

GENTLEMAN IN LOW-NECKED DRESS (SIXTEENTH CENTURY).

From the painting in the National Gallery, by Jacopo Palma.

ARCHÆOLOGY FOR GIRLS.

CHAPTER I.

THE word archæology has rather an alarming appearance, and a learned sound, but in reality its literal meaning is simple enough; it is derived from two Greek words *αρχαίος* (ancient) and *λόγος* a discourse. In other words it is "a lecture upon old things." However, like so many compounded Greek words which have been introduced into the English language, it is used to signify far more than it is really responsible for.

In all probability as originally applied archæology was confined to one branch of antiquities: the Greek, just as we now use the word "antique," to specify statues, and works of art, derived from ancient Greek or Greco-Roman sources, so the word archæology originally meant a description or discourse upon such objects, and the archæologist was the man who uttered this discourse. The kindred, we may almost say synonymous, words, "antiquarian" and "antiquary" formerly were used in quite a different sense, and usually signified a collector or discoverer of antiquities, and was not unfrequently used, as it is still sometimes, to specify a dealer in old wares, furniture, books, etc. "Antiquary" had, it is true, a higher signification, especially when applied to members of a learned society; and as early as the time of Elizabeth we find the Society of Antiquaries established. In the year 1572, Archbishop Parker, Thomas Cotton (the father of the more celebrated Sir Robert Cotton), and other learned men founded the Society of Antiquaries for the purpose of protecting and preserving the ancient monuments of their country. This society was suppressed by James I., but re-established in 1707. So that we see according to the old meaning of the word, an antiquary or an antiquarian might mean any person who made a study of ancient objects, from a dealer in such wares, to a learned archbishop. The word "archæologist" has never been used in such a wide sense as this, though it is no longer restricted to its original signification, and although we call such men as Layard, Smith, Bonomi and Schliemann, archæologists, yet we do not restrict the term to indicate those alone who discover and write about classical antiquities, and thus if we look into any work which describes the proceedings of learned archæological societies, as for instance "The Proceedings of the Archæological Institute at York," we shall find the larger portion of that



ARCHBISHOP PARKER.



"THE ANTIQUE RUINS OF THE ROMANES FALL."—Spencer.

work occupied by accounts of mediæval buildings such as York Minster, Beverly Minster, the churches, walls, and "bars" of the city of York, etc. So that, although there was formerly a distinction drawn between the archæologist and the antiquary, it is difficult to trace the demarcation at the present time, and any treatise upon the one must embrace the other.

When, however, we compare archæology with architecture we see at once that a decided distinction may be drawn. Archæology and antiquarianism deal simply with the demonstrative, theoretical, and historical matters and are not like architecture, a creative art. Archæology inquires into the origin, former appearance, etc., of objects or structures, discovers them, collects them, preserves them, and describes them, but it does not originate or create them. Yet, under present conditions, and for the last four centuries, ever since the introduction of the Renaissance, archæology has formed an

important part of architecture and has been one of its leading influences; the moment that architecture depends upon the study of the building arts of former times, archæology must enter largely into its composition. Of course, however, the connection is like two circles intersecting one another, each of which encloses a portion of the other, but the greater part of each circumference is without the other circle. Thus, although a part of archæology is included in architecture and a part of architecture is included in archæology yet there are branches of each art which are in no way affected by the other. What these are will be best explained by the accompanying diagram.

It will be seen that where architecture consists of the revival of any ancient style, it is as much archæology as it is architecture. Thus the Renaissance or revived classical style is archæological architecture. The "Revived Greek" or "Neo-Grec" is archæological architecture. The modern or revived

Gothic is archæological architecture. Now we by no means by this mean to convey the idea that originality is impossible in such architectural works, the original mind will always produce original work no matter how it may be tied down by rules and influences. Thus Augustus Pugin, who thought he was making strict imitations of mediæval work, was

javelins, maces, etc.; also the defensive arms, such as armour, shields, targets, etc. Now as we are not writing a voluminous work upon archæology, it is manifest that we can only glance very superficially at this branch of the subject. Whole books have been written upon a single breastplate or helmet. During every period of history, ancient and modern, man-

never more magnificently than by Spenser in the following lines:—

“A goodly knight, faire marching by the way,
Together with his squire arrayéd meet.
His glitter, and armour shined far away
Like glancing light of Phœbus' brightest ray;
From top to toe no place appearéd bare,
That deadly dint of steele endanger may:
Athward his breast a baldric brave he ware
That shin'd like twinkling stars, with stones
most precious rare.”—B. I, c. vii. xxix.

