be intended to be represented;⁹ they are, however, but obscurely indicated, and it may be doubtful whether it is not the corrosion of the metal and the consequent absence of the marks indicating hair which

⁹ On an early seal of Lübeck is a figure wearing such a cap, *Kaplaken*; strong cloths for caps were, in 1327, among the

chief articles sent to the Hansentia factory at Novogorod.

has produced a resemblance to a cap. The hair of the civilised men is worn short and smoothly combed, some of the Prussians, on the contrary, have their hair hanging in rough tangled masses ; they are true "*homines criniti*," as Helmoldus describes them. All except the ecclesiastics wear moustaches ; those of the Prussians are thicker and longer than those of the Poles, Bohemians, or Germans. None are bearded except one figure in the eighteenth pannel.

In the engraving at page 343, of the Emperor and his attendant Sword-bearer, it will be seen that while the tunic of the latter is represented as full of folds in its lower parts, the portion above the waist is quite smooth, and projects considerably beyond the lower ; this projecting part has horizontal lines engraved upon it, as if to represent an ornamental border. The same may be observed in the most prominent figure of the group of Prussians in the thirteenth pannel. This projection may possibly be merely a clumsy representation of the falling of the upper part of the tunic over a narrow belt girding it about the waist ; but it looks as if intended to represent a leathern or wadded lorica,¹ or cuirass, worn over the tunic. In these instances, ornamental stitching, or embroidery round the neck and at the wrists, is represented, which seems to make against the supposition that anything besides the tunic is meant to be shown.

Of these sculptures, none perhaps are more curious and interesting than the figures of the Prussians (shown in the annexed woodcut : the group is a part of the thirteenth pannel) ; at least, if we may believe that they are correct representations of the appearance of this people while yet enjoying their primitive independence.

It may be thought that the very close resemblance of their costume to that of the other nations, goes far to prove that the artist gave himself no thought or care as to the correctness of the representation, and clothed these heathens in

¹ Such a garment, or piece of defensive armour was used by the Romans, but it seems to belong rather to the classical period, or to the Greeks of the Lower Empire, than to the middle ages or to Germany. Distinct representations of such a defence are but seldom to be found in mediæval art, but it may be seen in some sculptures engraved by Ciampini (*Vet. Mon.*, vol. ii., plates 4 & 5), and in Agincourt's "*History of Art*," plates 47

& 51. The first are Italian, of uncertain date, but probably later than 600. The second instance is in an illumination of a Bulgarian MS. of the thirteenth or fourteenth (?) century ; the third, in a Greek MS. of the ninth or tenth. Was not the "*thorax*," which Eginhart says that Charlemagne wore over his linen tunic, a defence of this kind, and not a mere pectoral !

the ordinary dress of his own fellow-citizens; but it is not unlikely that in the twelfth century their dress did not materially differ from that of the neighbouring nations. Helmoldus (writing circa 1160), in his "*Chronicon Slavorum*,"¹ cap. 1, gives, at some length, an account of their manners, but says nothing as to their dress, except that they were in the habit of bartering marten-skins with the Germans for woollen cloths, called *Faldones* (or *Paldones*). Hartknoch ("*Selectæ Diss. Hist. de variis rebus Prussicis*," p. 270) says that they wore short tunics of linen or undyed woollen cloth, tight linen breeches reaching to the heels, and shoes of raw hide, or bark. This agrees well with the dress represented in these reliefs. Their arms, he says (pp. 387—388), were clubs, shields, swords, arrows, and spears. This last seems to have been their chief weapon, and with it they are accordingly represented in these sculptures. Their shields, judging by the standard afforded by the size of the figures, were only about two feet in length; the form is one not uncommon in the eleventh and twelfth centuries, but so small a size is unusual. Shields in several instances in Lombardy² are represented in sculptures of the same form,



¹ Helmoldus classes the Prussians among the Slavonians; but it is clear, from the remains of their language, that this is an error, and that they were a branch of the Lithuanian stem.

² St. Zeno, Verona, sculpture about the west door; Cathedral, Verona, do.; St. Michele, Pavia; remains of the ancient

Porta Romana, Milan, (Agincourt, Sculpture, plate 26), &c. All the examples cited are probably of the twelfth century, some are well ascertained to be so. Some remarkable armed figures of the twelfth century, in the choir of the Cathedral of Magdeburg, have also, I believe, shields of this form.

and sometimes they are not much larger than these appear. The shields carried by the Prussians have no ornament except a border ; but those seen in the tenth pannel are decorated in a manner curiously similar to some heraldic bearings ; one may be described as party per pale, bendy, counterchanged ; a second, party per pale, barry, counterchanged ; and a third as barry bendy. This last shield is slightly different in form from the others, the point being curved to the sinister side.

The ecclesiastical costume presents but little requiring notice. The mitre is of the low early form ; the crosier a plain crook.

The female costume, also, has nothing very characteristic : the garments are long, falling on the ground, and covering the feet ; the sleeves wide. Round the neck, in some instances, is an embroidered border. The heads of the women of rank are covered by hoods, or kerchiefs, fastened under the chin, and falling on the shoulders. The women of lower station have the heads uncovered, with the hair long.

The architectural details appear all to point to the Romanesque period, and to the Lombard or the German style ; the arches are all circular, small arcades, and slender towers, capped by dome-shaped roofs, frequently occur, all well-known features of the architecture of Lombardy and of Germany in the eleventh and twelfth centuries.

The boat in the tenth pannel is exactly like the one represented on a seal of the citizens of Lübeck, which is attached to a document dated 1267 ("Die Hansa, &c.," by Kurd von Schlözer, title-page), excepting that the boat on the seal has a mast. This seal may, of course, be much older than the document to which the impression is attached.

The broad borders, enclosing figures of men, beasts, birds, and monsters, will at once recal to the architectural student the friezes, abaci, or strings, which occur in the buildings of the countries and periods to which the architectural details are above referred. Instances are to be found in the abaci of some of the columns of the south transept of St. Michele³ at Pavia, in a string or band on the exterior of the apse of the Cathedral of Basle ;⁴ and in our own country, work of similar character will be seen in the remains of the Church of Shobdon in Herefordshire.

³ This church is ascribed by some to the seventh or eighth century, but the more probable opinion gives it to the

eleventh or twelfth. See Gally Knight's "Eccles. Architecture of Italy."

⁴ It is remarkable that the famous

Of these examples, the one at Basle comes the nearest to the doors of Gnesen; the foliage is, however, more conventional, and indicates a rather earlier period. Its date is not precisely known, but there is good reason to refer it to the middle of the twelfth century.⁵

A superb instance of metal-work of a rather later period, but of considerable similarity of character (as regards the design), is afforded by the noble candelabrum which stands in the north transept of the Cathedral of Milan, and is known as the *Albero della Madonna*. This magnificent object is about 15 feet high, and of bronze gilt; it contains a multitude of statuettes from the Old Testament, signs of the Zodiac, lions, serpents, dogs, sheep, birds, fish, heads of men, &c. &c., interlaced with foliage of a character approaching to our own early English. It is attributed to the end of the twelfth, or the beginning of the thirteenth century (vide *Bulletin Monumental*, vol. 17, p. 181, where a portion of the base is engraved).

In the foregoing pages, some proofs have been adduced that these doors show traces of relation both to German and to Italian works of sculpture of the twelfth century; and when the political history of the eleventh and twelfth centuries in Germany and Italy, and the frequent presence of the Saxon, Franconian, and Hohenstaufen emperors in the latter country are called to mind, it cannot be a matter of surprise that the monuments of art in the two countries should exhibit many marks of connexion. That Italian art⁶ had in these times an influence upon Germany, we know in some cases historically: as in the instance of Bishop Bernward, of Hildesheim, who, when the tutor of Otho the Third, and accompanying him in his travels and residences in Italy, not only studied

golden tabula formerly belonging to this cathedral, the date of which is confidently given as 1019, has a frieze of very similar character.

⁵ Many more instances of the same description of ornament may be found in the twelfth century buildings in this country, in France, and particularly in Germany.

⁶ It has been the custom of many German writers on the history of art to ascribe all progress to the influence of Greek artists, and to call every work of art anterior to the thirteenth century Byzantine. This may be in a great degree

correct as regards the ninth and tenth centuries, but I apprehend that there exist evidences of an independent style (particularly of ornamental art) in the eleventh, and still more in the twelfth centuries. Compare the sculptural decorations of the Cathedral of Athens, of St. Mark's at Venice, and of the Duomo of Torcello, with those of the Lombard and German churches of corresponding dates, and the Byzantine reliquary in the treasury of the Cathedral of Aix-la-Chapelle, which contains the head of St. Anastasius, with those of western fabrication in the same repository.

the remains of ancient art himself, but carried young men in his suite, for the express purpose of enabling them to acquire a knowledge of the arts of that country; thus laying the foundation of a German Italian school of art. When, later in life, established at Hildesheim, he (in the year 1015) adorned his cathedral with the doors covered with bas-reliefs, and the bronze column, which still remain there. On the latter, scenes from the life of our Saviour are represented, arranged in a spiral running round the shaft from bottom to top—an arrangement obviously suggested by the remains of classical art which he had seen in Italy.

That the casting of large works in metal was frequently and successfully practised in Germany during the eleventh and twelfth centuries is proved both by the testimony of many writers, and by numerous existing monuments; and, as examples of such, in addition to the very remarkable works at Hildesheim above referred to, may be mentioned the doors in the cathedral of Mentz (975-1011); those in the cathedral of Augsburg (1088); the effigy of the Emperor Rudolph, the Swabian (killed in 1080) in the Cathedral of Merseburg; the lion at Brunswick (1166); the doors of the Cathedral of Novogorod (on which are the effigies and names⁷ of the artists); the candelabra in the cathedrals of Brunswick and Erfurt; and, as a curious instance of the application of bronze to architectural purposes, the tracery⁸ of the circular west window of the Church of Gadebusch, in Mecklenburg.

When the style of art shown in these and other works of sculpture of the same period is compared with that of the Gnesen doors, it is obvious that the latter is of a later and more advanced character; instead of the stiffness of attitude, and want of expression, or even of correct modelling in the heads, we find, as has been before remarked, considerable animation and life in the gestures, and both expression and natural form in the countenances of the figures. Still the draperies show much of the minute and feeble treatment of the earlier style. It is therefore clear that in these sculptures we have an instance of transition from the earlier style to that which in Germany appeared towards the end of the

⁷ Riquin (i.e. Richwin, or Richwein), Waismuth and Abraham. The two first are certainly German, (see F. Adelung, *Die Korssunschen Thüren*).

⁸ Traditionally said to have been made from the crown of the god Radegast, whose temple stood on the spot.

twelfth century, and which a well-informed writer on German art (Dr. F. H. Müller, "*Beiträge zur deutschen Kunst und Geschichtskunde durch Kunstdenkmale*," 1st abt. p. 78) describes as characterised by graceful and natural attitudes, expressive heads, well-formed faces, and drapery in broad masses, arranged according to simple and true motives—in short, as a style founded on the imitation of nature instead of on classical or Byzantine traditions.

It will, therefore, I think, not be considered an unfounded conjecture which would assign the end of the twelfth century as the date, and some city of the north-east of Germany (very probably Magdeburg) as the place of the casting of these doors. Such, I may add, was the opinion expressed by some of the canons of the Cathedral of Gnesen, who were kind enough to communicate to me the conclusions which they had arrived at as to the origin of these remarkable decorations of their cathedral.

ALEXANDER NESBITT.

Having had occasion while preparing this paper to consult a book but seldom met with in this country, "*Die Korssunschen Thüren in die Kathedralkirche zu S. Sophia in Novgorod*," by F. Adelung (Berlin, Reimer, 1824), I found in the appendix a list of all the examples of metal doors in European Churches, of the existence of which the author was aware.* Very many of these, although highly curious, are almost, or altogether, unknown in this country, while an accurate knowledge of them would be a most valuable contribution to the history of European art, particularly in the tenth, eleventh, and twelfth centuries. I have, therefore, drawn up the following table, in the hope that some of the travelling members of this Society may be induced to procure accurate descriptions, drawings, or—still better—casts of such of these works as they may happen to visit in the course of their tours.

The materials of this table are, for the most part, derived from Adelung, though differently arranged and abbreviated. I have had to make many alterations and additions, which it would be needless to particularise; and in consequence of the rarity in this country of several of the works he quotes, I have been unable to verify all his references. The table, probably, contains many errors, as it frequently happens that the authorities are conflicting, and it is difficult or impossible to ascertain which account is to be preferred.

* It is singular that he was ignorant of the existence of the doors at Gnesen, as he evidently took much pains in getting up his subject.

LIST OF EXAMPLES OF METAL DOORS IN EUROPEAN CHURCHES.

Place.	Position.	Material, and Nature of the Work.	Subjects.	Inscriptions.	Donor, Artist, Origin, or Date.	Engraved.	Described or Noted.
ITALY.							
VENEZIA..... St. Mark's.....	Central doors of west end.	Bronze, inlaid with silver.	Saints of the Latin Church.	Latin	Made at Venice, probably, in the 13th century.	.....	Cicognara, <i>Sto. della Sculp.</i> , vol. 1, p. 421. <i>Briefe in der Helmsch.</i> , vol. 2, p. 118.
Ditto.....	Right-hand doors from the Chapel of the Baptistry.	Bronze, inlaid with silver and other metals.	Prophets, Apostles, Greek Saints, &c., in six panels.	Greek.....	Said to have been brought from St. Sophia's, in Constantinople, in 1208.	Some figures by Cicognara, vol. 1, pl. 7.	Cicognara, <i>Sto. della Sculp.</i> , vol. 1, p. 420. <i>Briefe in der Helmsch.</i> , vol. 2, p. 117-128.
Ditto.....	External west end.	Bronze.....	.....	Latin	Dated 1500.....	.....	Cicognara, <i>Sto. della Sculp.</i> , vol. 1, p. 420. <i>Briefe in der Helmsch.</i> , vol. 2, p. 127.
Ditto.....	Sacristy	Bronze in relief....	Burial and Remembrance of Christ, with a rich border.	.....	By Sansovino, in 1556.	Cicognara, vol. 2, pl. 72.	Cicognara, <i>Sto. della Sculp.</i> , vol. 2, p. 322.
Del Serr.....	Door of a Tabernacle.	Bronze in relief....	Crucifixion, &c.....	.....	Probably by Donatello.	Cicognara, vol. 2, pl. 11.	Cicognara, <i>Sto. della Sculp.</i> , vol. 2, p. 59.
St. Dunleat.....	Doors of west front (?)	Bronze in relief....	Figures of God the Father, St. John the Baptist, and St. Mark.	.....	By Jacobello and Pietro Paolo.	.....	<i>Anschicht über die bildenden Künste</i> , in Ital., p. 153.
PADOVA..... St. Anthony	Doors before the Shrine of the Saint.	Bronze .....	.....	.....	By Tiziano Aspetti, in 1594.	.....	Volkmann krit. Nachr. von Ital., vol. 3, p. 710.
Ditto.....	In the Choir.....	Bronze .....	.....	.....	By the same.....	.....	Volkmann krit. Nachr. von Ital., vol. 3, p. 710.

Place.	Position.	Material and Nature of the Work.	Subjects.	Inscriptions.	Donor, Artist, Origin, or Date.	Engraved.	Described or Noted.
ITALY—continued. VERONA..... St. Zeno	West entrance.....	Wood, covered with bronze in relief.	Biblical, and Legend of St. Zeno, in fifty-six pannels.	.....	Probably of the 11th century.	Gally Knight's Eccl. Architecture of Italy; in the view of the front of St. Zeno.	La Verona Illustrata, vol. 2, p. 45. Briefe in der Helmuth, vol. 2, p. 58.
BOLOGNA..... St. Peter	A side door.....	.....	.....	.....	Of the beginning of the 13th cent.	.....	Almanach aus Rom. Künstler Kalender.
St. Petronius ..	West entrance.....	Bronze in relief....	Prophets, Adam and Eve, Sibyls, &c., in fifteen pannels.	.....	By Jacopo della Quercia. The Sibyls by Tribolo, 1424.	.....	Anzicht über die bildenden Künste in Italien, p. 158.
FLORANCE..... Duomo	Sacristy.....	Bronze in relief....	Evangelists, Debra, of the Church, &c.	.....	By Luca della Robbia, 1430.	Cleopatra, Sto. della Sculp., vol. 2, pl. 24.	Cleopatra, vol. 2, p. 115. Briefe in der Helmuth, b. 2, p. 208.
Baptistry	South door (?)	Bronze reliefs	History of St. John, Virtues, &c.	Latin	By Andrea Ugolini, from the designs of Giotto, in 1330.	Dispensa delle Porte del Battisterio, &c., Firenze, 1817, Diss. 1, pl. 3. Two pannels and some figures, by Cleopatra, vol. 1, pl. 33 and 34.	Cleopatra, vol. 1, pp. 212, 444, 445. Anzicht über die bildenden Künste in Italien, p. 149. Briefe in der Helmuth, vol. 2, p. 213.
Ditto.....	.....	Bronze reliefs in twenty pannels.	From the New Testament, Evangelists, and Doctors of the Ch.	.....	By Ghiberti. Finished in 1424.	Dispensa delle Porte, &c., by Lantini, Diss. 2.	Cleopatra, vol. 1, p. 212. Anzicht über die bildenden Künste in Italien, p. 169. Briefe in der Helmuth, vol. 2, p. 214.

LIST OF EXAMPLES OF METAL DOORS IN EUROPEAN CHURCHES—continued.

Place.	Position.	Material, and Nature of the Work.	Subjects.	Inscriptions.	Donor, Artist, Origin, or Date.	Engraved.	Described or Noticed.
ITALY—continued. FLORENCE..... Baptistery .....	.....	Gilt bronze reliefs in ten panels, with a rich border.	From the Old Testament; in the borders, Prophets, Sibyls, &c.	.....	By Ghiberti. Finished in 1456.	Porta di Bronzo del Ghiberti. Firenze, 1772. Dispensa Porte, &c., Diss. 5. Agincourt, pl. 41 and 42. Cicognara, vol. 2, p. 185, &c. &c.	Agincourt, Sculpture, pp. 6, 7, 77. Cicognara, vol. 1, p. 212; vol. 2, pp. 98-99. Briefe in derHeimath, vol. 2, pp. 214, 220, &c.
St. Lorenzo .....	.....	Bronze in relief....	.....	.....	By Donatello .....	.....	Ansieht über die blendenen Künste in Italien, p. 164.
PISA, Duomo	Entrance of the transept of St. Rainer.	Bronze reliefs in twelve panels.	Biblical	In Latin	Various traditions as to origin; but the most probable opinion is that the remaining valve is one of the pair cast by Bonanno, of Pisa, in 1180.	Clampin, Vet. Mon. vol. 1, pl. 30.	Clamp., vol. 1, p. 46. Cicognara, vol. 1, p. 184-185. Ansieht über die blendenen Künste in Italien, p. 142.
Ditto	Three chief entrances.	Reliefs in bronze....	From the lives of Christ and of the Virgin.	.....	Modelled by John of Bologna, 1524-1568.	.....	Ansieht über die blendenen Künste in Italien, p. 180. Murray's Handbook of Northern Italy, p. 447.
Baptistery .....	.....	Reliefs in bronze....	From the life of Christ (?)	.....	By Andrea Ugolino, about 1300.	.....	Murray's Handbook of Northern Italy, p. 180. Briefe in derHeimath, vol. 2. Valery, Hist. Lit. and Art. Travels in Italy, p. 403.

Place.	Position.	Material, and Nature of the Work.	Subjects.	Inscriptions.	Donor, Artist, Origin, or Date.	Engraved.	Described or Noticed.
ITALY—continued.							
LECCE.		Reliefs in bronze...			By Nicola da Pisa, in 1253.		Almanach aus Rom, 1811.
LORETTO	Three doors of the front.	Reliefs in bronze...	From the Old and New Testaments, and the life of the Virgin, with very rich borders.		By Giacomo and Antonio Lombardo, Antonio Bernardini, and Tiburzio Verzellio, circa 1600.		Notizie della Sta. Casa, &c., by Antonio Lucidi, p. 24. Clognara, vol. 1, p. 265. Valery, p. 438.
ANCONA	St. Agostino				By Moedo, circa 1348.		Ansicht über die blenden Künste in Italien, p. 158.
ROME	Principal entrance.	Plain doors of bronze.			Uncertain. According to some antiquaries, these are the original doors.		Briefe in der Helmath, vol. 4, p. 193. Osservazioni storico-architettoniche sopra il Pantoon, Luigi Hirt, p. 35.
	Central door of west front.		Figures of Christ, the Virgin, St. Peter, St. Paul, &c.; and from the history of Pope Eugene IV. The borders contain mythological subjects, &c.; some from Roman history.		By Antonio Filarete and Simon Donatello, in 1445. The borders are supposed to be antique.		Clognara, vol. 2, p. 63. Ciampini, vol. 1, p. 43.
St. Peter's							Ansicht über die blenden Künste in Italien, p. 167. Valery, p. 501.
St. Paul, without the wall	West front	Of wood, covered with bronze, inlaid with silver in lines and small pieces.	From the life of Christ, figures of Apostles, Evangelists, Prophets, &c.	In Latin, Greek, and Syriac.	Given by the Cardinal Paulinus in 1670. Made at Constantinople, by Stauraktos Tychitos, of Chio; only some fragments have escaped the fire of 1692.	Ciampini Vet. Mon. vol. 1, pl. 18. Agincourt, Sculpture, pl. 15, 20, and 23.	Ciampini, vol. 1, p. 39-38. Agincourt Sculpt., p. 13-17. Della Basilica di St. Paolo, by N. M. St. Cosai, chap. 12. Briefe in der Helmath, vol. 4, p. 199.

LIST OF EXAMPLES OF METAL DOORS IN EUROPEAN CHURCHES—continued.

Place.	Position.	Material, and Nature of the Work.	Subjects.	Inscriptions.	Donor, Artist, Origin, or Date.	Engraved.	Described or Noted.
ITALY—continued.							
St. John Lateran	Chapel of St. John the Evangelist.	Reliefs in bronze.	.....	In Latin	By Uberto and Pietro of Piacenza, in 1195.	Some figures by Agincourt, Sculp., pl. 21.	Clampini, vol. 2, p. 106. Cicognara, vol. 2, p. 197. Briefe in der Heimath, vol. 4, p. 294.
Ditto, do. ...	Chapel of St. John the Baptist	Bronze .....	.....	In Latin	From the inscription, it seems to have been given by Pope Hilarius, 401-405.	.....	Briefe in der Heimath, vol. 4, p. 295.
Ditto, do. ...	Constantine Chapel	Bronze .....	.....	.....	Brought in 1655 from St. Adrian, in the Capitol; said to have originally belonged to the Temple of Saturn.	.....	Briefe in der Heimath, vol. 4, p. 305.
SS. Como and Damian .....	.....	Brass .....	.....	.....	Given by Pope Adrian I., in 780.	.....	.....
BERGAMO .....	.....	Wood, covered with reliefs in bronze in seventy-two panels.	Biblical and figures of Bishops.	In Latin	Probably made abt. 1150.	Clampini, Vet. Mon., vol. 2, pl. 9.	Clampini, Vet. Mon., vol. 2, p. 24-27.
NAPLES .....	.....	Bronze reliefs	Events in the history of King Ferdinand I.	In Latin	By Guglielmo, a Monk, at the end of the 15th century.	.....	Cicognara, Sto. della Scala, vol. 2, p. 101. Briefe in der Heimath, vol. 3, p. 140.
Monte Casino	Middle door of west front.	Bronze, inlaid with silver threads.	.....	Names of estates, castles, &c., belonging to the monastery.	Made at Constantinople, in 1066, by order of Abbot Didier.	.....	Valery, p. 489.

Place.	Position.	Material, and Nature of the Work.	Subjects.	Inscriptions.	Donor, Artist, Origin, or Date.	Engraved.	Described or Cited.
ITALY—continued.							
ATRANI St. Salvatore... (near Amalfi)	.....	Wood, covered by plates of bronze, inlaid with silver.	Christ, the Virgin, St. Peter, St. Paul, &c.	In Greek and Latin.	Given by Pantalone, in 1057.	.....	Valery, H. L. and A. T., in Italy, p. 487. Briefe in der Helmath, vol. 3, p. 218.
SICILY.							
MONTEALE ... Duomo	West door.....	Bronze reliefs in forty-four compartments.	Chiefly from the Old Testament.	.....	Probably of the 12th century; ascribed to Bonanno, of Pisa.	Del Duomo di Monreale, &c., by the Duca di Sermonifalco, pl. 4. Gally Knight's Saracenic and Norman remains in Sicily, pl. 24.	Rosini, Storia della Pittura, vol. 1, p. 102. Gally Knight.
GERMANY.							
HILDESHcim ... Dom	West end	Bronze reliefs in twelve compartments.	From the Old and New Testaments.	In Latin of a somewhat later date.	Made by Bishop Bornward himself, or by his orders, in 1015.	Hefner Beiträge zur Deutschen Kunst, and Geschichtskunde, &c., pt. 14.	Hefner, Th. 1, p. 44. Fiorillo Geschichte der Bild. Kunst in Deutschland, vol. 1, p. 87.
ACQUBURG Dom	Left hand of the chief entrance.....	Bronze reliefs in fourteen compartments.	From the Old and New Testaments, and mythological (?)	.....	Made by goldsmiths of Augsburg, at the expense of Bishop Henry I., in 1088.	Quaglio, Denkmäler der Baukunst des Mittelalters, in Ebern, pl. 9.	Wiebeking, Civil-Baukunst, Th. 1, p. 664. Briefe in der Helmath, vol. 1, p. 115.
MENZA Dom	.....	Bronze, without ornament, except the lions' heads holding the rings, and a border.	.....	In Latin. One was engraved in 1138, by order of Archbishop Adalbert.	Cast by order of Archbishop Wigha, 971-1011.	Hefner, Beiträge, pl. 3.	Hefner, Th. 1, p. 8. Fiorillo, vol. 1, p. 82.
AIX-LL-CHAPELLE, Dom	West end	Bronze, without ornament, except lions' heads and a border.	.....	.....	.....	.....	.....

LIST OF EXAMPLES OF METAL DOORS IN EUROPEAN CHURCHES—continued.

Place.	Position.	Material and Nature of the Work.	Subjects.	Inscriptions.	Donor, Artist, Origin, or Date.	Engraved.	Described or Noticed.
GERMANY—continued. PETERSHAUSEN CONVENT Church.							
NÜRNBERG ... St. Sebald	Door of sacristy, on north side of choir.	Iron (?), in very low relief.	Coats of arms in a diaper.		Given by Gebhard, the second Bishop of Constance, in 980. Circa 1400 (?)		Flortilo, vol. 1, p. 205.
POLAND. GROEN Cathedral	South side of nave.	Bronze reliefs in eighteen panels.	From the history of St. Adalbert.		Probably of the latter half of the 12th century.	Wapomienia Wiekopolski, pl. 51.	Wapomienia Wiekopolski, vol. 2, p. 324.
RUSSIA. MOSCOW Uspenskiy Sobor, in the Kremlin		Bronze reliefs.....	Biblical.....		Traditionally said to have been brought from Greece, by Vladimir the Great, in 997.		Vaterländische Nachrichten, by V. Sytula, Nov., 1831, p. 245.
Ditto				In Latin	Made by Aristoteles, an Italian artist, in the reign of Basil Ivanovitch.		
Norowich ... Cathedral	West end.....	Wood, covered with bronze reliefs in twenty-six compartments.	Chiefly biblical, such as figures of bishops, warriors, &c.	The original inscriptions in Latin, later ones added in Russian.	Cast by Biquin, Walsworth and Abraham, probably in the 11th century.	Die Korsunischen Thüren, &c., by F. Adelung, pl. 1.	Die Korsunischen Thüren.
Ditto	Entrance of the Chapel of the "Birth of the Mother of God."	Bronze, very flat relief, six compartments and a border.	Crosses of a peculiar form, much like those on the doors of St. Paul beyond the wall, Rome.		Traditionally said to have been brought from Sig-tuna, in Sweden, in 1187, but seem to be of Byzantine origin.	Die Korsunischen Thüren, &c., by F. Adelung, pl. 2.	Die Korsunischen Thüren, p. 131.

Place.	Position.	Material and Nature of the Work.	Subjects.	Inscriptions.	Donor, Artist, Origin, or Date.	Engraved.	Described or Noted.
RUSSIA—continued. SUDAL Cathedral (Govt. of Vladimir.)	.....	Bronze, inlaid with lines or threads of gold.	Biblical	In Greek and Russian.	Traditionally said to have been brought by Vladimir the Great from Greece, in 987.	.....	In the Russian Journ. der Europäischen Verkömmlg., No. 20, Oct., 1881.
ALEXANDROWA Church of the SLOBOBA, (Government of Vladimir.)	.....	Bronze	Figures of Saints ..	In Russian	Cast in 1335 (probably at Novgorod) by order of Basil, Archbishop of Novgorod.	.....	Neuen St. Petersburg Journal, 1782-3, p. 28.
SPAIN. TOLEDO Cathedral	.....	Bronze reliefs ....	.....	.....	By P. de Villalpanda, in 1543.	.....	Handbook of Spain, vol. 2, p. 841.
CORDOVA Ditto	Five doors in various parts of the building.	Brass, once covered with rich ornament, but now plain plates.	.....	.....	Corral with the building founded in 787.	.....	Wiebeking, Civil-Baukunst, vol. 1, p. 680. Gallabaud, Ancient and Modern Architecture.

Adding mentions also the west doors of St. Denis, France, and doors in the Cathedral of Strasbourg, which he ascribes to the 14th century. Neither, I believe, now exist. In a very old woodcut of the west front of the Cathedral of Strasbourg, doors are represented apparently as if covered by strips of metal crossing one another, so as to leave tongue-shaped interstices. Ancient metal doors are said to exist in St. Sophia's, Constantinople, but I have not been able to find any satisfactory account of them.

Some of the Russian doors are engraved in the magnificent work on the Antiquities of Russia, now publishing, under the patronage of the Government of that Empire.

Original Documents.

IN the extracts from the Bursars' accounts of Winchester College, which were given in Vol. VIII. of this Journal, it will be remembered that mention was made of Simon, Bishop of Achonry,¹ as having been deputed by William of Wykeham to consecrate the chapel and cloisters of the college. This bishop was much employed by William of Wykeham to assist in his episcopal functions. The following transcript of his will is extracted from Wykeham's register.

"Testamentum domini Simonis, Episcopi Accadensis.

"In dei nomine, Amen. XIII^{mo} die mensis Februarii, A.D. MCCCXCVII., Ego, Simon, Accadensis Episcopus, condo testamentum meum in hunc modum. In primis, lego animam meam deo, et corpus meum ad sepeliendum in Capella B. Mariæ infra Monasterium de Quarrera. Item, lego Abbati ejusdem Monasterii xl^s. Item, lego Priori ejusdem Monasterii vi^s. viii^d. Item, lego Stephano Monacho dicti Monasterii vi^s. viii^d. Item, lego ad distribuendum inter Monachos ejusdem Monasterii, ad orandum pro animâ meâ, liii^s. liii^d. Item, lego Magistro Nicholao unam zonam de cerico stipatam cum argento deaurato. Item, lego domino Roberto rectori de Arreton xl^s. Item, lego Michaeli famulo meo xl^s. Item, lego Nicholao cognato meo xx^s. Et quicquid residuum fuerit de bonis meis non legatis do etiam et lego executoribus meis, ut ipsi ordinent et disponent pro animâ meâ. Et ad istud testamentum meum expediendum, et in omnibus fideliter exequendum, meos ordino et constituo executores dominum Robertum Wantyngg, rectorem ecclesiæ de Arreton, et Magistrum Nicholaum Burgh, Rectorem Ecclesiæ de Nyton."

This will was proved on the 27th of March, A.D. 1398.

Archdeacon Cotton, in his valuable "Fasti," says of this prelate, that he was a monk, but that it is uncertain to what order he belonged.² From his connexion with the Abbey of Quarrer, or Quarr, which is shown by this will, we may infer that he was a Cistercian. The will itself contains little which might claim any detailed comment or observation, except, indeed, as serving to show the scantiness of the revenues which he received from the see of Achonry. In truth, many Irish prelates at that period would seem to have been little more than mere titular bishops, bearing the titles of Irish sees, but having no other duties to perform, and consecrated perhaps with no other object, than to assist the English bishops in the discharge of their functions. In looking through the work of Archdeacon Cotton, one cannot but be struck with the very numerous instances which occur of Irish bishops, of whom no other memorial exists than an entry in some Episcopal Register in England, recording their appointment to act as suffragans to English bishops.

¹ Vol. viii. p. 82, where he was erroneously called Bishop of Aghadoc. Simon Akadensis occurs in 1385, amongst the "Chorepiscopi Diocesium Incertarum,"

enumerated by Wharton. Biblioth. Topogr. Brit.

² Fasti Ecclesiæ Hibernicæ, by Henry Cotton, D.C.L., vol. iv., Connaught, p. 100.

The Bishops of Enachdune, in Galway, were very frequently employed by those of Winchester, in this capacity. In Bishop Woodlock's Register, fol. 336, *verso*, the following entry occurs: "Ordines celebrati per fratrem Gilbertum, D.G. Enachdunensem Episcopum, vice et auctoritate venerabilis patris, domini Henrici, D.G. Wynton' Episcopi, in ecclesia conventus de Suthwerk, die Sabbati, qua cantatur '*sitientes*.' Videlicet, Kal. Marci, A.D. 1314."

The original matrix of the seal of Gilbert, Bishop of Enachdune, was in existence in 1797, in the possession of a person at Coventry, who, under the signature "Σ," communicated an impression to the "Gentleman's Magazine."³ It is remarkable that several Irish episcopal seals are in existence, in the Museum of the Royal Irish Academy and other collections, but no example appears to have been noticed of the original matrix of a seal of any English prelate, still preserved. The seal in question is of pointed-oval form, and presents a figure of the Virgin holding the infant Saviour, and standing within a purled canopy or niche; beneath is the upper part of a mitred figure, with hands upraised. This matrix very probably still exists, although the fact has not been ascertained. Gilbert had been elected in 1306 by the Dean and Chapter, without royal license; and having paid 300*l.* for the king's pardon, he retained possession, notwithstanding the complaints of the Archbishop of Tuam to the Pope. He exercised episcopal functions in several parts of England, as a suffragan, having granted indulgences at the church of Kingsbury, Warwickshire, and Nether Cerne Abbey, Dorset, where he dedicated an altar. (Hutchins, vol. ii., p. 289.) Gilbert, Bishop of Enachdune, occurs in Wharton's list of "Chorepiscopi diocesis Wigorniensis," under the year 1313.

In the year after the death of the before-mentioned Simon, Bishop of Achnery, William of Wykeham issued the following commission to Henry, Bishop of Enachdune: "Reverendo in Christo patri ac domino, domino Henrico, Ennachdunensi Episcopo, Willelmus, permissione divinâ Wyntoniensis Episcopus, salutem et fraternam in domino caritatem. Ad dedicandum cancellum ecclesiæ parochialis de Farnham nostræ dioceseos, et magnum altare in eodem, de novo constructa, et cetera altaria in eadem ecclesiâ, si quâ dedicatione indigeant, paternitati vestræ liberam tenore presencium concedimus facultatem. In cuius rei testimonium sigillum nostrum fecimus his apponi. Datum in manerio nostro de Essher, xxiii^{to} die mensis Junii, A.D. MCCCXCIX., et nostræ consecrationis xxx^a."

On the 6th of September, in the following year, the same prelate was commissioned, in the same terms, to dedicate the chancel and altars of the chapel of Bentley, annexed to the mother church of Farnham. After his death, which must have taken place not long after, I find his successor, John, Bishop of Enachdune, employed by the same prelate to administer holy orders in the chapel of his manor of South Waltham, on the 23rd of December, 1402.

The date of the dedication of the chapel of Bentley enables us to correct an inaccuracy with regard to Bishop Henry, in Archdeacon Cotton's "Fasti," for it shows beyond doubt that he was still living in September, 1400: the Archdeacon makes the date of the appointment of his successor uncertain, leaving the unit in blank, thus, (139—). It certainly could not have taken

³ Gent. Mag. vol. lxviii., part i., p. 293. The inscription seems somewhat blundered or erroneously given by Mr. Urban's

engraver, but there can be little doubt that it may be assigned to the prelate above-named.

place until after the commencement of the following century. The dedication of the two altars, therefore, at Nether Cerne, attributed to Bishop John, 1396, according to Hutchins, must have been the act of his predecessor Henry. We may observe also that this John, who administered holy orders at Waltham, on Dec. 23rd, 1402, was, within a month of that date (as stated by Ware) succeeded by John Brit, on Jan. 24th. This seems an incredibly short space of time, after the death of one prelate, for the appointment, confirmation, and consecration of his successor: one would be inclined to suspect some error, and to think that John Twillow, and John Brit, may have been one and the same person.

After the lapse of some years, I find John Boner, Bishop of Enachdune, Provost of the College of St. Elizabeth, near Winchester, which stood in the meadow of St. Stephen, opposite the great gate of the Castle of Wolvesey. The following is the heading of a *computus* of that house, preserved among the archives of Winchester College:

"Collegium Sanctæ Elizabethæ prope Wynton: Visus status ejusdem Collegii, tempore Joannis Boner, Episcopi Enachdunensis, ac Præpositoris ibidem, ad festum Sancti Michaelis Archangeli, A. R. Henrici VI^{to}. vicesimo." (A.D. 1441.)⁴ The annual stipend of the provost, according to the same roll, was 4*l*.

The history and succession of suffragan bishops present a subject of research which deserves the notice of the antiquary. The lists compiled by Wharton, published in the "*Bibliotheca Topographica*," with the dissertations by Lewis and Pegge on suffragan bishops in England, are doubtless capable of much enlargement and correction. Mr. T. Duffus Hardy proposes to give with his new edition of *Le Neve's Fasti*, a revised and amplified list, formed upon the groundwork laid by Wharton. Mr. Hardy would thankfully receive any additions noticed by those who may have access to episcopal registers or chapter monuments. His useful and arduous undertaking may well claim their friendly assistance.

W. H. GUNNER.

⁴ Dr. Cotton, *Fasti*, vol. iv. p. 55, mentions this bishop as "John Connere (Connery or Bonneri ?)" advanced to the see in 1421: he was rector of Cheddington,

Dorset, in 1422. In Wharton's lists he occurs in 1421 amongst the "*Chorepiscopi*" of Salisbury, and in 1438, amongst those of the see of Exeter.

Proceedings at the Meetings of the Archaeological Institute.

ANNUAL MEETING, 1852,

Held at Newcastle-upon-Tyne, August 24th, to Sept. 1st.

THE desire frequently expressed by the friends of the Institute in the Northern counties, and the cordial invitation received from the Society of Antiquaries of Newcastle, had led to the selection of the ancient *Pons Ælii* as the place of this year's meeting. The gratifying assurance, moreover, of encouragement from the noble Patron of that Society, His Grace the DUKE OF NORTHUMBERLAND, whose liberal encouragement of Archaeological inquiries the Institute had enjoyed on previous occasions, and especially at their meeting in Yorkshire, in 1846, had given a strong impulse to that decision. His Grace, Patron of the Antiquaries of Newcastle, whose proceedings had assumed a fresh interest and energy under such auspices, had originally given his kind assent to become President of the meeting of the Institute; the important functions of the high appointment in the State, which the Duke was subsequently called upon to discharge, precluded the possibility of his taking that active participation with which he had purposed to honour the Institute at their meeting in the North, of which he cordially consented to be Patron.

On Tuesday, August 24, the customary Inaugural Meeting was held at the Assembly Rooms, Westgate Street. The Institute was formally received by the Right Worshipful the Mayor, James Hodgson, Esq., the Aldermen and the Councillors of the Borough. In the absence of Mr. Harford, President for the year now closing, the Hon. Henry Thomas Liddell opened the proceedings, and moved that LORD TALBOT DE MALAHIDE, to whose warm interest in the progress of the Institute the Society had so frequently been indebted, should be elected President. The motion was carried by acclamation.

LORD TALBOT having taken the chair, the Mayor addressed the assembly, expressing his desire, in the name of the inhabitants of Newcastle-upon-Tyne, to welcome the members of the Archaeological Institute, and at the same time to proffer any assistance it was in their power to render. On the part of the Corporation, he had the honour to present an Address, which would convey their feelings towards the distinguished visitors, now assembled in their ancient town. The Town-clerk, John Clayton, Esq., then read the following address:—

“To the Right Honourable Lord Talbot de Malahide, the President, and the Members of the Archaeological Institute of Great Britain and Ireland.

“We, the Mayor, Aldermen, and Councillors of the Borough of Newcastle-upon-Tyne, offer to you, the President and Members of the Archaeological Institute of Great Britain and Ireland, the sincere expression of our feelings of gratification on the occasion of your visit to the ancient town of Newcastle-upon-Tyne.

" Occupied as we are in the pursuits of commerce, we are at the same time sensible of the value of those of literature and science, in which men of all parties and of all opinions can unite with one common object to civilise and instruct mankind ; and we can appreciate the labours of your learned body in the illustration of the history of the past, and in the application of the lessons it affords.

" The position of this town on the frontiers of the kingdom has exposed it, in times past, to the ravages of Border warfare, and has tended to limit the number of objects of interest which an antiquarian might reasonably expect to find in the archives of a town dating its existence from an early period of the Roman rule in Britain. But, however limited may be our means of presenting objects worthy of your attention, we offer you at least a cordial welcome.

" Signed in the name of the Mayor, Aldermen, and Councillors,

" JAMES HODGSON, Mayor."

LORD TALBOT DE MALAHIDE desired to assure the Mayor and Corporation of the gratification which he had received from the cordial assurance of friendly welcome, expressed with so much kindness towards the Institution of which he had the honour to be President. The pursuits of commerce, far from disqualifying those embarked in them from feeling interest in Archaeology, ought to give it greater interest ; in former times—and he saw no reason why the present time should be an exception to the rule—there had been no more liberal patrons of the arts than the municipal institutions of Britain. In ancient times the communities of Greece, which might not inappropriately be styled corporations, had encouraged and patronised the arts. In the Middle Ages every small community in Italy, and the republics of Venice, Florence, and Genoa, dispensed their patronage of the arts ; and many others had stimulated by their encouragement the striking development of artistic taste which had diffused itself throughout Europe. Municipal corporations at the present day did well to follow the example set them by past ages. If they did not hold out their hand to welcome the arts, and encourage the productions of modern artists, at least they ought—and Newcastle had set a good example—to preserve the vestiges of past times which they possessed. He could assure the Mayor that the address just read came from him with peculiar force, as all knew the distinguished part which his late respected brother had taken in Archaeological studies. Many now present could appreciate the value of the collections, to which he had devoted so many years of industrious research, in preparing an extended edition of the *Britannia Romana*. He had inadequately conveyed the sentiments, with which every member of the Institute must esteem the welcome, which they had the gratification to receive from the Corporation of that ancient town, where the Society had now assembled ; and he returned cordial thanks on their behalf.

Mr. BLAAUW then moved a vote of thanks to the retiring President, Mr. Harford, under whose auspices their meeting at Bristol in the previous year had been attended with such gratifying success. In proposing this motion, seconded by Mr. OCTAVIUS MORGAN, M.P.,

The Noble President expressed the satisfaction with which he recalled the interesting results of their proceedings in the West, at the last assembly of the Society. On the present occasion, however, a field of more varied research and deeper interest, probably, than had hitherto been presented to

the Institute, lay before them. And, on the present occasion, in recalling many honoured names connected with the extension of Archaeological enquiry in the North, he could not refrain from testifying his high esteem of the valuable services rendered to science and the arts by their noble Patron, the Duke of Northumberland. His Grace was distinguished as having led the way to those great discoveries that had been made in Egypt, not only in the study of Hieroglyphics, but in investigating the remote districts of Egypt and Nubia. Every one who had visited the British Museum must have been struck with his valuable contributions, some extending back to the time of Sesostris in the 19th dynasty. But, it was not to Egyptian Archaeology alone that the noble Duke had directed his attention. He had been a munificent patron of the local Society of Antiquaries, and their own society was indebted to him in an eminent degree. He had caused careful survey to be made of the Roman Road called Watling Street, and of the stations and camps adjacent to it, from the Swale in Yorkshire to the Scottish Border, which would form a most important contribution to the Ancient Geography of Great Britain. His Grace had with singular munificence caused this work to be prepared specially with a view to the present meeting;—to contribute to their gratification, by aiding the enquiries of those antiquaries who might visit the North on this occasion, as also to invite attention to the important character of the vestiges of early occupation in that district. The noble Duke had, moreover, generously placed this survey at the disposal of the Institute for publication on the present occasion, and he (Lord Talbot) had the satisfaction of laying before them a copy of this valuable work. It formed probably the most important contribution to the science of Archaeology ever made by a private individual. His Grace had, moreover, evinced his munificent encouragement of Archaeological investigations by directing an extensive work of exploration to be carried out, as an object which might prove specially interesting to the present meeting, at the Roman station of *Bremenium*; and during the week a report of the discoveries made on that interesting site would be communicated, which might encourage those who take interest in Roman antiquities to extend their antiquarian pilgrimage to Redesdale. He hoped they would excuse him for not being so well acquainted as he ought to be with many local subjects of interest connected with this district; he must, however, direct their attention to the services rendered to Archaeology by the late Rev. J. Hodgson, the historian of Northumberland. They were well acquainted also with the valuable labours of the late Mr. Surtees in his County History; and their influence at a time when the importance of Archaeology, as connected with history, was little esteemed, in arousing a more intelligent taste for such researches. The Surtees Society, established at Durham in memory of that distinguished scholar, had produced a series of valuable publications highly creditable to the energy and abilities of the antiquaries of the North. Amongst these, none ranked in higher estimation than the Rev. James Raine, and he had the gratification to call attention to the recent completion of his History of North Durham. After adverting to the exertions of the late Sir Cuthbert Sharp, the historian of Hartlepool, well-known, and deservedly esteemed for his contributions to Archaeological literature, Lord Talbot observed that he could not conclude his tribute to Northumberland and Durham Worthies, without especial mention of one who claimed their

most cordial respect and esteem, Sir John Swinburne : he feared that his advanced age would prevent his participating personally in their proceedings, but he had given the gratifying assurance of his warm interest in the present meeting. Lord Talbot, in advertg to the true aim and value of Archaeological inquiries, in all their branches, as tending to illustrate and aid historical researches, remarked that nothing could show more clearly the value of Archaeology than the labours of the late Mr. Hudson Turner, and especially the skill and acuteness with which he had brought documentary evidence, of a nature frequently regarded as dry and uninteresting, to throw light upon the history, the habits, and manners of social life, in former times. The last production of that talented Archaeologist, in which he had made us familiar with the details of domestic architecture, the castles and mansions of our forefathers, was a volume well calculated to aid the researches, and enhance the gratification of those who now, possibly for the first time, visited a district where their attention would often be arrested by remarkable examples of castellated and domestic, as well as of ecclesiastical, architecture. Lord Talbot could not withhold, on the present occasion, a tribute to the merits of one with whom he had long had friendly intimacy, and whose contributions to Archaeological science he highly appreciated. The untimely death of Mr. Hudson Turner, since their last annual assembly, had caused a vacancy in their ranks which it would be very difficult to supply. Before closing his address, Lord Talbot observed that he was anxious to make a few remarks upon the position in which he conceived the Government should be placed with reference to furthering Archaeological and literary pursuits. It might be difficult to determine how far Government ought to interfere in such matters. Hitherto, until a recent period, everything of this kind had been allowed to proceed without interference by the Government. In other countries the Government had acted very differently, and in some cases had even incurred the reproach of unnecessary interference. He was convinced such interference might be carried too far, but judicious aid was very desirable. One great object of Government ought to be to preserve in museums objects illustrative of the arts and history of every country, and particularly of that in which we live. Until recently our museums, whilst containing noble collections of monuments of the Greeks and Romans, had no series illustrative of the habits and manners of our forefathers. That reproach would now, as he hoped, soon be forgotten ; in the British Museum a distinct division had been, at length, set apart for British Archaeology. And here, the Institute must recall with especial gratification the generosity of their noble patron, the Duke of Northumberland, in placing at the disposal of the Central Committee, soon after the York meeting, a valuable collection of antiquities found on his estates in Yorkshire, to be presented to the British Museum, through the medium of the Institute. The noble example and warm interest shown by His Grace, in his liberal purpose of thus stimulating the formation of a national series of antiquities, had doubtless proved in no slight degree efficacious, in obtaining from the trustees of the Museum the appropriation of rooms to that special purpose. The Government ought to encourage the formation of local museums, especially of antiquities found in our own country, whereby valuable objects which at present are exposed to destruction might be preserved. In France there was not a small provincial town that had not its museum. Another object in which Government might properly take a part was the publication of ancient documents, such as

could not be undertaken by private persons. The publication of the ancient laws of Ireland had recently been sanctioned by the Government, which was the more important since it was probable, had the publication been much longer deferred, it would have been found impossible to find any one capable of comprehending the language in which they are written. Another object ought to be the preservation of ancient monuments. In France and Switzerland it was contrary to law to destroy ancient buildings associated with the history of the country. The Government might do well to appoint a commission to carry out that object, giving them a *locus standi* in every case, and compelling the owner of any building it was thought important to preserve, instead of pulling it down, to sell it to the commissioners. This could be done with the sanction of the legislature. The last subject he should refer to was that of Treasure Trove, whereby valuable relics that might be found became the property of the crown; in consequence of that law, many gold ornaments and other valuable relics had been concealed or sent to the melting pot; whilst, as he believed, a system similar to that successfully adopted in Denmark would not only preserve such precious objects from destruction, but rescue from oblivion the important evidence which too frequently had been wholly lost, owing to the concealment which customarily deprives the antiquary of all facts connected with discoveries of ancient treasure. In regard to the objects thus briefly stated, he considered that the attention of the State might advantageously be claimed; and he hoped that at no distant time their importance would be fully recognised.

The Hon. HENRY T. LIDDELL (V.P. of the Society of Antiquaries of Newcastle) proposed a vote of thanks to the noble President of the Institute, for the able address with which he had opened the proceedings of the meeting,—a meeting to which the antiquaries of the North had looked forward with such agreeable anticipations. Mr. Liddell gave an interesting outline of the numerous objects in Newcastle and the adjacent counties, which claimed the attention of the antiquary. The President had alluded to the preservation of Archaeological Remains. He (Mr. Liddell) might be permitted to pay a tribute to a noble lord who lately filled the highest office in Her Majesty's Councils, and to whom, though a political opponent, he felt it was but a just acknowledgment. He alluded to Lord John Russell, who, upon his (Mr. Liddell's) representation, addressed to the Premier at the request of the Society of Antiquaries of Newcastle, had immediately ordered that the Lady Chapel at Tynemouth should be relieved of the combustibles and munitions of war placed there, and which in case of explosion would have destroyed that beautiful edifice. He confidently hoped that the present Government, aided as they were by the services of his Grace the Duke of Northumberland, would carry out many of the suggestions so admirably brought forward on the present occasion by the noble President, to whom he begged to tender a cordial expression of thanks.

JOHN ADAMSON, Esq., Secretary of the Society of Antiquaries of Newcastle, seconded the motion, which was carried by acclamation.

JOHN HODGSON HINDE, Esq., said that he felt especial satisfaction in being invited to propose a vote of thanks to the noble Duke, the Patron of the Institute, and also of the Society of Antiquaries of Newcastle-upon-Tyne. His Grace's important services were well known in this locality, not only in respect to science but the interests of humanity. They had that day

received a fresh evidence of his munificence, in the encouragement of antiquarian and scientific research, namely, the survey of one of the most interesting remains of antiquity existing in the Northern counties, that portion of Watling Street which lies in Durham and Northumberland. He felt confident that this work would arouse a fresh interest in the investigation of National Antiquities, and lead many, who, whilst resident near sites replete with curious vestiges of British and Roman times, had hitherto regarded them with indifference, to give attention to the early history of their country, and preserve such remains from injury.

The motion was seconded by Sir WILLIAM LAWSON, Bart., and most cordially adopted.

The meeting then separated; the remainder of the day was occupied in the examination of the large assemblage of Antiquities and Works of Art arranged in the temporary Museum. A numerous party availed themselves of the kind proposition by Mr. George Bouchier Richardson, and visited, under his guidance, the remains of the ancient Walls and Towers, the Castle, Churches, and other objects of antiquarian interest in Newcastle.

In the evening a conversazione was given by the Literary and Philosophical Society, to which the members of the Institute were invited. A discourse was delivered by the learned Secretary of the Society of Antiquaries of Edinburgh, Dr. WILSON, on the advance of Archaeological Science, and its claims upon public attention. A varied interest was also given to the proceedings of the evening by the introduction of subjects of a scientific nature, and the display of numerous works of art, examples of local manufactures, models, autographs, &c. A coloured facsimile of the Bayeux tapestry, of the full size of the original, claims especial notice: it was prepared under the direction of the Rev. J. Collingwood Bruce, and presented the most complete reproduction of that remarkable relic of antiquity hitherto executed.

WEDNESDAY, AUGUST 25.

This day was devoted to meetings of the Sections of History and of Antiquities, which, by the kind permission of the Philosophical Society, assembled at their Lecture Room. At ten o'clock the chair was taken, in the absence of the Earl of Carlisle, by the distinguished historian of North Durham, the Rev. JAMES RAINE, and the following memoirs were read:—

The State of Newcastle in the Saxon Times; and—The Ancient Trade of Newcastle. By Mr. JOHN HODGSON HINDE, V.P. of the Society of Antiquaries of Newcastle.

Memoir on the Archaeology of the Coal Trade. By Mr. THOMAS JOHN TAYLOR.

During the course of the meeting the noble Earl, President of the Historical Section, having arrived in Newcastle, took part in the proceedings; to which succeeded a meeting of the Section of Antiquities, the chair being taken by the President, the Hon. HENRY T. LIDDELL, who took occasion to bring before the Society a discovery of more than ordinary interest. He stated that upon his family estates in the parish of Whittingham, Northumberland, a set of ancient bronze weapons, five in number, remarkable for their unusually perfect preservation, and their dimensions, had been found fixed in the moss, the points downwards, within a space of very limited extent. It appeared probable that these

curious arms might have been thus placed by some warrior, who had taken refuge in the morass, with the intention of preserving them from the foe; but that he was surprised and slain, and they had remained fixed in that position, whilst the shafts of the spears, and the sword handles had perished by decay of time. The great line of ancient road, indicated in Armstrong's County Map as the Watling Street, passed near the spot where these weapons, exhibited to the meeting by Mr. Liddell, had been found. He produced also accurate drawings of some curious architectural features at Ravensworth Castle, to which he was desirous to invite the attention of the Institute, especially two towers, which appeared to be of a remote age, and which he believed had been seldom visited. Mr. Liddell also observed, that at the meeting on the previous day the munificence of the Duke of Northumberland, in prosecuting the investigation of ancient remains existing in Northumbria, had deservedly been applauded. He had now the gratification to announce, that an express had just been received from Rochester by Mr. Bruce, intimating that important discoveries had been made on the previous day; an inscription had also been brought to light, which Mr. Clayton and Mr. Bruce regarded as a most valuable accession to the monuments of Roman times in the North. The excavations, directed by his Grace to be made at that station, with the kind purpose of contributing to the gratification of the present meeting, had already produced, under the careful directions of Mr. Coulson and Mr. Taylor, highly interesting results.

Mr. PULSKY read a memoir upon Ancient Gems, and produced in illustration a very choice series of examples, from his own collections. He offered some remarks upon the restorations of antique intaglios, and upon modern forgeries: and gave an account of the principal existing collections.

In the evening a meeting took place in the rooms of the Literary and Philosophical Society, the Hon. W. FOX STRANGWAYS presiding. The following memoirs were read:—

On the Votive Monument at Kloster Nieuburg, near Vienna; by the Rev. J. M. TRAHERNE, F.S.A.

On the sepulchral remains of the ancient inhabitants of Northumberland, with remarks on the classification of cinerary urns found in that county. By Mr. GEORGE TATE, F.G.S.

The meeting then adjourned to the Castle, where the Rev. J. COLLINGWOOD BRUCE discoursed upon the various parts and peculiar features of the Norman keep, accompanying his audience through all the chambers and intricate arrangements of the fortress, every part of which was brilliantly illuminated for the occasion. The museum of the Society of Antiquaries of Newcastle, there preserved, was a further object of attraction; and, by the kindness of the council, that rich repository of north country antiquities was open to the members of the Institute throughout the meeting week.

THURSDAY, AUGUST 26.

The Architectural Section assembled at ten o'clock, when Mr. EDMUND SHARPE read a Memoir on Tynemouth Priory; he took occasion, in the course of his observations, to make honourable mention of the good taste and praiseworthy spirit shown by Capt. Andrews, under whose direction the ruins had been cleared, and excavations carried out, which would

enable visitors on the present occasion to examine many details hitherto concealed. Mr. Sharpe, in closing his address, very kindly presented to each person a copy of a beautiful work in illustration of the subject which he had brought before the meeting. The following paper was then read:—

On the Lady Chapel, Tynemouth Priory. By Mr. JOHN DOBSON.

The chair having then been taken by the EARL OF CARLISLE, the following communications were read:—

On the Historical Traces of the Knights Templars in Northumberland, and on the Preceptory at Chibburn. Also,—Extracts from the By-Laws of the Cordwainers of Morpeth, *temp.* Edw. IV. By Mr. WOODMAN, Town Clerk of Morpeth.

On the Castle and Barony of Alnwick. By the Rev. CHARLES H. HARTSHORNE, M.A.

On the Ancient Lead Workings in the North of England. By Mr. THOMAS SOPWITH.

The Annual Dinner of the Institute took place on this day, in the great Assembly Room, and it was attended by a numerous party of gentlemen and ladies. The chair was taken by the noble President, LORD TALBOT, supported by His Grace the Duke of Northumberland, the Mayor and Mayoress, the Earl of Carlisle, Lord Lovaine, M.P., the Hon. H. T. Liddell, Sir Walter Riddell, Bart., Sir Edward Blackett, Bart., Mr. Philip Howard, Mr. Headlam, M.P., Mr. Lawson, and other distinguished members of the Institute.

The accustomed loyal and appropriate toasts were proposed, amongst which the health of the noble Duke, Patron of the meeting, was pledged with great enthusiasm. In offering to the company his acknowledgment, the Duke of Northumberland proposed,—“Success to the Archaeological Institute;” observing that it was with high satisfaction that he met the members of the society in Newcastle, surrounded by objects of antiquity and historical interest which abounded in that district. The Institute would not only enjoy the gratification of inspecting the most remarkable work of Roman times preserved in Britain, the great Barrier wall, or of examining remarkable monuments of castellated and ecclesiastical architecture, but they would also witness with especial pleasure that the county began to take interest in subjects of antiquity. That feeling had doubtless been mainly excited by the exertions of the able historian of the Roman wall, the Rev. J. Collingwood Bruce, and by the intelligence and discrimination with which Mr. Clayton had prosecuted his energetic researches in the stations and portions of the wall of which he had become possessed. His Grace observed that beneficial results might be anticipated from the memoirs which would be communicated to the sections during the week, and through their publication in the Transactions of the meeting. The information thus imparted would, he hoped, stimulate an increasing interest in the careful investigation of the numerous ancient remains existing throughout the northern counties. There was one point upon which he could not refrain, on such an occasion, from offering his congratulations to the Archaeological Institute. It was, that in the British Museum a place had at length been set apart for British Antiquities; and that the formation of a series, illustrative of the ancient remains in our own country, had been commenced, and was now open to the public.

At the close of the evening the company adjourned to the Museum, in the adjoining rooms, which were lighted up for the occasion, and the

numerous objects of curiosity therein arranged were thus displayed with very pleasing effect.

FRIDAY, AUGUST 27.

This day was devoted to an excursion, by the kind invitation of the noble patron of the Meeting, to Alnwick Castle, and the interesting sites on the picturesque banks of the Coquet and the Aln, localities associated with so many stirring recollections of olden time. At nine o'clock a special train quitted Newcastle with a numerous party; and, time unfortunately not sufficing for a visit to Morpeth, its church and castle, the first object attained was Warkworth Castle, and the curious Hermitage formed in the rock, on the margin of the river Coquet. It is probably the best preserved example, now existing, of those numerous oratories in secluded spots, formerly viewed with singular veneration. The position, and the architectural features of Warkworth, render it one of the most interesting of the castellated dwellings of the period; more especially in the internal arrangements of the fine keep tower, highly curious as illustrative of the domestic life in the baronial household of the fifteenth century. The present decay of these buildings is owing to the removal of the roof in 1672. Extensive excavations had been made in the great court-yard, by direction of the Duke of Northumberland, and the visitors were thus enabled to trace the plan and arrangement of several portions of the more ancient buildings, previously concealed by rubbish. In the course of these recent researches, also, the foundations of massive piers and ground-plan of a large church were opened to view, south of the keep-tower, being the vestiges of a collegiate church, intended to have been there founded, in the reign of Edward VI., and of which all trace had been lost.

From Warkworth the party proceeded to Alnwick, and reached the castle shortly after one o'clock. After a most gracious reception from the Duke and Duchess, a numerous assemblage of the guests, under the guidance of the Rev. C. Hartshorne, proceeded to examine the more ancient portions of the castle, and the towers in its precinct; the evidences of different styles and periods being pointed out by that gentleman, who gave an interesting sketch of the fortunes of this noble fortress, under the various times of its possessors, from the times of Harold. Here also the visitors were attracted by other objects, independently of the peculiarities of construction and architectural details, in the examination of the valuable Egyptian Collection, formed by the Duke of Northumberland, during his travels in Egypt, and accurately arranged by the care of Sir Gardner Wilkinson in one of the external towers. In another tower also, the Archaeologists had the further gratification of inspecting a Museum, recently formed by his Grace, and devoted to antiquities discovered in the British Islands. Here have already been deposited Roman inscribed monuments, with various relics found upon the Duke's estates in the North, especially some curious Northumbrian urns, wholly distinct in their character from those found in tumuli in the South: also, amongst other interesting relics, the British and Romano-British antiquities, collected in Sussex, by the late Mr. Dixon, of Worthing; and a large assemblage of Irish antiquities of all periods, being a collection formed chiefly in the county Sligo, by Mr. Chambers Walker, and presenting, probably, the most extensive series of the antiquities of Ireland, now to be found in this country. One relic, connected with the annals of

the Percies, and placed in this tower, was viewed with especial interest : it is a rondache, formed of thick leather, and rendered invulnerable by means of concentric metal rings and innumerable rivets. It was found on the battle-field of Shrewsbury, where Hotspur fell, in the memorable struggle of 1403.¹

The company were speedily invited to repair to the banquetting-hall, where, and in the saloon appropriated to the library, tables were laid for a repast, worthy of the memories of ancient baronial hospitality. At the close of this sumptuous refection, the noble President called upon the guests to pledge a parting cup to the healths of the Duke and Duchess of Northumberland, a call which was received with most enthusiastic applause ; and the party then withdrew. His Grace had, with most obliging consideration provided conveyances to transport his numerous guests along the picturesque banks of the Aln to Hulne Abbey ; and the time scarcely sufficed for the examination of the curious remains of that Carmelite monastery, which supplies a remarkable example of early conventual arrangements. The fine gateway-tower, the sole existing remains of Alnwick Abbey, founded in the twelfth century by the lord of the neighbouring castle,—Our Lady's Well also,—the Trysting Tree, and other sites of picturesque or historical interest, were visited. The visitors re-assembled to speed their return to Newcastle, impressed with most lively gratification, in remembrance of a day, which the courtesy and munificence of the Duke and Duchess had rendered so memorable in the annals of the Institute.

Nor must it be forgotten, to make mention of the kind forethought of Mr. Dickson, distinguished for his successful investigations of Northumbrian history, and Local Secretary of the Institute at Alnwick. He had caused to be printed, preparatory to the visit of the Society, an interesting contribution to local history, entitled " Four Chapters from the History of Alnmouth," of which he presented copies to the members on this occasion.

SATURDAY, AUGUST 28.

Durham was the object for which this day had been reserved. The cathedral, the castle, the numerous scenes and objects replete with interest to the Archaeologist, abounding in that city, attracted a very numerous assemblage, when the hour fixed for their early departure arrived. Their agreeable anticipations were enhanced by the hospitable invitation received from the Warden of the University, the Ven. Archdeacon Thorpe, and his friendly assurance of a cordial welcome at the castle.

A considerable number of the visitors reached Durham in time for the morning service at the cathedral, and immediately afterwards they proceeded to Bishop Cosins' Library, where a discourse was delivered by the Rev. James Raine, on the Architectural History of Durham Cathedral. This was succeeded by a detailed examination of the structure, concluding with the Chapter-house, where Mr. Raine had arranged a selection from the valuable MSS. belonging to the Chapter, some of them considered to have been written by the hand of Bede ; also the remarkable *Brevicula*, or illuminated bede-roll for the Priors Ebechester and Burnby, XV. cent., a roll of thirteen yards in length, and bearing the *tituli* of 623

¹ See a representation of a buckler of this curious fashion, *Archaeol. Journ.* vol. vii. p. 181.

religious houses visited to request their prayers for the souls of the defunct Priors.²

The learned historian of North Durham having brought to a close this interesting inspection of some of the treasures in his keeping, the company proceeded to the ancient Episcopal Hall, now that of Durham University, where the Warden received his numerous guests with a most courteous welcome. A brief account of the various buildings, composing the palatial dwelling of the Bishops of Durham, in which, owing to its position, are found combined the features of a Border fortress, was given by the Rev. George Ormsby. At the close of a most hospitable entertainment, the Warden, who was supported at the high table by the noble President of the Institute, and the Earl of Carlisle, after the usual loyal toasts, proposed—"Prosperity to the Institute," expressing in most gratifying terms the cordiality with which he had welcomed the Archaeological pilgrims. Lord Talbot, the Earl of Carlisle, the Bishop of Exeter, the Rev. Dr. Townsend, and Mr. Raine also addressed the company; who, after taking leave of the Warden, with most agreeable reminiscences of his friendly attentions, visited some of the parochial churches, and other objects of interest, for which time sufficed, and returned to Newcastle.

MONDAY, AUGUST 30.

A special train was again in readiness this morning, provided for the Excursion to Hexham and the Roman Wall; an invitation having been received from Mr. Clayton, of Chesters, to visit Housesteads (*Borricovicus*) one of the stations in his possession, where he had caused extensive excavations to be made. The passing visit to the venerable abbey-church of Hexham, on which a discourse had been kindly prepared by the Rev. James Turner, was unfortunately too hurried to do justice to the remarkable character of its architectural features; the facility of communication, however, had given members other opportunities, during the week, for visiting this highly interesting place, as also Prudhoe Castle, and other objects, unavoidably passed without examination on this day. The extraordinary character of the great Northumbrian Barrier, and the novel attractions presented to antiquaries from the South by this grand achievement of Roman determination, rendered the Roman wall the great object on this occasion. At Bardon Mill, the Earl of Carlisle, who had returned to Naworth, rejoined the company of Archaeologists; and, by the kindness of Mr. Makepeace, the proprietor of extensive works in the neighbourhood, they were conveyed on his private railroad to Chesterholm. Under the guidance of the Rev. J. Collingwood Bruce, the party proceeded to visit the camp at that place, the ancient *Vindolana*, the remains there brought to light by the late owner, Mr. Hedley, and the Roman Road, with a *milliarium* still standing: the only example *in situ* existing in England. Mr. Bruce then conducted them towards Housesteads, by Peel Crag, following a portion of the line of wall which exhibits the most perfect remains of the barrier and the various works by which it was accompanied, and at the same time demonstrates strikingly the arduous nature of the undertaking, in carrying the construction along precipitous basaltic cliffs,

² See the Memoir on Precatory Rolls, by Mr. J. Gough Nichols, Transactions of the Institute, Norwich Volume, p. 104.

from which an extensive view is obtained over the bleak wilds of Northumberland. A mile castle, partly excavated, and a section of the Roman road, laid open by Mr. Clayton's direction, were examined with interest : and the party at length reached Housesteads, where some, who had been unwilling to follow the more fatiguing course taken by Mr. Bruce, had already arrived. Housesteads, which has been regarded as the most remarkable Roman Station in the country, and was designated by Stukeley, the "Tadmor of Britain," has assumed an increased interest to the antiquary, through the discoveries and excavations so earnestly and judiciously prosecuted by the present proprietor, Mr. John Clayton. These researches have laid open to view numerous curious details, especially the South gateway with its guard-rooms, and the pavement worn into ruts by the frequent passage of wheels ; more recently also, the North gate, of strikingly massive masonry, has been discovered ; presenting the decisive evidence that the stations had gateways towards the Scottish Border, contrary to a supposition frequently maintained, with the notion that the North Britons were the sole cause of the construction of the great barrier. Mr. Bruce gave an interesting address in the midst of these impressive vestiges of Roman enterprise, and pointed out the evidences of the successive occupation of this remarkable site by various races. After an abundant refecton provided by the hospitable owner of *Borricus*, John Clayton, Esq., of Chesters, the company returned to Newcastle, highly gratified with his kind attentions, and the obliging guidance of the learned historian of the wall, the Rev. J. C. Bruce.

TUESDAY, AUGUST 31.

At ten o'clock the Section of Antiquities assembled in the theatre of the Philosophical Institution, the chair being taken by the noble President. The following memoirs were read :—

On the *Limes Transrhenanus*, between the Danube and the Rhine.—By Mr. JAMES YATES, F.R.S.

On Incised Markings, attributed to the Celtic period, noticed upon rocks in the parishes of Ford and Eglingham, in Northumberland.—By the Rev. WILLIAM GREENWELL, Warden of Neville Hall, Newcastle.

On the evidences of Saxon Architecture at Jarrow, and other places in the county of Durham.—By Mr. W. HYLTON LONGSTAFFE.

In the afternoon a large party visited Tynemouth Priory, and made detailed examination of the interesting ruins, under the guidance of Mr. Dobson. They were afterwards very hospitably entertained by Captain Andrews, and the officers of the garrison. By the judicious care of that gallant officer the ruins had been cleared, in anticipation of the visit of the Institute, from the *debris* by which they were encumbered, so as to be seen most advantageously on this occasion. It were much to be desired that this fine architectural monument should be protected from future injury.

From Tynemouth many of the company proceeded across the Tyne to Jarrow, to visit the impressive remains, to which their attention had been invited in the interesting discourse read by Mr. Hylton Longstaffe at the morning meeting.

In the evening a *conversazione* took place at the Assembly Rooms, and two Memoirs were read.

On Brinkburn Priory.—By Mr. W. SIDNEY GIBSON.—The Topography

of Ancient Newcastle.—By Mr. G. BOUCHIER RICHARDSON.—Numerous drawings were produced in illustration, with an admirable picture by Mr. John Storey, of Newcastle, representing that town as it existed in the times of Elizabeth. This curious and skilful delineation called forth the warm commendations of Professor Donaldson, who proposed a vote of special thanks both to the talented artist, and to the author of the memoir, whose intimate acquaintance with the vestiges of Ancient Newcastle had frequently contributed to the gratification of the Society, during the past week.

WEDNESDAY, SEPTEMBER 1.

At 10 o'clock a meeting of the Life and Annual Members of the Institute was held, in the General Committee Room, at the Assembly Rooms. The Lord TALBOT DE MALAHIDE, President, in the Chair.

The Report of the Auditors for the previous year (see p. 206 *ante*) was submitted to the Meeting, as also the following Report of the Central Committee, and both were unanimously adopted.

In presenting the Report of the progress of the Society since our last Annual Meeting at Bristol, it is with renewed gratification that the Central Committee would take occasion to congratulate the Society on the promising and steady advance of that Science, which it is the object of the Institute to promote and encourage. The publications of the Society are becoming extensively known on the Continent of Europe, and have even attracted the favourable notice of the learned, beyond the Atlantic. The Smithsonian, and other Literary Institutions, have presented to our library, in friendly exchange for our publications, the valuable works which they have produced. The visit of an eminent transatlantic Archaeologist, Mr. Squiers, whose contributions have done so much to throw light upon the ancient history of America, brought our Society, during the meetings of the last Session, into friendly intercourse with the most zealous and successful investigator of the antiquities of the far West, and cannot fail to be productive of advantageous results. Amongst other Societies with which your Committee has very recently established an interchange of publications, may be mentioned, — the Society of Antiquaries of Hanover, the Antiquarian Society of Schleswig-Holstein, and the Antiquarian Institution of Mecklenburg Schwerin. The arrangement of amicable relations with these Continental Institutions has been carried on through the zealous exertions on our behalf of Mr. J. M. Kemble, who has been resident in Hanover, for the purpose of the investigation of early documents, as also for the exploration of the numerous Earthworks abounding in Northern Germany. In the prosecution of these labours Mr. Kemble has constantly received the most cordial encouragement and assistance from the Governments and public authorities.

In our own country, the past year presents to the Archaeologist scarcely any occurrence of more essential importance to the cause in which he is interested, or deserving to be hailed with more lively satisfaction, than the establishment of a Depository in the National Museum, exclusively devoted to the preservation and illustration of British Antiquities. In this, — an object of which the attainment had so long been desired by English Antiquaries, — the Committee recognise the hopeful promise of results, not less advantageous to Science, than those which have accrued from the establishment of National Collections of a like nature in most European countries. In adverting with cordial satisfaction to the appropriation of these rooms to

Antiquities discovered in our own country, and the appointment of a special Curator,—hopeful evidences that the Trustees of the British Museum have at length recognised the importance of preserving National vestiges of every period in the National Museum,—your Committee would take this occasion to urge upon the Members of the Institute the duty of rendering their aid to this good work, by presenting Antiquities to this collection. The munificence of our noble Patron, the Duke of Northumberland, already alluded to, and the honour conferred by his Grace upon the Institute, in making our Society the direct medium of his presentation of the Stanwick Collections to the British Museum, must ever be held by our Members in grateful remembrance. It must be regarded as the cogent impulse which has mainly conduced to obtain from the Trustees of the Museum the long-desired boon of a distinct and suitable Repository for National Antiquities. Each Member of the Institute has an interest in the endeavour to render such a Collection as complete and extensive as possible. With an earnest desire, therefore, that every aid should be rendered by the Institute to so important an object, your Committee would take the present occasion to recommend that discretionary power should henceforth be entrusted to them by the Society, authorising them to transfer to the National Museum, with consent of the donors, such ancient relics as may have been, or, from time to time may be, presented to the Institute, and which may appear by their rarity or their importance more properly suited to occupy a position in the series at the British Museum.

The liberality of the Duke of Northumberland, in the promotion of Archaeological researches, had been on several occasions evinced, in connexion with the proceedings of the Institute; and a very gratifying instance was presented on the occasion of the survey of the remarkable Earthworks upon his Grace's estate at Stanwick, so skilfully made by Mr. MacLauchlan, by his directions in 1848. The maps and description of those entrenchments have been published, by the permission of the Duke, in the *Journal* of the Institute.³ To that work has now succeeded an undertaking of greater importance,—the valuable Survey of the "Watling Street," from Pierse Bridge to the Scottish Border, achieved through his munificence. This, which may be described as the first contribution, of any extended character, towards a more precise knowledge of the ancient Geography of our country by actual survey, has now been published by the Institute, through the gracious permission of their noble Patron; it presents a most important aid to our researches into the earlier vestiges in the Northern counties. It affords likewise a fresh evidence of the ability and successful perseverance in the examination of ancient remains in Britain, which Mr. MacLauchlan, to whom the Duke had entrusted this survey, had shown in that of Silchester and various Military Works in other parts of England. The accompanying memoir, which Mr. MacLauchlan has kindly placed at the disposal of the Institute, comprises a detailed record of his observations in the course of the undertaking, and supplies important evidence in elucidation of the enquiries suggested by this valuable survey. It is with the highest gratification that the Committee would advert to a work of greater magnitude, forthwith to be commenced by his Grace's direction, the complete survey of the Roman Wall, and of all the works connected with that extraordinary monument of Roman enterprise.

³ *Archaeol. Journ.*, vol. vi. pp. 213, 335.

Amongst the most interesting investigations of the past year, the results of the excavations carried out in Cambridgeshire, by the Hon. Richard Neville, one of the Vice-Presidents of the Institute, claim special and honourable mention. The excavations under his direction, at Little Wilbraham, have produced a rich harvest of curious facts illustrative of the Manners and Arts of Anglo-Saxon times, of which a detailed record, it is gratifying to state, will be speedily published by Mr. Neville. His more recent researches, near the Fleam Dyke, have been attended with scarcely less success, and have added fresh treasures to his precious Collection illustrative of National Antiquities, at Audley End.

The Committee has neglected no occasion, in which the expression of lively interest in the conservation of all public monuments of ancient times might arouse a more intelligent appreciation of their value. Whilst direct interference in cases of threatened injury to such remains is rarely attended with the desired results, there are not wanting instances, in which, as your Committee would hope, the influence exerted by your society, through courteous remonstrance on such occasions, is every year exercised with increasing advantage.

In alluding to the gratifying assurance of the estimation of our endeavours, presented by the continued accession of new Members, it is with satisfaction, on looking back to the past year, that the Committee have to record the loss of so few, removed from our ranks. Of some valued friends, however, whose memory claims a tribute of esteem, it is their sad duty now to make mention.

We would recall, with sincere regret, the names of some removed by death from amongst us since our last meeting, both of those who took part in the earliest efforts of the Society, as well as others who favoured us with friendly co-operation on more recent occasions. Amongst these may be named the learned Mr. König, whose untimely end deprived us of one of our earliest friends; Mr. Baker, the talented Historian of Northamptonshire; Mr. Davy, one of our Local Secretaries in Suffolk, whose valuable and extensive materials towards a history of that county were always freely laid open to aid the researches of any member of your Society. Amongst others whose memory claims honourable note, we must also record, with lively sorrow, the loss of Dr. Kidd, late Regius Professor of Medicine, in the University of Oxford, one of our kindest friends and supporters; John Buckler, foremost in the successful investigation of Cathedral Antiquities, and ever ready to aid our enquiries, or contribute to our gratification; Mr. Michael Jones also, whose courtesy and intelligent appreciation of all subjects of Antiquarian interest have been for so many years held in well-merited estimation. We must also advert to our loss of the late Member for Peterborough, the Hon. Richard Watson, and the untimely end of one of our recent but much valued coadjutors, Mr. W. Tyson, Local Secretary at Bristol, whose indefatigable services afforded us such essential aid in the meeting of the Institute in that city. To these we may add the names of the Rev. J. S. Money Kyrle, and Mr. Reeve, a zealous promoter of our cause in Warwickshire. In fulfilling this painful duty of recording the losses which have thus occurred during the past year, the attention of our Society will naturally be addressed to the untimely removal of one of our most valued and talented coadjutors. In adverting to the name of Mr. Hudson Turner, we recall the memory of one whose extensive information and acute perception of historical truth,—whose critical accuracy and keen appreciation of the essential value of every thing connected with Archaeological science,

rendered him unequalled, probably, amongst those who have devoted themselves to the study of history and historical Antiquities.

We are gratified to observe that many kindred Societies are giving continued proof of activity in their periodical publications. Amongst these serial works should be mentioned the Journal of the British Archaeological Association, the Transactions of the Sussex Archaeological Society, of the Bury and West Suffolk Archaeological Institute, of the Cambrian Association, the Norfolk and Norwich, the Somersetshire Archaeological Societies, and the Societies established, for purposes similar to our own, in Chester, Liverpool, and Kilkenny; proving beyond all question, by the support which they receive, and the intelligence with which their proceedings have been conducted, that the taste for the studies which these several Societies have laboured to promote, is steadily on the increase. It is also a cause of congratulation to observe that Local Collections are in course of formation in many Provincial cities and towns, and that Museums, sometime instituted, have been rendered more available for public information, by more careful and scientific arrangement, or the provision of a detailed catalogue of their contents. Colchester, a site which has proved remarkably productive in early remains, will possess a Museum, in which the valuable treasures of ancient art collected by the late Mr. Vint, may find, with many other local antiquities, a suitable depository. The extensive stores brought together in the *Hospitium* at York, and from which many valuable relics were contributed to the Museum formed during your York Meeting, have been described by the care of the venerable Archaeologist of that city, Mr. Wellbeloved, whose Catalogue of York Museum now presents a very important supplement to his *Eburacum*. It is gratifying to observe that, at the approaching Assembly of the British Association at Belfast, it is proposed to display an extensive collection of Irish Antiquities; the admission of subjects of an Archaeological character within the range of these important scientific meetings must tend, it may reasonably be anticipated, to elicit valuable information and throw light upon questions still involved in great obscurity.

The following lists of the Members of the Committee, selected to retire in annual course, and of Members of the Institute nominated to fill the vacancies, were then proposed, and adopted.

Members selected to retire:—The Lord Talbot de Malahide, *Vice-President*. The Hon. W. Fox Strangways; Samuel Birch, Esq.; J. W. Jones, Esq.; John M. Kemble, Esq.; J. G. Nichols, Esq.; Frederic Ouvry, Esq. The following gentlemen being elected to supply the vacancies:—The Hon. W. Fox Strangways, M.A., *Vice-President*; Charles Desborough Bedford, Esq., *Doctors' Commons*; Edward A. Bond, Esq., *British Museum*; Benjamin Ferrey, Esq., *Fellow of the Inst. of Brit. Archit.*; Philip Hardwicke, Esq., R.A., F.S.A.; J. Hewitt, Esq., *Ordnance Office*; Ambrose Poynter, Esq.

The following members of the Institute were also elected as Auditors for the year 1852.—Edmund Oldfield, Esq., *British Museum*; Frederic Ouvry, Esq., F.S.A.

The President then addressed the Members in reference to the selection of the place of meeting for 1853. A cordial invitation had been received from Lichfield; and another from the West Suffolk Archaeological Institute, expressing the desire that the Society should visit Bury St. Edmunds. The Committee had received encouraging and friendly

communications, in regard to the anticipation of a meeting in Northamptonshire. The Sussex Archaeological Society had likewise urged upon their attention the claims of Chichester, with every friendly assurance of co-operation and cordial welcome; proposing, moreover, that in the event of the visit of the Institute to Sussex, the meeting of the Local Society should be so arranged as to take place during the same week. His Grace the Duke of Richmond, Patron of that Society, and Lord Lieutenant of the county, had also promised encouragement to the meeting of the Institute. Lord Talbot observed, that he hoped the consideration of the Institute might shortly be invited to the proposal of holding a meeting in Ireland; remarking, that the Industrial Exhibition during the ensuing year would make it expedient for the present to defer their visit to Dublin.

It was then unanimously agreed that Chichester be selected as the place of meeting for 1853. It was likewise carried by acclamation, on the proposal of the Rev. Edward Hill, seconded by Mr. Joseph Hunter, that Lord Talbot should be requested to accept the post of President on that occasion.

LORD TALBOT then said, that in accordance with the example of the British Association, he deemed it highly desirable, on such occasions as the present, to endeavour to adopt some practical course, tending to advance the science in which all members of the Institute are interested. He was now desirous to invite their attention to the important question of the removal of the impediments occasioned by the existing law of TREASURE TROVE. He considered that there were no advantages to any party, in the law now in force. As regards the interests of Archaeology, most serious injury frequently occurred; if the treasure discovered be not forthwith melted down, we are too often deprived of all authentic record of the facts connected with the case, which might be of greater value to the scientific enquirer than the things themselves, or are deluded by evasive statements, leading us possibly to form fallacious hypotheses. Lord Talbot considered that there were great advantages in the law recently established in Denmark, by which the treasure is secured to the finder, subject to the right of preemption in the crown, at a fair value. He was well aware of the numerous difficulties attending this question, but he considered it imperative to make a move in the right direction, and that the most practical course would be to obtain a Parliamentary Committee to inquire into the subject. He had accordingly prepared the following petition to Parliament, which he wished to bring under the consideration of the meeting.

The humble petition of the undersigned, members of the Archaeological Institute of Great Britain and Ireland, and others, humbly sheweth:—

That your Petitioners, in common with a large class of Her Majesty's subjects, feel deeply interested in the preservation of all ancient monuments, particularly those which are remarkable for their artistic beauty, or the associations connected with them. That of late years numerous structures, both religious and civil, of great public interest, have been wantonly destroyed or defaced, owing to the want of some recognised power of interference in extreme cases. At the present moment the interesting remains of the Roman theatre and ancient town of Verulamium are threatened with destruction by a building company.

That, owing to the state of the law of Treasure-trove, a large number of precious objects of gold and silver deserving preservation, not only for the

beauty and skill displayed in their workmanship, but on account of their essential interest as illustrations of the arts and habits of former races, are condemned to the melting pot as soon as discovered. That in such cases it is highly desirable that some change in the law should be made, so as to avert this destruction of valuable Archaeological evidence, without infringing on the sacred rights of property.

That your Petitioners humbly pray, that these matters may be submitted to a committee especially appointed for that purpose; or that they may be granted such relief as to your Honourable Houses may seem meet.

Dr. WILSON observed, that in Scotland serious inconveniences had frequently arisen from the effect of the existing law; valuable relics had been melted down as soon as discovered, and in many instances persons into whose possession they might have fallen refused to entrust them for exhibition at any scientific meeting, through apprehension of their being claimed, as had actually occurred in the case of the Norries Law ornaments, which through the kindness of Mr. Dundas had been produced at a meeting of the Institute. The law, Dr. Wilson remarked, seemed as if framed to impede science. The Duke of Argyll, and the Marquis of Breadalbane, he had much satisfaction in stating, with other influential persons in North Britain, had intimated their readiness to support such an investigation of this question, as the Petition now proposed sought to obtain.

Mr. CLAYTON, Town Clerk of Newcastle, said that as the Lords of Manors, it was sufficiently evident, practically derive no advantages from the existing state of things, he hoped that, in the event of any modification of the law being proposed, they would be public spirited enough to give up the theory.

After some remarks by Mr. JOSEPH HUNTER, and other members present, it was proposed by Mr. CLAYTON, and seconded by Mr. BLAAUW, that the Petition proposed by the noble President be adopted. The motion having been carried unanimously, many signatures were forthwith appended to the Petition. It now remains to receive further signatures at the office of the Institute.

The Proceedings of the General Meeting of the members being thus concluded, Lord TALBOT proceeded to the great Assembly Room, where a numerous audience had congregated for the closing meeting of the week's proceedings.

Lord TALBOT, on taking the chair, observed that some communications of essential importance had unavoidably been deferred for want of time at the previous meetings; and he had now the pleasure to request the Rev. J. Collingwood Bruce to give the memoir which he had prepared, to report the results of excavations at BREMENIUM, which the Duke of Northumberland had directed to be made, with the most kind consideration, being desirous to encourage the objects, and augment the interest, of their meeting in the North.

Mr. BRUCE then gave a detailed report of the discoveries made at Rochester during the previous weeks, and laid before the meeting a plan of vestiges of buildings brought to light in that station during the excavations, still in progress, under the direction of Mr. T. J. Taylor, and Mr. Coulson, who resides on the spot. He produced also copies of the inscriptions lately found, and exhibited numerous relics of the Roman Period, especially a bronze ornament, possibly part of a standard, inscribed,—*CON. OPTIMA. MAXIMA.*

Mr. HENRY TURNER then read a memoir on the Ancient State of Northumberland, in British and Roman times, as illustrated by a map which he had prepared for the meeting of the Institute, in kind compliance with the wishes of the Central Committee, to show the vestiges of early occupation, throughout that county. Mr. Turner had thus sought to continue the plan commenced in Yorkshire by Mr. Charles Newton, at the meeting of the Institute in 1846, in the preparation of his map of British and Roman vestiges in that district, subsequently published by the Institute.¹

After voting cordial thanks to the authors of these two valuable communications, the noble chairman took occasion to state the result of the previous deliberations, and he read to the meeting the Petition which it had been determined to present to both Houses of Parliament, with the view of obtaining an investigation of the question of Treasure-trove, to which he had called their attention at the opening meeting, and of placing upon record those facts which might appear of most importance in supporting their case. He invited those who felt an interest in the subject to add their signatures to the document, which was accordingly done by many present.

Lord TALBOT observed, that amongst the acknowledgments which it had become their duty to record, on the present occasion, their thanks must be first and specially expressed to their noble Patron, the Duke of NORTHUMBERLAND. The gracious reception which they had enjoyed at Alnwick Castle was fresh in the recollection of all around him; but he would advert, with no less marked gratification, to the friendly consideration with which His Grace had encouraged and given furtherance to their purpose; the important surveys and excavations which he had directed to be carried out, and the honour conferred by the Duke upon their Society, in permitting the publication of the "Watling-street" map to be produced, through the instrumentality of the Institute. In thus connecting the achievement of this work with their meeting in Northumbria, His Grace had signally evinced that generosity in the promotion of Archaeological science, which claimed their warmest acknowledgment.

This expression of thanks having been carried with enthusiasm, Mr. YATES proposed a vote of thanks to the Mayor and Corporation of Newcastle, specially alluding to the honour conferred upon the Institute in their address at the opening meeting, and to the liberality with which they had aided the local expenses of the meeting. He likewise made honourable mention of the courtesy and obliging attentions of the Town Clerk, from whose archaeological knowledge also the Institute had derived so much gratification.

The MAYOR of NEWCASTLE acknowledged the compliment, and very cordially expressed the pleasure with which he had engaged in the proceedings of the week, and his good wishes for the prosperity of the Institute.

The Rev. C. H. HARTSHORNE proposed thanks to the nobility, gentry, and clergy of the counties visited on the present occasion, and especially to the Ven. Warden of Durham University; to Mr. Clayton, whose hospi-

¹ The memoirs relating to the Northern Counties, including those communicated by Mr. Turner and Mr. Bruce, will be comprised in the forthcoming Newcastle Volume.

talities had cheered the visitors to those bleak wilds traversed by the Roman wall; to Capt. Andrews, also, whose zealous interest in the preservation of ancient monuments had been shown at Tynemouth in so satisfactory a manner.

Mr. CLAYTON returned thanks; and votes of acknowledgment were moved, by Mr. BLENCOWE, to the Directors of the Railways, by whose very friendly attention every facility had been afforded in the excursions; by Dr. WILSON, to the local kindred Societies—especially the Antiquaries of Newcastle, the cordiality of whose invitation had been abundantly realised in their kind assistance and encouragement throughout the meeting; the Philosophical Institution also, who had placed their rooms freely at the disposal of the Institute, and welcomed their arrival with a *Conversazione*; by Mr. BLAAUW, to the Presidents, Committees, and Secretaries of Sections, especially to the Earl of Carlisle, and the Hon. H. T. Liddell; and to the contributors of Memoirs, particularly to Mr. MacLauchlan, whose contribution, although not read at any Sectional Meeting, had been specially prepared for the gratification of the Society, as a guide to their investigations of the “Watling Street,” and an indispensable accompaniment to the survey which he had performed. Mr. HODGSON HINDE proposed an acknowledgment to the contributors to the Museum.

Mr. CLAYTON moved a vote of thanks to the Rev. EDWARD HILL, under whose direction and indefatigable exertion the excursions had been conducted; and Mr. HILL, in acknowledging the compliment, proposed an acknowledgment to those whose kindness had so greatly facilitated the proceedings of the meeting, especially to Dr. Charlton, Mr. Adamson, and the Rev. J. C. Bruce.

The MAYOR proposed thanks to the noble President, who responded to the kind feeling expressed towards him; and after a gratifying acknowledgment of the services of the secretaries and officers, Lord TALBOT announced that CHICHESTER had been selected as the scene of their next meeting, to take place in July, 1853. The meeting thus concluded.

The following donations were contributed in aid of the expenses of the meeting at Newcastle, and towards the general funds of the Institute:—

The Mayor and Corporation of Newcastle, 50*l.*; Lord Lovaine, M.P., 5*l.*; Hon. Henry T. Liddell, 5*l.*; Sir Walter Trevelyan, Bart, 5*l.*; Sir Edward Blackett, Bart., 5*l.*; John Adamson, Esq., 5*l.*; J. H. Atkinson, Esq., 5*l.*; John Auldjo, Esq., 1*l.*; W. B. Beaumont, Esq., M.P., 5*l.*; Matthew Bell, Esq., 5*l.*; J. B. Blackett, Esq., 2*l.*; Rev. J. C. Bruce, 1*l.*; George Burder, Esq., 5*l.*; W. H. Charlton, Esq., 5*l.*; Edward Charlton, Esq., M.D., 5*l.*; John Clayton, Esq., 5*l.*; John Cookson, Esq., Jun., 5*l.*; Dickson Dickson, Esq., 5*l.*; John Fenwick, Esq., 2*l.*; John Hodgson Hinde, Esq., 5*l.*; William Kell, Esq., 1*l.*; William Lawson, Esq., 1*l.*; Savile Ogle, Esq., 2*l.*; Charles W. Orde, Esq., 5*l.*; Frederic Ouvry, Esq., 5*l.*; Samuel Parker, Esq., 5*l.*; Rev. J. M. Traherne, 2*l.*; Henry Turner, Esq., 1*l.*; Albert Way, Esq., 5*l.*; Capt. Widdrington, 5*l.*

Monthly London Meeting,

November 5, 1852.

THE LORD TALBOT DE MALAHIDE, President, in the Chair.

THE noble President, in opening the proceedings of another session, observed that it afforded him much pleasure to be able to attend the present meeting of the Archaeological Institute, being the first since their annual assemblage at Newcastle. All those gentlemen who were fortunate enough to be there, were well aware how successful and agreeable it had proved, and would remember with pleasure the numerous objects of interest—the noble castles, remarkable churches, and sites of historical interest which had been visited, as also the highly instructive temporary museum displayed on that occasion. The Duke of Northumberland most zealously gave furtherance to their views, and entertained the Society in a very princely manner at Alnwick Castle. His Grace had also presented to the Institute the valuable survey and plans, undertaken and executed at his suggestion and expense. The Institute had gratefully accepted this valuable donation, and had published them with an accompanying memoir by Mr. M'Lauchlan. He would advise any gentleman who did not already possess the work to add it to his library, as one of the most authentic and lasting monuments of our Archaeological literature. His Grace had also signified his intention of having a similar survey executed forthwith of the Roman Wall from the Tyne to the Solway. From other distinguished friends of the Institute in the North great kindness and hospitality was experienced, but the good results of the meeting did not end there. A novel and practical object, which long had been the cause of complaint to Archaeologists, the state of the law of Treasure-trove, had been taken in hand, and a petition (which then lay on the table) had been agreed to, and received numerous signatures. There could be no doubt that at present the Crown, or those who derived a vested interest in Treasure-trove, through the Crown, were not benefited by it, and that many valuable relics of ancient Art were consigned, without remorse, to the crucible, in order to evade its provisions. It would be well that all members who felt interest in this subject should add their names to the document before them; and it would be for the consideration of the meeting whether some step should not be forthwith taken to obtain an interview with the Earl of Derby, in order to ascertain the views of her Majesty's Government on the subject.

There was another matter in which he (Lord Talbot) took much interest, and he hoped that he should meet with the cordial support and co-operation of his friends of the Institute. It had been determined to reserve a portion of the building constructed for the Industrial Exhibition in Dublin next year, for a collection of antiquities, not only relating to Ireland, but to the whole United Kingdom, and whatever tended to illustrate them. It was also intended, as far as possible, to bring together a collection of casts and models of ancient works of Art, thus uniting the display of those monuments, of which the originals, either from their size or other causes, could not be there conveniently introduced. It was also hoped, by this

means, to receive faithful representations of many valuable relics, which were becoming every day more dilapidated, and exposed to every kind of injury. This matter was well worthy of the attention of those gentlemen who may have had casts taken of monumental effigies, or other works of sculpture which admitted of several copies being taken, as there would be an opportunity for an advantageous exchange of models and casts between the two countries.

The great object with antiquaries ought to be, as far as possible, to popularise, to use a barbarous word, objects of Archaeology. They lived in a practical age, and, at the same time, an age in which every subject, including Archaeology, had derived advantages from the scientific and systematic mode of conducting researches.

It is intended, as far as possible, to make the Archaeological department of the Industrial Exhibition productive of advantage to the manufacturing interests of the country. High Art had gradually become so associated with the arts of Decoration, that such could hardly fail to be the result; and it was well known that the Exhibition of Ancient and Mediæval Art, in 1850, under the auspices of H. R. H. Prince Albert, and by the active co-operation of the Society of Arts and the Institute, had proved not only a very successful display, but highly advantageous in the cultivation of taste, and in presenting examples which had proved of much benefit to the manufacturer. It had done much to arouse public interest, and been productive of results to which he confidently hoped that extension would be given in the proposed collection in Dublin, the organisation of which he had undertaken at the request of the Committee of the Industrial Exhibition.¹ Lord Talbot remarked that the treasures of ancient Art, which he had examined with great interest at the successive meetings of the Institute, had shown him how rich were the stores of Archaeological evidence in possession of the members and friends of the Institute; and he hoped that they would cordially give their co-operation on the occasion he had mentioned, by contributing to the series, which he was desirous to form, such ancient relics as might present characteristic types of each period, or prove of especial interest for the purpose of comparison with the antiquities of Ireland.

The Hon. RICHARD NEVILLE, V.P., said that he concurred warmly in the observations of their noble President regarding the difficult, but very important, question of Treasure-trove, which claimed most deliberate consideration. He would move that Lord Talbot be requested to communicate with the Earl of Derby, and solicit an interview, to receive a deputation from the Institute, with the object of ascertaining the views of Her Majesty's Government on the subject. This motion was seconded by the Viscount STRANGFORD, DIR. SOC. ANT., and adopted unanimously.

The Hon. RICHARD NEVILLE gave an account of the results of his recent excavations at Ashdon, Essex, on the property of Lord Maynard, near the Bartlow Hills. He produced the ground-plan of a Roman Villa which had been brought to light, and several relics of the Roman period therein discovered. These notices are reserved for the next Journal.

The Rev. H. KELKE communicated an account of two monumental effigies, of the fourteenth century, found in a vault at Chenies, Bucks, and

¹ See the further statements regarding this Exhibition of Antiquities, at the close of this volume, p. 396.

supposed to be memorials of a knight and lady of the Cheyne family, long settled at that place. Drawings of these figures were sent for the inspection of the meeting.

Mr. BINDON sent a notice of the recent discovery, in Sept. ult., of certain architectural remains, at Bristol, of which he presented to the Institute a plan, sections, &c. This ancient structure, apparently of the thirteenth century, had been found in demolishing some houses near Corn Street, for the erection of the new Athenæum, and its preservation has unfortunately proved impracticable. This Notice will be given with Mr. Bindon's Memoir and Map of Ancient Bristol in the forthcoming volume of Transactions at the meeting of the Institute in that city.

The Rev. H. M. SCARTH communicated a memoir on Raby Castle, co. Durham, and exhibited numerous sketches, plans, and representations of details, illustrative of its architectural peculiarities.

Mr. NESBITT gave the following notices of certain incised slabs in various churches in France, of which he exhibited rubbings. The earliest in date is in the Temple church at Laon, and measures 8ft. by 3ft. 6in. It commemorates a chaplain of the order of the Temple, and on it is incised a cross pierced in the centre by a quatrefoil, and from each side of each arm of which a cusp projects, the extremities of the arms being floriated. An inscription in Lombardic characters surrounds the whole; it is mutilated in parts, but what remains runs as follows, viz.:—

... RGO : RES : CHAPELAINE : DOV : T . . MPLE : QVI : RENDI :
ARME LE : IOVR : DE : S : MARTIN : EN : ESTE : EN : AN : DEL :
I ABBATION : M.CCLXVIII : PEZ

Although there is no mark of contraction over them the three last letters may probably be understood to stand for Priez. So large a part of the name is obliterated, that it is difficult to conjecture what it was. The "day of St. Martin in summer" is July the 4th, the day of his translation. In records, the dating "Festum S. Martini in hyeme," the day of the removal of his relics, Dec. the 13th, often occurs.

The second in date lies in a chapel on the south side of the collegiate church of St. Quentin, and measures 7ft. 9in. by 3ft. 10in. It is a fine example of an incised slab of the thirteenth century, the drawing being bold and good. Upon it is engraved a female figure of full life size, standing under a trefoiled arch with a crocketed canopy, supported upon single shafts; pinnacles on each side complete the architectural part of the design. The lady is habited in an inner garment (? a kirtle) with tight sleeves reaching to the wrists; over this is worn a loose ungirt gown falling about the feet, and without sleeves; the armholes are very large and a lining of fur seems to be indicated. This garment seems to be the bliaus or surcoat (see Planché's "History of British Costume," p. 113), which, by an excessive enlargement of the armholes, was at length altered into that singular article of dress the "surcote ouverte," or sideless gown, so common in the reign of Edward the Third.

Over the gown is worn a mantle lined with vair, and fastened in front by a string of six elongated oval beads instead of the usual cordon. The neck appears to be bare. A small quantity of hair is shown on each temple; a fillet is seen passing on each side of the face and under the chin, and the head is covered by a kerchief which falls upon the shoulders. The right hand holds the cordon of the cloak, and the left a book. Round the whole runs the following inscription, in Lombardic letters:—

✠ CHI : : GIST : : DAME : : MEHIVS : : PATRIOTE : : QI : TRES : :
 PASSA : EN : LAN : : DE : : LIN : : CAR : : NASION : : NOS : : TRES : :
 : SEGNIEVR : : MCC : LX : XII : : EV : MOIS : : DE : : NO : : VEN : :
 BRE : : PRIES : : POVR : : SAME

Some of the words it will be seen are divided in a singular manner ; the sense is however too clear to make any comment necessary.

The third lies in a chapel on the south side of the Cathedral of Meaux. It is a very beautiful example of an engraved slab of the fourteenth century, as will be seen in the accompanying admirable woodcut by Mr. Utting. It measures 8ft. 4in. by 4ft. 3in., and is a stone of a slaty texture and of very dark colour ; when polished probably nearly black. Advantage has been taken of this to produce an effective contrast of colour by inlaying pieces of white marble (?) or alabaster, forming the figures of the angels, the heads, busts, hands and feet of the persons commemorated, and the animals on which their feet are placed. The remaining part of the figures was formed by cutting out the ground (like the field of a Limoges *champlevé* enamel), lines of the stone being left to indicate the folds of the garments ; the lines and ornaments of the canopy and the letters of the inscription were cut out in the same manner, and the hollows thus formed were filled with a white composition, some fragments of which still remain. The first of these processes was very commonly used in France, and several examples of its use exist in England, but it is very seldom that in either country the inlaid pieces are as well preserved as in this instance.

The second process, that of filling¹ up with white or coloured composition, appears to have been less common. Some tombs in the Cathedral at Hereford, however, shew indications of it (see the article "Incised Slabs," in the Glossary of Architecture) ; and a red composition was employed in the architectural parts of the slab in the Cathedral of Chalons-sur-Marne, engraved in the 3rd vol. of the *Annales Archéologiques*. The pavements of the Cathedral of St. Omer, and of Trinity Chapel in that of Canterbury, are also decorated in the same way.

The only peculiarity in the costume of the figures which seems to need remark is the pointed hood or capuchon worn by the female ; a similar hood is seen on the head of one of the figures in the slab at Chalons above-mentioned, and the wearer is assumed by Mr. Didron to have been a nun ; she also wears a barbe cloth, but no mantle. In the present instance it seems probable that it is merely a widow's dress which is represented.

The inscription is much injured ; from what remains it appears that this slab commemorates Jehan Rose, citizen of Meaux, and his wife ; he seems to have died in 1328, and she in 1367. The date of the execution of the work is probably between these years, and, judging from the character of the architectural details, nearer to the first than to the second. Both sides of the inscription it will be seen read the same way. This was no doubt so arranged in order that the passer by in the adjacent aisle might be able to read the whole inscription without entering the chapel, and crossing to its further side.

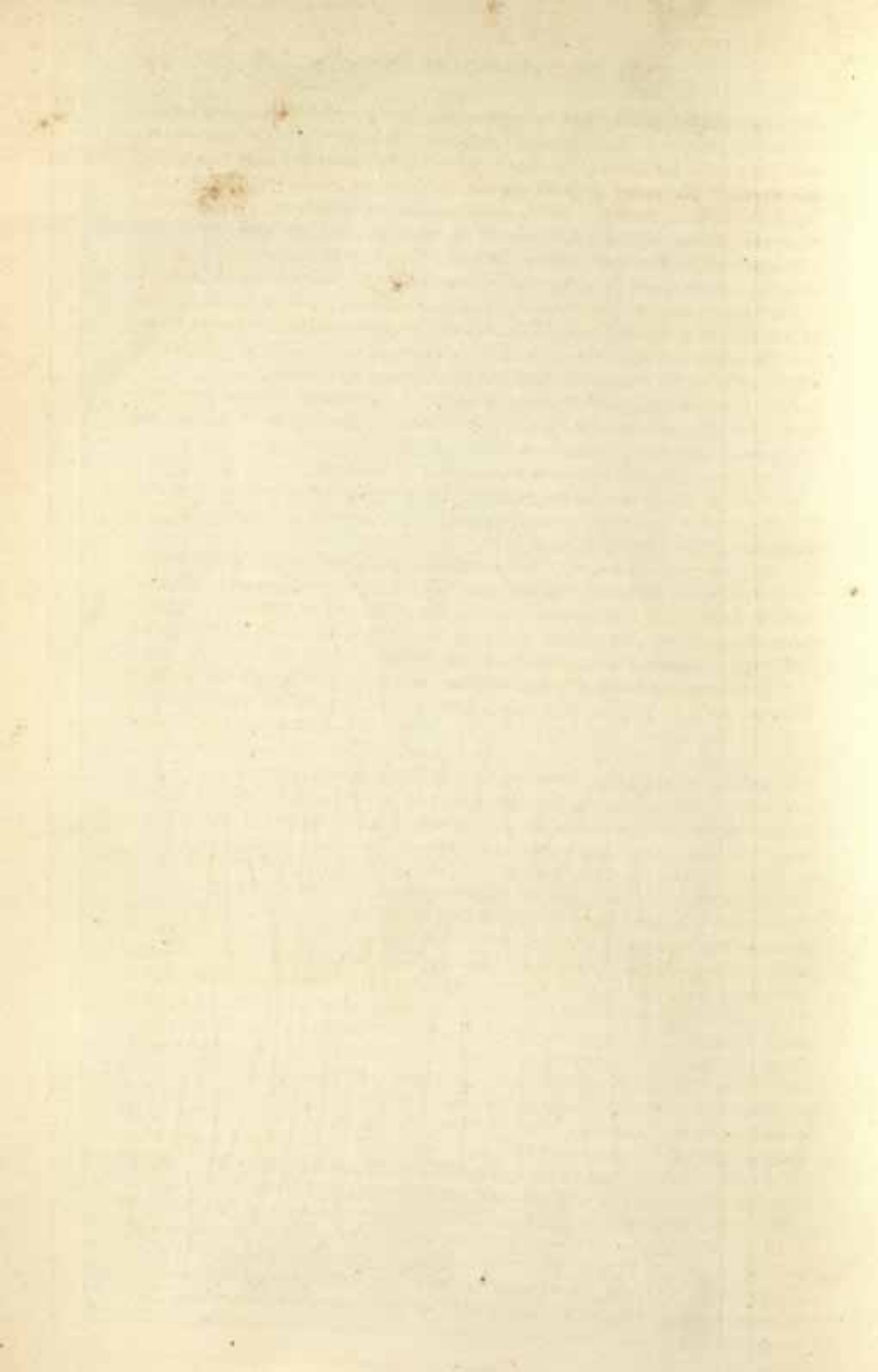
The fourth is a very elaborate slab in the Cathedral of Laon, measuring 9ft. 10in. by 4ft. 10in. It commemorates a canon of that church who is represented standing under a canopy, which, with its accessories, covers

¹ The employment of a composition to form a ground differs from the common practice of filling up lines with a black material.



Jehan Rose, Citizen of Meaux, and his wife. Meaux Cathedral.

Date about A.D. 1255.



the whole surface of the slab, excepting a narrow border for the inscription. The canon is attired in eucharistic vestments covered with bold embroidery, and wears an amuse over his head; from the mouth proceeds a label with the words, "Ne in eas in judicium cum servo tuo Dñe psa 143." In his hands he holds a chalice. The canopy is extremely elaborate, and contains in seven niches, in the upper part, figures of an aged man (probably Abraham) with the soul of the deceased, and of six attendant angels, carrying censers and playing on instruments of music; and in sixteen niches at the sides as many figures; some of these represent Apostles, but others are too much defaced to allow of their being satisfactorily identified. At the angles of the slab are the Evangelistic symbols in quatrefoils. The inscription is in a small black letter, and runs as follows:—

"Cy gist venerable et discrete persone Me. Philippe Infauns natif du diocese de Amiens en son vivant pbre chanoine de leglise de Leans qui trespasa le sixiesme jour du mois de April Mil cinq cens xxii
 . . . msques. Priez dieu pour son ame pr . . . aue mñ."

Mr. W. S. WALFORD communicated the following observations on the "Palimpsest" brass escutcheon shown at a previous meeting by Dr. Mantell. (See page 300, *ante*.)

"The quarterly coat on the escutcheon exhibited by Dr. Mantell was, I would suggest, intended for the arms of William de Montacute, the 2nd Earl of Salisbury of that name, who died in 1397, or of William his father the previous Earl, who died in 1344; but in the latter case it was, in all probability, executed some years after his death.

"The brass has been shortened at the top about one-eighth of an inch. Allowing for this, and judging from its form, it belongs to the latter part of the XIVth century. The arms in the first and fourth quarters were certainly those of Montacute, viz., *arg.* three fusils conjoined in fess *gu.* The colour of the shield in the second and third quarters is left to conjecture; for after a careful examination I think no trace of the original colour remains. There is some appearance of *gules*, but not more or otherwise than may have come accidentally from the other side; in addition to which I have not met with any distinguished family of the XIIIth or XIVth century, in this country, that bore *gu.* six lioncels ramp. *or.* I discovered a small speck of greenish blue under the pitch, but it was probably the effect of the oxidisation of the brass. The lioncels being of brass, I have assumed they were intended for *or.* since the *argent* in the Montacute coat is represented by white metal. The absence of colour made me consider whether it might not have been *sable*, and there was temp. Edward II. a Sir Renaud St. Martin who bore *sa.* six lioncels *or.* However, as far as I can trace, neither St. Martin, nor any other family that bore lioncels rampant were connected with the Montacutes. We are therefore driven to seek some other explanation of the arms in the second and third quarters. Sir William de Montacute, the father, was created Earl of Salisbury in 1337, and, dying in 1344, was succeeded by his eldest son of the same name, who died without issue in 1397, having had the misfortune to kill his only son in a tilting match at Windsor in 1382. The arms of the previous Earls of Salisbury were *az.* six lioncels rampant *or.* (Longspee), which I think must be the coat here quartered with Montacute. Though no family connexion existed to account for such a quartering, yet it may be an instance, even if a solitary one in this country, of treating the coat of the first earls as the arms of the earldom, and

quartering it with the family coat of the succeeding earls; as was occasionally the practice in France and Scotland.

"It is remarkable that one of the earliest examples, if not the first, of two coats being borne quarterly by a subject in this country, seems to have occurred in this family of Montacute. Their ancestor, Sir Symon de Montacute, had sealed the Barons' letter in 1301 with his seal and counter-seal; on the former were the fusils, and on the latter a griffin segreant; and at Carlawerock he bore only a griffin *or* on a blue banner and shield; but the Roll of Bannerets temp. Edward II. attributes to him a quarterly coat thus: 'quartile de argent e de azure; en les quarters de azure les griffons de or; en les quarters de argent les daunces de goules.' By 'les daunces' were meant, no doubt, what are elsewhere termed fusils. On the seals of the above-mentioned earls of this family, given by Mr. J. G. Nichols in his recent paper on the Earldom, the griffins appear only as crests, and as beasts flanking the shield of arms on the counterseal of the father. These earls, or one of them, may nevertheless have thought fit on some occasions to quarter Longspee as the supposed arms of the earldom.

"However, there is great reason to think that this escutcheon, which is apparently a palimpsest, was never really used as originally intended; whether because the quartering was found to be without right, or for some other cause, must be matter of conjecture. Had the colour been inserted in the 2nd and 3rd quarters, seeing the nature of the charges, some unquestionable trace of it would, I think, have remained under the pitch that was adhering to it: in addition to which it was found as a palimpsest affixed to a slab in Heyford church, Northamptonshire, that bore the following inscription:—

John' Mauntell' gist icp
Elizabeth' sa femme auxi
De lo' almes dieu eit m'cp.

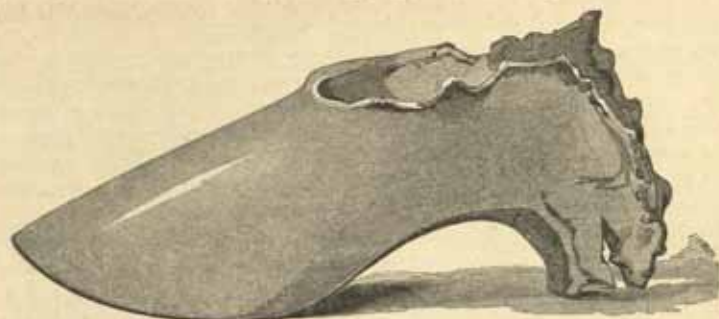
Amen.

Unfortunately there is no date; but since it is in French it is not likely to have been engraved much, if any, later than 1400. Now had this escutcheon been first affixed to a monument of one of the distinguished family of Montacute in the latter part of the XIVth century, seeing they continued for some years afterwards (except for a very short time) with little diminution of importance or influence, it is highly improbable that it should have been so soon removed from that tomb to be re-engraved and attached to another of a totally distinct family.

"I have confined these remarks to the first two earls of the family of Montacute, because on the death of the second earl without issue he was succeeded by his nephew, who, being the eldest son of the heiress of Monthermer, bore the fusils of Montacute and the eagle of Monthermer quarterly. He attached himself to the fallen fortunes of Richard II., and was executed in 1400: but his honours were restored to his son in or before 1409, and during the interval there were powerful relatives, who were not likely to suffer the family monuments to be violated with impunity."

Mr. EDWARD HOARE, of Cork, sent a notice of the singular bronze relic, here represented (of the same size as the original) dug up, July, 1852, at the depth of 4 feet, at the side of a large rock, on the lands of Ballybeg, about a mile from Buttevant, co. Cork. Three bronze celts had been

deposited with this curious object, near the side of a large rock. The metal is precisely of the same appearance as that of which celts are formed, and it is coated with a fine light green coloured patina.



Ancient bronze relic, found near Buttevant, co. Cork. . Orig. size.

This object, resembling in form a small high-heeled shoe, has evidently been cast in a mould, as celts were fabricated, and formed in two equal parts, which were afterwards joined together with admirable skill. There is no appearance of solder, but a line from heel to toe, above and below, indicates the junction. The farmer, who found it in raising stones for building, unfortunately broke the back portion, and scraped off some of the *æruo*, supposing the metal to be gold.

LORD TALBOT observed that a specimen of an analogous nature had come under his notice: he considered these relics as highly curious on account of their rarity and extraordinary form, and he knew no cause to question the belief that they are genuine remains of an ancient period.

MR. EDWARD RICHARDSON stated that various ancient relics had been very recently found, as he was informed, on the site of Kilburn Priory, near London, on the estate of the Hon. Colonel Upton, comprising as had been stated some vestiges of the Roman period. He felt desirous to call the attention of the Institute to the subject.

Antiquities and Works of Art Exhibited.

By MR. HENRY NORRIS, of South Petherton, Local Secretary in Somerset. A representation of a bronze "palstave" with a loop on each side, closely resembling, in fashion and dimensions, the Irish specimen in Lord Talbot's Collection, represented in the *Journal* — (see p. 195, in this vol.) The weight is 10 oz., length 6 in. This rare example was found about 1842, in a field, near South Petherton.

By MR. BRACKSTONE.—Several Irish antiquities, comprising a spear or javelin head of white flint, a material found chiefly, if not exclusively, in the co. Antrim. Length $3\frac{1}{2}$ in. Found, 1851, at White Cow Lake, on the Shannon, co. Sligo. The blade is singularly curved.—Bronze celt, from co. Clare, with projections at the sides, giving it a cruciform appearance. From co. Clare.—Bronze spear-head, with perforations at the lower part of the blade, on each side, instead of the loops for attachment. Found, 1851, in co. Cork.—A bronze armlet, co. Roscommon.—Two large bronze rings, apparently handles of a large cauldron, with the loops or

ears, by which they were appended. Found, 1850, 10 feet beneath the surface, in a bog, near Roscrea, co. Tipperary. — Bronze ingot, found with the rings. It bears curious impressed marks at the side; dimensions 3 in. by $1\frac{1}{2}$ in., thickness $\frac{1}{2}$ in. Ingots of metal, as it is stated, are of very rare occurrence. — Bronze disk, diam. about 2 in., perforated in the centre, and sharp-edged, as if for cutting. Found in co. Roscommon. — Bronze ornament, in form of a shamrock leaf, curiously wrought with impressed work, the stem pierced for attachment. Found in co. Roscommon. — Bronze rowelled spur, lately found in the churchyard at Straburn, co. Tyrone. — Also a cube of fine grained stone, found at Corsham, Wilts; on three sides are rudely engraved figures of animals, a lion, wolf, or dog, &c., as if intended for sealing.

By Mr. B. BRIGHT. — A bronze fish-hook, double hooked and weighted with lead, length $1\frac{1}{2}$ in., described as found with Roman remains at Bath.

By Lord TALBOT de MALAHIDE. — Several steel bridle-bits from Afghanistan, with double rings, and interesting as presenting some analogies with certain Celtic relics of the same class.

By Mr. A. W. FRANKS. — A quadrangular Chinese seal of white porcelain, (precisely resembling those discovered in Ireland,) which he had purchased at the sale of Colonel Sommer's collection, at Copenhagen. The history of the seal is not known; the inscription upon it is identical with that engraved in Getty's work on Porcelain Seals found in Ireland (Pl. IV. No 50), as occurring on a seal found near Cahir Castle. Mr. Gutzlaff has translated the inscription as the Chinese word signifying — "display."

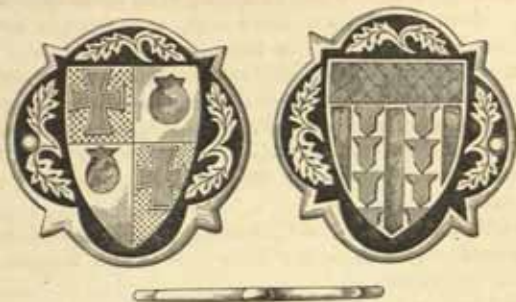
By Mr. WEBB. — A rich gold ornament, found near Aix la Chapelle, resembling in its form the earlier brooches preserved in Scotland. When discovered, it was set with gems, of which it has been despoiled: the ornaments are embossed and chased, in foliated designs, with open-work and filagree. On the inner-side of the summit, at a considerable depth, is represented a seated figure working at an anvil, probably the artificer by whose skill this costly relic was executed. There are small loops on the reverse, but no *acus*. Date, XIII. cent. — Also a covered cup, parcel-gilt, closely set with quadrangular cameos of shell, representing saints and angels. It is probably of Italian workmanship, and a remarkable example of its date, about 1500.

By the Hon. W. FOX STRANGWAYS. — Representation of a curious sculpture, on the tympanum of a circular-headed doorway, at the church of Schwarzach, in Germany. It represents the Saviour enthroned, St. Peter standing at his right-hand, and another Apostle at his left. Date, about XII. cent.

By Mr. J. GREVILLE CHESTER. — Lower portion of a *ciborium* of the enamelled work of Limoges, date XIII. cent.; greatly resembling an object of similar use in the Louvre collection, bearing the name of the artist, G. ALPAIS. It was found in ploughing near Sudbury, in Suffolk, and was exhibited by the kind permission of Hon. Mrs. Upcher, to whom it belongs. — A metal badge, found at Winchester, and a bracteate obtained at Dresden, and stated to have been found in the neighbourhood. Several of like character are in the Dresden Museum.

By Mr. W. J. BERNHARD SMITH. — A fetile lamp, resembling the rudely-fashioned lamps found in the Catacombs at Rome. — A bronze spear-head, of unusual quadrangular form, place of discovery unknown. — A spheroidal

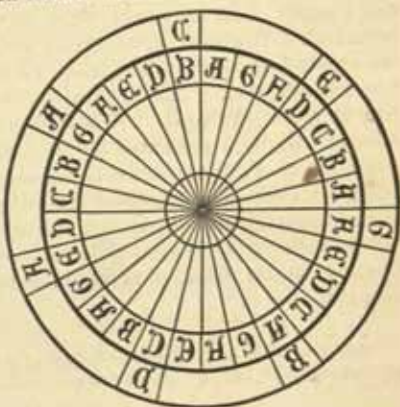
iron object, probably a weight, found at Bays Hill, Cheltenham. — An enamelled ornament, with armorial bearings on each side (see wood-cut). Date, about 1300. On one side appear to be the arms of Chastillon sur



Enamelled ornament, in coll. of Mr. W. J. Bernhard Smith. Orig. size.

Marne, (Gules, two pallets vair, a chief or,) here differing only in having three such pallets. On the other side is an escutcheon, quarterly, 1 and 4, a cross pattee gu., 2 and 3, an escallop (colour lost). This little object is probably of Limoges work; it is not easy to explain the original intention, the plate being perforated for attachment only at one side.

Mr. W. S. WALFORD exhibited a rubbing from a carving on a pillar in Eastray Church, Kent. It is a little more than five feet from the floor, and at a convenient height consequently for inspection, on the southwest face of an octagonal pillar (being the second from the west), between the nave and the south aisle. It consists (see the cut) of three concentric circles an inch apart, the outer one being eleven inches in diameter. The inner and middle circles are divided by radii into twenty-eight equal parts, and in each of the compartments so formed between these two circles is one of the first seven letters of the alphabet, and above every fourth is another of these letters, in a compartment formed between the middle and outer circles, by the radii there being carried through to the outer circle. In this manner the letters A, B, C, D, E, F, G, are arranged so that each of them occurs five times; but the order of them is the reverse of alphabetical, the letters between the outer and middle circles being to be read immediately before those over which they respectively stand. Such is the order in which the Dominical letters succeed each other, the two letters one above the other corresponding with those of the bissexile or leap years. As after every twenty-eight years, which is the period of the solar cycle, the Dominical letters occur again in the same manner, that cycle has been aptly represented by a circle divided into twenty-eight parts. The result



was a table whereby, if the two Dominical letters for any leap year were given, the Dominical letter for any other year, before or after it, might be readily found, according to the then state and understanding of the calendar. The pillars of the church having been scraped a few years ago, this carving, which had been covered over, was brought to light again. The lines and letters appear now but slightly incised, the consequence probably of the scraping; some indeed of the latter have almost disappeared, but they may all be made out. Mr. Walford could not learn that it had been explained before since its discovery; and, as far as he has been able to ascertain, it is a unique example of such a table. The church is a very good specimen of plain early English architecture, but the pillar, on which this carving exists, has the appearance of being somewhat more recent in style than the others, as if, from some cause, it had been renewed; though it is hardly later than the early part of the fourteenth century; and since the letters are what are generally termed Lombardic capitals, there is great reason to think the carving, if not contemporaneous, was executed but a few years after the pillar itself.¹

By Mr. FITCH.—Impression from a small circular brass matrix found lately in the Rectory garden at Beighton, Norfolk. The device is an eagle displayed—* s' WILL'I DE RAYTHEBY. Date, XIVth century.

By the Rev. W. GUNNER.—A small sculptured effigy of stone, of good workmanship, but unfortunately the lower portion is lost. The length twelve inches and a half in its present state. It is a good example of military costume towards the close of the fourteenth century, and appears intended to represent St. George; the traces of a cross are discernible on the shield, hanging over the right arm. The armour is of plate and mail, mixed; the two hands grasp the shaft of a spear, which doubtless pierced the jaws of the dragon. This little figure, probably intended to fill a niche in a reredos, or shrine, was found in digging a drain near Colebrook Street, Winchester, adjacent to the east end of the cathedral. The belt, ornamented with massive square bosses, surrounds the waist, instead of the hips, as more usual, at the period to which this figure is assigned. The legs are broken off below the knees, and the right arm is much damaged. This interesting relic of the sculptor's art has subsequently been presented by Mr. Gunner to the British Museum.

By Mr. G. F. WILBRAHAM.—An oval-shaped striking watch, date about 1600, with curiously engraved dial, showing the movements of the stars, and a perpetual almanack. It was made by Gribelin at Blois; and was found in Delamere House, Cheshire.—An Italian medal, fifteenth century. Obv., a female head, D. ISOTTAE . ARIMINENSIS. Rev., a book closed,—ELEGIAE.

¹ Some notices of Eastry may be found in Mr. Hussey's Churches in Kent, Sussex and Surrey, p. 63, but he makes no mention of the table above described.

Notices of Archaeological Publications.

ITINERARIUM ANTONINI AUGUSTI ET HIERSOLYMITANUM EX
LIBRIS MANUSCRIPTIS Ediderunt G. Parthey et M. Pinder. Berolini,
1848, 8vo. ; with a general Map, and plate of facsimiles of the various MSS.

WE owe a new edition of the so-called Itinerary of Antoninus to the labours of two learned scholars at Berlin, Dr. Parthey and Dr. Pinder, whose merits have hitherto been known very little beyond the city in which they reside. The first is, perhaps, the most distinguished example of what the Germans call a *Privatgelehrter*. There is scarcely a branch of classical and oriental antiquity with which he is not perfectly conversant: he combines the soundest knowledge of languages, of geography and history, with good taste and a sincere love for everything that is great and beautiful. Free from ambition, he has never held any public appointment, nor is he even a member of any academy or other public learned body; but Parthey had travelled up the Nile at a time, when neither Rosellini, Wilkinson, nor Lepsius had visited Egypt, and when the study of hieroglyphics was still in its infancy. His dissertation upon the once famous Museum of Alexandria was crowned with the highest prize the Royal Academy of Berlin can bestow.¹ His works and maps illustrative of the Geography of ancient Sicily have acquired a standard reputation, and in order to show the variety of his studies, it may be mentioned, that he has recently published a voluminous catalogue of Hollar's prints, the first complete list, probably, of the works of that celebrated artist.

Dr. Pinder is, perhaps, a little more known. Besides being a member of the Royal Academy of Sciences, he is one of the editors of that important collection of Byzantine historians, the publication of which was begun and superintended by Niebuhr, at Bonn. He is at present at the head of the numismatical branch of the Royal Museum, and one of the Librarians of the Royal Library, at Berlin. Under his care an excellent catalogue has recently been completed, systematically arranged according to subjects, which in every great national collection of books is indispensable for the furtherance of scientific researches.

These two distinguished scholars, being great friends, and intimately connected by the same ardent curiosity for whatever is left to us of the sciences and arts of the ancients, resolved to republish the Roman Itinerary. Three or four years were employed in collating the MSS. in France, England, and Germany, in collecting information about MSS. in other countries, revising the text and arranging the critical apparatus, till at last a volume has been prepared, which at once superseded the laborious and bulky publication of Wesseling, and the far inferior editions that have appeared before and after his time.

It is scarcely necessary to offer any observation regarding the nature or the value of the Itinerary of Antoninus. Yet, before describing the

¹ G. Parthey, *das Alexandrinische Museum*. Berlin, 1837.

merits of the new edition, it is of consequence to know the present state of inquiry about the supposed origin of the work.² The period at which it was composed is still uncertain; but internal evidence will enable us to form a conjecture.

For a long time it was almost generally received that a statement of Aethicus³ referred to this work. The preface to the remarkable book on ancient geography which bears this author's name says, that in the consulship of Julius Caesar and Mark Antony, four persons began to measure the whole of the known world; Nicodorus, the East; Didymus, the West; Theodotus, the North; and Polycleetus, the South; a work which they finished in thirty-two years. That something of the kind was done at that time is evident from the extracts from M. Vipsanius Agrippa's Commentaries, which Pliny has preserved in his Natural History, III. 2. They refer, however, merely to measurements of the length and extent of the various provinces of the Roman Empire.

The object and the origin of our Itinerary was very different, and no Greek surveyors were required to compile it.

Wherever the Romans went and conquered, they never omitted to erect castles at measured distances, and set mile-stones between the various places. Lines of these milliaries ran along the principal roads from the far north-west to the south-eastern extremity of the Empire. It can scarcely be doubted, that a guide of this systematic network of postal communication was kept in the capital at an early time. Our document must have sprung from such an official source. There being, however, no evidence of its existence in the days of Agrippa or Augustus, it is only fair to conjecture, from the title it bears in all the MSS., that it was written under the Emperor Antoninus Pius, who, if we may believe his historian Julius Capitolinus,⁴ took a very praiseworthy care for the roads of his vast Empire.

There is, however, another Antoninus, whose title seems better—Caracalla, whose father Septimius Severus, as it has been supposed, erected that wall, which we trace across the North of England, from the Solway Frith to the shore of the German Ocean; and from which in the Itinerary all the great roads and highways through Britain start. A Roman inscription, now preserved at Vienna, states that both Severus and Caracalla had given orders to erect new mile-stones, where they had been broken or decayed.⁵

At the time of these Emperors therefore something like the Itinerary must have existed. Yet our most ancient MSS. contain indications of a period, as recent as that of Diocletian: for instance, the town of Diocletianopolis and the substitution of Heracles, for Perinthus. On the other hand we find only in the more recent MSS., the name of Constantinopolis added to Byzantium; and here the proofs increase in number, that the Itinerary was completed before the reign of Constantine the Great.

It is, therefore, an erroneous opinion of Mannert, in his preface to the

² Prefatio, i.—ix.

³ The *Cosmographia Aethici* is found in many MSS., together with the Itinerary. A critical elucidation of this singular book has never been undertaken as yet; but we believe that Dr. Pertz, the learned editor of the *Monumenta Historiae Germanicae*, has collected during his travels through Europe all the

materials necessary for a perfect edition. We soon hope to see the first-fruits of a young scholar who has taken up the subject, and who has also made use of two excellent MSS. in the British Museum amongst the Cottonian and Harleian MSS.

⁴ Vita M. Aurelii Antonini, c. 11.

⁵ Scipio Maffei, *Museum Veronense*, p. 241.

Map of Peutinger, p. 7, that the Itinerary had not been produced before the year B. C. 364, when Mesopotamia was lost to the Persians, because that country did not occur in the document. We may suppose, that it was left out afterwards, in consequence of that loss, or by a mere accident in an early transcript, as there are other blanks in Asia Minor, Gaul, and elsewhere.

Such a work of course could not have been compiled by one man. Traces of its having been the work of various hands may be noticed throughout. Sometimes the distances are summed up, sometimes not. In certain passages the places are more minutely described, whereas in general the list is as meagre as possible.⁶

In the more ancient manuscript copies of this postal description of the *Orbis Romanus*, there occurs generally a maritime Itinerary, which seems to be of somewhat different plan and origin. The first part (Wessel. pp. 487—497), containing the distances of the various cities on the sea-coast, agrees very well with the Itinerary of Antoninus; the second part (pp. 497—508) has the object of giving a list of all the sea-ports and the distances between them; the third part (pp. 508—529) sums up the islands of all the branches of the Mediterranean, adding, instead of their geographical position and distance, a few short fabulous and poetical accounts, by which it is proved sufficiently that this part, at least, cannot have been derived from an official source.

One portion of the work contains the "*Itinerarium Hierosolymitanum sive Burdigalense*," which appears to have been written in the year 333, by a Christian, for the use of those who travelled as pilgrims from the South of France to Jerusalem, where Constantine the Great had just begun to build his churches (p. xxxv.)

In order to make their work as complete as possible, our editors have used collations of more than forty MSS., many more than were known to Wesseling. Each MS. is described minutely. They have also succeeded (p. xxxii. ff.) in arranging them in four classes, the distinctive differences of which may be traced up to the eighth century.

1. MS. Vindob., sæc. viii.
MS. Vatic., sæc. xiv.
MS. Remens., a. 1417.
2. MS. Scorial., sæc. viii. (Escorial.)
3. MS. Paris, sæc. x.

4. MS. Dresden, which seems to be very similar to an ancient MS. of Speyer, now lost, but of which there are left numerous copies, extending in age from the year 1427 until 1551.

The reason may justly be asked, why this document has been transcribed so frequently in early times, and even so recently as the sixteenth century. The important position of Rome during the middle ages has saved this relic of the imperial period. The monks, who were unable to appreciate Aristotle and Plato, Livy and Tacitus, in the original, and were happy to take Boethius and Orosius instead, had a notion of the practical usefulness of the Itinerary, while they could not avail themselves of Strabo and Ptolemy. The principal roads and stations had remained the same, and were destined to become once more the highways of the Legions of Papal Rome.

⁶ For instance, in Britain, and sometimes in Gaul, the stations of the legions have been carefully marked.

Drs. Parthey and Pinder have made a very extensive, and the soundest critical use of this copious store of MSS. The restoration of the original reading was their main object, and they have reached it as far as is possible in a work which merely consists of lists of names and numbers. It has been their special care to remove all the difficulties which occur in the separate distances and their sums, in which the errors of the scribes have naturally been very frequent. The best MSS. of course have been followed throughout, but occasionally the assistance of another passage in the same Itinerary, or a statement of the ancient geographers, has been adopted.

To those who are accustomed to Wesseling's Edition,⁷ every page in that under consideration will exhibit important variations, as it has been thought necessary to restore from the most ancient copies the reading *mpm.* (*milia plus minus*) instead of *mp.*; and *Item* instead of *Iter*, the abbreviation—*I T* having been mistaken for the latter. Besides, names and sums have undergone numberless corrections. For this reason the editors have judiciously printed in the margin the pages of Wesseling's edition.

To show the important alterations of the text made in the new edition, we annex a comparative list of the readings of the two editions we have mentioned, in the *Iter Britanniarum*, which forms the conclusion of the Itinerary.

WESSELING.

- p. 466. Delgovitia.
 p. 467. Blatobulgio.
 p. 468. Cataractoni.
 p. 469. Deva Leug. XX. Vietrix.
 Uroconio.
 p. 470. Manduessedo.
 Bennavenna.
 p. 473. Iter ad portum Lemanis.
 p. 474. Luguvallio.
 Icianos.
 p. 476. Cataractoni.
 Verteris, mp. xiii.
 Luguvallio.
 p. 477. Isannavatia.
 Vennonis.
 Ratis.
 Margiduno mp. xiii.
 Crococalano.
 p. 478. Attrebatum.
 Crococalano.
 p. 479. Vennonis.
 Bannavanto.
 Icenorum.
 p. 480. Camuloduno.
 p. 481. Galacum.
 p. 482. Mediolano, mp. xviii.
 Segoncio.

PARTHEY AND PINDER.

- p. 222. Delgovicia.
 p. 223. Blato Bulgio.
 Cataractone.
 Deva leg. xx. vict.
 p. 224. Urioconio.
 Manduesedo.
 Bannaventa.
 p. 225. Item a Londinio ad portum
 Lemanis.
 p. 226. Luguvalio.
 Icinos.
 Cataractone.
 p. 227. Verteris, mpm. xiii.
 Luguvalio.
 Isannavantia.
 Venonis.
 Ratas.
 Margiduno, mpm. xii.
 Crococalana.
 p. 228. Atrebatum.
 Crococalana.
 p. 229. Venonis.
 Bannavento.
 Icinorum.
 p. 230. Camoloduno.
 Calacum.
 p. 230. Mediolano, mpm. xviii.
 p. 231. Segontio.

⁷ Amsterdam, 1735. 4to.

- Varis, mp. xviii.
 Iter per Muridunum Viroco-
 nium, mp. cc.lxxxvi.
 p. 483. Sorbioduni, mp. viii.
 Durnovaria.
 p. 484. Bravinnio.
 p. 486. Abone, mp. viii.
 Sorbioduni.

- Varis, mpm. xviii.
 Item a Muriduno Viroco-
 nium mpm. clxxxvi.
 Sorvioduni, mpm. viii.
 Durnonovaria.
 p. 232. Bravonio.
 p. 233. Abone, mpm. xiii.
 p. 234. Sorbiodoni.

It will be observed, that in Wesseling's edition, * p. 483, and p. 486, the eight stages from Vindomi to Isca Dumnoniorum occur twice.

These eight stages ought to be removed altogether from the first place, in which they occur, as the error is owing to the inadvertence of a scribe, and the number of Roman miles must be reduced from 286 to 186.

The commentary at the foot of the pages is strictly critical, in order to show the reason why the reading in the text has been adopted. Though many may regret the absence of a geographical commentary, the editors justly appeal to the inconvenience of Wesseling's cumbrous notes. Instead of a commentary, they have given at the end of their volume (p. 291), an alphabetical list of all the Iters, and (p. 297) a complete alphabetical index of all the names that occur in the book, together with their various modern equivalents. To enable the student to refer to the authorities for the latter, a list of all modern writers and works upon the geography of the *Orbis Romanus* and its ancient provinces will be found very useful (Præf. p. xxxvi.) The friends of palæography and cartography are also indebted to the editors for a table of facsimiles of the more important MSS., and for a map drawn by Dr. Parthey, showing the principal roads over the Roman Empire.

These careful corrections must essentially facilitate the use of this important Itinerary; and we are sure that English Archaeologists will appreciate the labour and research which characterise this edition.

R. PAULL

SAXON ANTIQUITIES, DISCOVERED BY THE HON. R. NEVILLE.

The achievement of an undertaking, of more than ordinary importance to the Archaeologist, amongst the results of daily growing interest in National Antiquities, has claimed, whilst this *Journal* is actually in the press, a brief expression of gratification. The publication of Mr. Neville's "SAXON OBSEQUIES," the record of the most successful, perhaps, of his numerous explorations,—the display of the *Spolia Opima* of his autumn campaign at Little Wilbraham, in 1851, presents, in most attractive form, the most copious and authentic evidence regarding Anglo-Saxon times, hitherto presented to the Antiquary. We hope speedily to offer a more ample notice of this beautiful volume.*

* Whose text has been adopted also in extracts in the *Monumenta Hist. Brit.*, vol. 1, p. 20. 1848.

* *Saxon Obsequies*, Illustrated by Ornaments and Weapons, discovered by

the Hon. R. C. Neville, in a cemetery near Little Wilbraham, Cambridgeshire. With forty coloured Lithographic Plates. London. John Murray. 1852.

Archaeological Intelligence.

PROPOSED EXHIBITION OF ANTIQUITIES AND WORKS OF MIDDLE AGE ART,

IN THE GREAT INDUSTRIAL EXHIBITION AT DUBLIN, 1853.

A PROPOSITION, highly interesting to all engaged in the investigation of National Antiquities, has been originated by the noble President of the Institute, and brought by him under consideration of the Committee of the Great Industrial Exhibition, now in course of preparation at Dublin. Lord TALBOT de MALAHIDE, with the earnest desire to promote the extension of Archaeological science, and having noticed with gratification the successful effect of a combination of works of Art, in the Exhibition at Cork, has been impressed with the conviction that a collection of Irish Antiquities would form a valuable addition to the Industrial display of this year; conducive also to many important objects connected with that enterprise.

With this view, Lord TALBOT addressed the chairman of the Dublin Committee; he recommended that space should be set apart in the Exhibition, not only for minor relics of antiquity, but for all objects, pictorial, plastic, or simply ornamental, which appertain to early ages of the history of the country. He proposed to include models of peculiar and characteristic architectural examples, such as some of the most perfect Round Towers, Holy-cross Abbey, St. Canice, at Kilkenny, Clonmacnoise, St. Dolough's, &c.; also casts of sculptured and inscribed monuments, sepulchral effigies, wayside crosses, with numerous objects scattered throughout the country, essential to the formation of a series illustrating the progressive development of Art, but of which the originals, through impracticability of removal, are not available for such a desirable object.

The vestiges of early periods, hitherto regarded as almost peculiar to the sister kingdom, naturally form a feature of especial interest in the assemblage of characteristic examples contemplated by Lord TALBOT:—such as Ogham inscriptions, ornaments of gold, seals of oriental porcelain, and the numerous relics assigned in Ireland to the age of Scandinavian invasions. His Lordship's project includes, however, everything which may throw light upon the Arts and Manufactures of former times; works in the precious metals, pottery and glass, seals, arms, decorative tiles, relics of textile manufacture, and examples of skill in the manipulation of metals, so strikingly shown in the examination of Irish Antiquities. Lord TALBOT suggested also to the Committee the importance of obtaining good casts of the chief types in the Museum at Copenhagen, and of numerous ancient relics found in Northern Europe, most valuable for comparison with those of the British Islands.

The meeting of the British Association at Belfast, in September last, was marked by the admirable effect with which a museum of antiquities was introduced, as by no means inconsistent with the objects of physical science.

To the arguments thus urged by our noble President, accompanied by the offer of his zealous personal co-operation, the Dublin Committee, as

might be anticipated, most cordially responded. Lord TALBOT, in the prosecution of this beneficial design, has naturally felt convinced, that its full effect, in arousing an intelligent appreciation of the value of National antiquities, would be essentially furthered by the combination of all vestiges of ancient times. The comparison of such relics, discovered in various parts of the British Isles, those especially of the more obscure early periods, cannot fail to be of great reciprocal advantage to Archaeologists on either side of the Irish Channel. It may be confidently hoped that the invitation of our President, on an occasion which must be viewed by all members of the Institute with the warmest interest and sympathy, will secure the cordial co-operation of all, who have it in their power to render assistance in such an undertaking.

The views with which Lord TALBOT has engaged in the direction of this section of the Great Industrial Exhibition at Dublin, will be best appreciated through the following statement, recently addressed by him to our Society :—

“ Lord TALBOT has been authorised to organise such an addition to the original plan of the Dublin Exhibition as has been proposed in regard to the illustrations of National Antiquities and Art ; and he hopes that his antiquarian friends and fellow-labourers on this side of the Channel will not refuse their co-operation. He conceives that few arguments are required to prove the advantages which must accrue to the science of Archaeology by the proposed movement. They may, however, be summed up as follows—

“ It is necessary, as far as possible, to popularise the study of ancient Art, to extend the field of observation, and increase the number of persons who take an interest in the science. By so doing, we shall preserve from destruction many valuable and beautiful specimens of the arts of our ancestors, and, above all, introduce correct and chaste views in the application of High Art to modern requirements.

“ It is well known that the exhibition of Early and Mediaeval Art, which was carried out by the joint co-operation of the Society of Arts and Archaeological Institute, in 1850, was most popular and successful ; that it was productive of advantageous results in the cultivation of public taste, and as an auxiliary for various practical purposes. It need hardly be stated, what distinction has been conferred upon the useful arts by the beautiful and learned combinations of distinguished artists, whose names must be familiar to all men of cultivated taste.

“ The proposed exhibition is intended to illustrate particularly the arts, whether Architecture, Sculpture, the manipulation of metals, glass, pottery, are considered ; and, where the originals cannot be obtained, casts or models would be highly acceptable. Already arrangements have been made for obtaining casts of beautiful and interesting examples connected with Ireland, and exchanges may ultimately be made with great advantage to the collections of both countries.

“ The arrangements are intended to be, as far as possible, in conformity with those under which the Exhibition, carried into effect by the Institute in conjunction with the Society of Arts, was conducted ; but a more detailed prospectus will be soon issued, giving information on the details of the proposed plan. In the meantime, Lord TALBOT requests any gentleman who feels an interest in the subject, and is disposed to cooperate with him, to offer any suggestion, or supply information whereby such works of art or antiquities, available for the purposes of this exhibition, may be obtained for the series, now in course of arrangement ; particularly such as tend to

illustrate the natural connexion between the aboriginal inhabitants of Great Britain and those of Ireland."

This appeal from the President of the Institute will be met with cheerful concurrence by the members of the Society, and many others, through whose kindness the collections formed at our Annual Meetings have been enriched. No opportunity, equally advantageous, has hitherto been afforded for the advancement of Archaeological knowledge, through an extensive comparison of the vestiges of various periods and successive races, by which the British Islands have been occupied. The plan, thus originated by Lord TALBOT, is calculated not only to produce results useful or gratifying to the antiquary and the artist, or even practically available for the interests of industrial ingenuity; but it must likewise prove auxiliary to historical inquiries, connected with the more obscure periods.

All persons disposed to cooperate in such an object are requested to communicate with Lord TALBOT DE MALAHIDE, Malahide Castle, co. Dublin; or with the secretaries of the Institute.

CAMBRIDGE ANTIQUARIAN SOCIETY.—Nov. 29, 1852. The MASTER OF JESUS COLLEGE in the Chair.—Mr. C. C. BABINGTON gave an account of mediæval remains lately discovered in Corpus Christi college, in the course of repairs. The following is a list of these objects, found partly under a floor, and partly in a sort of cupboard, which had been covered over and was forgotten.

1. An imperfect copy of a small tract, of twenty-four pages, measuring $5\frac{1}{2}$ in. by $3\frac{1}{4}$ in., printed in black letter, and thus entitled,—“The general pardon, geuen longe agone, and sythe newly conformed, by our Almightie Father, with many large Priuileges, Grauntes, and Bulles graunted for ever. As it is to be seen hereafter: Drawne out of Frenche, into English. By Wyllyam Hayward. Imprinted at London, by Wyllyam How, for Wyllyam Pickeringe.” No date, but it is believed to have been published in 1571.¹
2. A wooden comb quite perfect.
3. The remains of a small knife in its embossed sheath.
4. The end of the scabbard of a sword.
5. A very small tobacco-pipe with a potter's mark on its spur or foot, a monogram composed of the initials T. B.
6. A purse of white leather, containing two small purses attached to its inner side.
7. A small glove of white leather, ruffled at the wrist, and slashed over the middle knuckles of the fingers.
8. A pair of shoes of thin leather most elaborately slashed.
9. A pair of slippers of double leather with cork soles, $\frac{1}{2}$ of an inch thick, and slashed across the toes.
10. A strong shoe with a row of slashes on the instep, accompanied by a wooden clog fastened by a strap with a peg of wood in the place of a buckle.
11. A thin shoe with a row of slashes on the instep.

Also several fragments of little interest.

All these things seem to belong to the time of Queen Elizabeth. Two circular oak medallions, $9\frac{1}{2}$ inches in diameter, were also found. Each is ornamented with a bust in relief, one male, the other female. These resemble the celebrated “heads” formerly on the ceiling of the King's room at Stirling Castle, but they are not so beautiful in design.

C. C. B.
KILKENNY ARCHAEOLOGICAL SOCIETY, Nov. 3. The Marquis of ORMONDE, one of the Patrons, presided, and he presented a collection of Roman Imperial coins, as also Kilkenny tokens, siege pieces, &c., and various antiquities. A series of drawings of sculptured crosses in co.

¹ Mr. Babington would feel obliged for information concerning this tract, as he

wishes to obtain a transcript of the parts wanting in this copy.

Kilkenny, by Mr. O'Neill, were laid before the Society, and Mr. Graves called attention to the proposed publication of these curious monuments (see p. 399.) Mr. Prim related a singular tradition regarding "the Butt's Cross," Kilkenny, and the person by whom it was erected. A communication on the subject of Antiquities in co. Kerry was read, by the Rev. A. Rowan; also a Memoir on the Cowley family, settled in Kilkenny, in the XVth century, and ancestors of the late Duke of Wellington. His Grace, as appeared by a characteristic note addressed by him to the Secretary, in 1850, appeared to have been unaware of the connexion. This autograph was produced, and excited much interest. Mr. Prendergast contributed a Memoir on Hawking, and the sports of the chase, in Ireland, in ancient times; and on the high estimation in which the falcons of that country were long held. Mr. Ferguson sent a curious contract between the O'Neil and the Archbishop of Armagh, in 1455, preserved in the Primate's Registry. An appeal was made for the preservation of Jerpoint Abbey, one of the most interesting examples existing in Ireland, and much in need of judicious conservative precautions.

The formation of an ARCHAEOLOGICAL SOCIETY for the county of Essex was concluded, Dec. 14, *ult.*, at a meeting in the Town Hall, Colchester. Mr. DISNEY, an antiquary distinguished by his liberal promotion of archaeological studies in the University of Cambridge, and the donation of his Collections to the Fitzwilliam Museum, has been chosen President. To the members of our Society he is well known by his friendly encouragement and participation in our proceedings, from an early period. Any person desirous to aid this extension of antiquarian research in Essex may communicate with the Hon. Sec., the Rev. E. L. Cutts, Coggeshall.

Miscellaneous Notices.

Mr. C. ROACH SMITH, F.S.A., who has recorded in the first series of his *COLLECTANEA ANTIQUA*, a valuable mass of evidence, relating chiefly to the earlier and more obscure periods of Archaeological enquiry, has announced his intention of continuing that periodical, early in 1853. The work will be restricted to *subscribers*, and will be produced in quarterly parts, forming one volume annually. Those who desire to encourage the undertaking of so able and indefatigable an antiquary, are requested to add their names to his list, as early as possible. Communications to be addressed, 5, Liverpool-street, City.

The Rev. EDWARD TROLLOPE, of Leasingham, Lincolnshire, has in readiness for the press a small volume of illustrations of ancient art, the ornaments, implements, appliances of daily life, &c., from objects found at Pompeii and Herculaneum. He proposes to give 400 woodcuts, executed by Mr. Utting, with letter-press, forming a Manual, very useful as an accompaniment to the Dictionaries by Dr. Smith, or Mr. Rich. The work will appear as soon as sufficient encouragement may be received from subscribers, to whom the price will be one guinea. Subscribers' names received by the author.

It is proposed to publish, in Parts, Lithographic representations (21 in. by 15) of the curious Sculptured Crosses in Ireland, which, from their dimensions and peculiar ornaments, are amongst the most valuable

monuments of early Christian Art in the British Islands. The drawings have been made by a skilful draughtsman, and they will be reproduced on stone by the same hand. Six folio impressions are offered for one guinea, to Subscribers, whose names are received by the Rev. James Graves, Secretary of the Kilkenny Archaeological Society.

Mr. Charles Bridger, F.S.A., announces his intention of producing, by subscription, a Catalogue of Privately Printed Books on Genealogy, including printed Sheet Pedigrees, and all works connected with family history. Communications to be addressed to Mr. Gray Bell, 17, Bedford Street, Covent Garden.

With the New Year a Quarterly Illustrated Periodical will commence, devoted to the investigation of Irish Antiquities, especially in Ulster, with the praiseworthy intention of recording discoveries, and inviting discussion. Subscribers to the "Ulster Journal of Archaeology" should send their names to the Curator of the Belfast Museum, Robert Mac Adam, Esq.

ANNUAL MEETING OF THE INSTITUTE, TO BE HELD AT CHICHESTER, 1853.

The Annual Assembly of the Society, in 1853, has been fixed to take place at Chichester, commencing Tuesday, July 12.

PATRONS.

His Grace the DUKE of RICHMOND, K.G., Lord-Lieut. of the county of Sussex; Patron of the Sussex Archaeological Society.

The LORD BISHOP of CHICHESTER, D.D.

PRESIDENT.

The Lord TALBOT DE MALAHIDE, M.R.I.A.

PRESIDENTS OF SECTIONS.

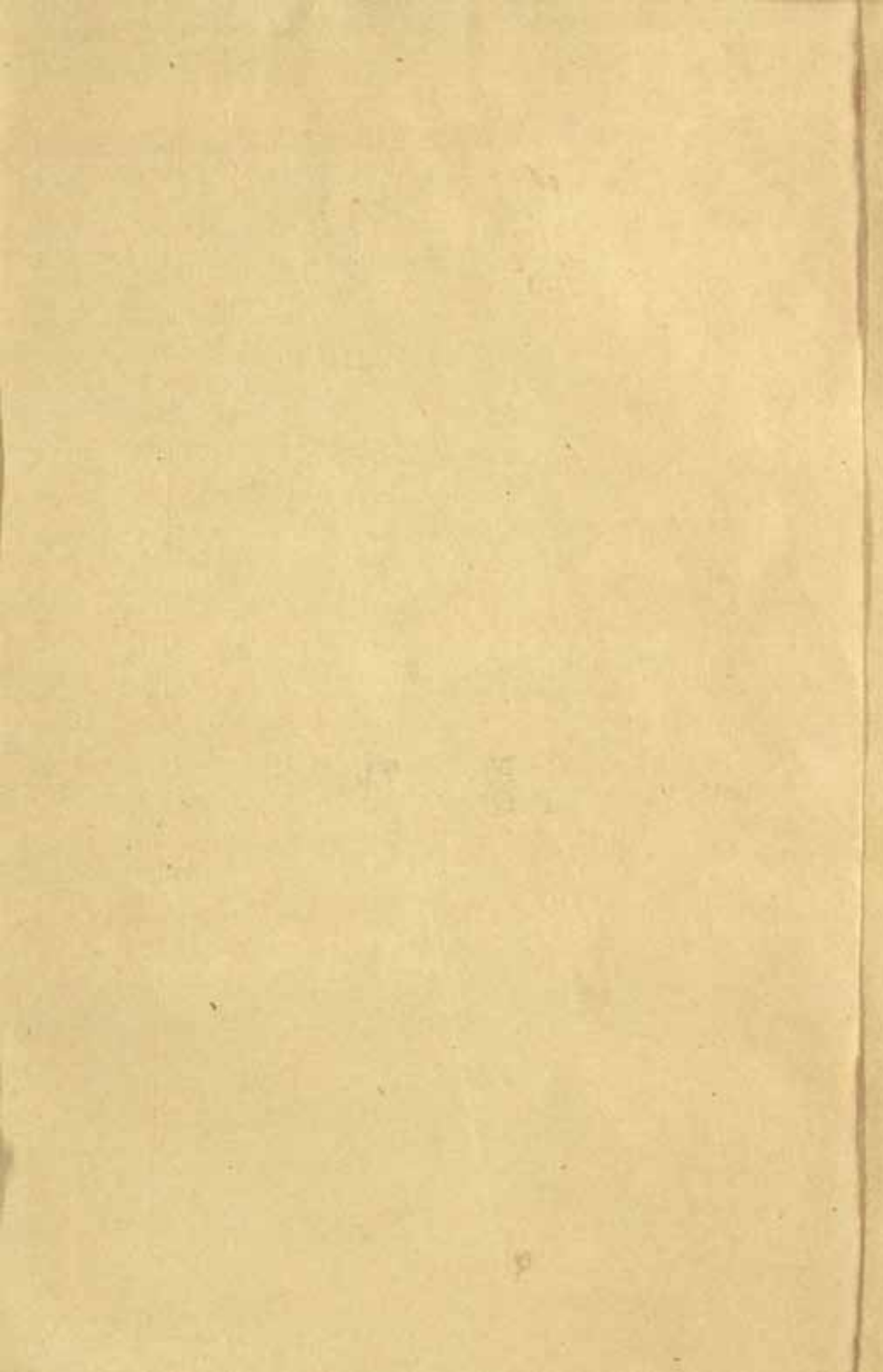
History.—The EARL of CHICHESTER.

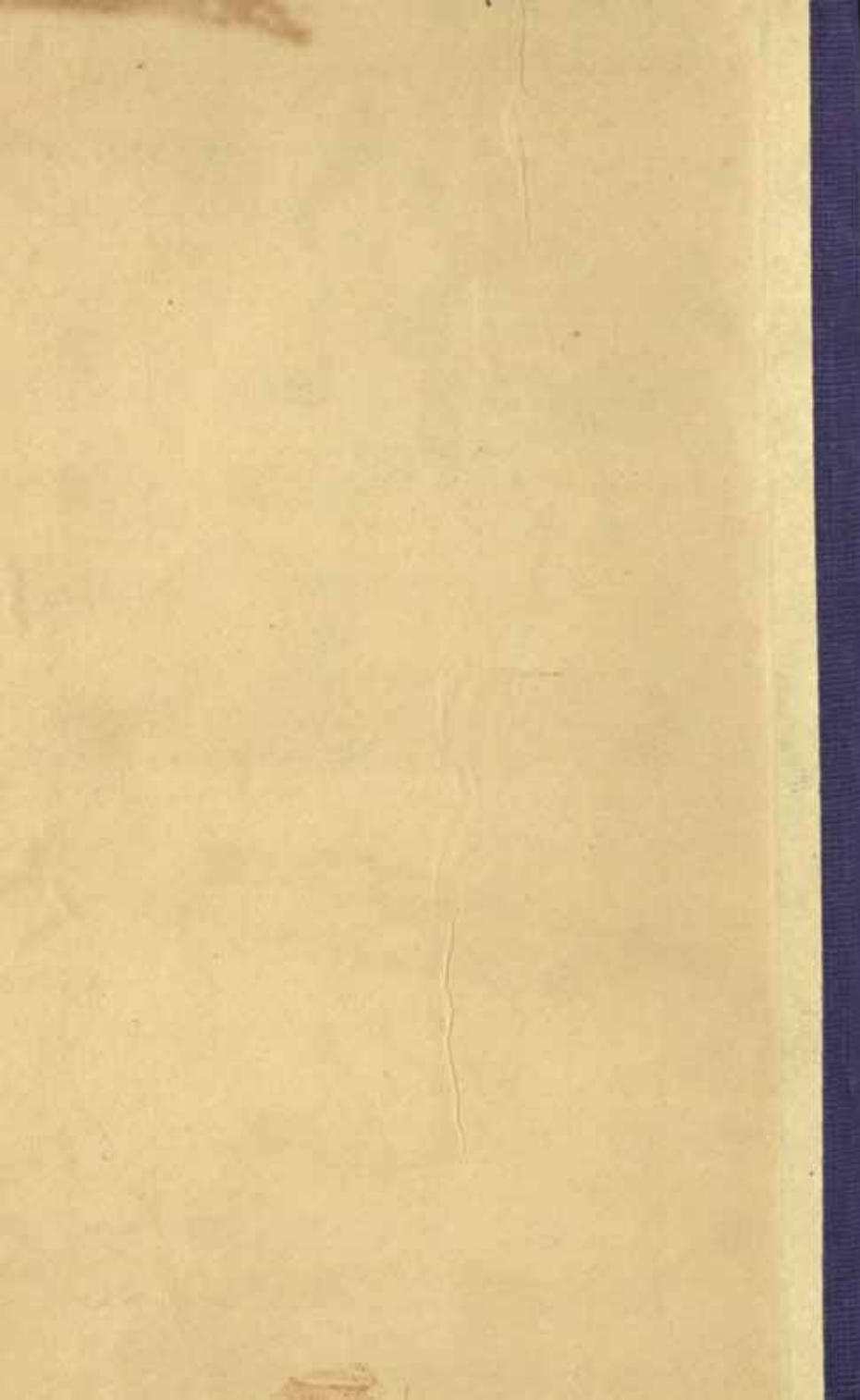
Antiquities.—The Hon. ROBERT CURZON, Jun.

Architecture.—The Very Rev. the DEAN of CHICHESTER, D.D.

The Annual Meeting of the Sussex Archaeological Society, whose friendly invitation encouraged the Institute to visit Sussex, will be held at Boxgrove Priory, on July 14th.







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