kind has expended money and toil upon warlike weapons, and it does certainly seem somewhat strange that ornamentation should have been, and still is, applied to such objects with a lavish hand; but during every age and period, and by all peoples with whose history we are acquainted, their warlike weapons have

There were almost innumerable ways of adorning armour: engraving, chasing, gilding, painting and scalloping or fluting, were all had recourse to, but the art called Damascining was the most favoured in later times. It consists of beating patterns or arabesques of one metal on to the face of another thus, gold or silver upon iron. This is called Damascining because it was invented at Damascus. Metal armour was of two kinds, chain and plate. Chain mail was composed of a vast number of small rings interlaced so as to form a series of chains falling round the person. This kind of armour seems to have been worn in very early times; but by degrees it became superseded by plate armour, *i.e.*, that which is composed of plates of steel or other metal which overlap one another like the tiles or slates of a roof. By about the time of Henry V. this armour came to be used exclusively both for man and horse. The thing which perhaps puzzles us most is, “How did the knight put this plate armour on?” As everything overlapped, he of course must have begun at the feet and advanced upwards, so that he began by putting on his boots or “steel clogs,” then his shin pieces, then the “cuisses” or thigh pieces, and so on until he came to the helmet, and, we suppose, took off his armour the reverse way, so it must have been a serious matter if he wanted to take off a boot!

Although armour, especially when well-made, was a great protection in the Middle Ages and earlier times, yet it may be doubted whether the costly “harnesses” (as they were called) did not often lay the wearer open to very considerable dangers; in the first place, it was worth risking an attack upon a knight armed in steel inlaid with gold, bearing a helmet on his head encircled with jewels, and holding in his hand a Toledo sword of priceless value, upon the chance of gaining possession of these costly objects, as they were legitimate spoils of war.

Our space will not allow of our dwelling any longer upon this item of archæology.

We must now say a few words upon the next subject, which we shall find inscribed



one of the most original of modern architects, and Burne Jones, who works on distinctly mediæval lines, is the most original painter of our day. The same is the case in literature; Spenser's “Faerie Queen,” which was written in the language of the fifteenth century, and the images of which are borrowed from a still earlier time, is a most original poem, and no one would say that Thackeray's *Esmond* is not an original work because its language and atmosphere is that of the eighteenth century. But what we wish to convey is the notion that although highly original minds may produce original work under such circumstances, the circumstances are themselves uncondusive to original ideas, and much of that force, which would naturally develop itself in producing art, really becomes absorbed in scientific knowledge and study. Later on we shall show how this was the real weakness of the Renaissance, and how it has caused art, but more especially architecture, to lose hold upon the minds of mankind at large and its home in their hearts!

It will be noticed upon looking at our diagram that without the range of the portion of the two circles which intersect are many subjects indicated. With regard to those on the architectural circle we have here nothing to do; if any of our girls want to read them up, they will be found fully described in our papers upon “Architecture or the Art of Building” in THE GIRL'S OWN PAPER of October 1885, etc.

But we must say something upon those subjects indicated upon the archæological circle, as they form an important branch of that science. In the first place we noted down warlike implements: under this head are included swords, spears, battle-axes,

been regarded with something like affection if not reverence; nor do we read in the Sacred Scriptures any distinct condemnation of this, and it is very remarkable that David, when he is sorrowing for the deaths of Saul and Jonathan, speaks with regret over the also of their arms—

“How are the mighty fallen and the weapons of war perished,” 2 Sam. ii. 27.

Whether we look at the tomahawk of the New Zealand savage, the sword of the Greek or Roman soldier, the mace or spear of the mediæval knight, the firearms of more modern peoples, we everywhere observe this practice of decorating weapons of offence and defence.

The breastplate of the Greek warrior was a surprisingly magnificent work of art. Sometimes it was covered with figure subjects in low relief, chiselled with the utmost delicacy, and designed with as much skill as the sculptured friezes of a temple, sometimes it was modelled to resemble the portion of the body which it covered so anatomically correct, that when we see drawings or statues of the warrior in full armour, his chest appears at first sight to be bare. His helmet was an equally elaborate work of art, adorned with the heads of lions and other beasts. Amongst the Egyptians metallic armour appears only to have been used by kings, the general armour in use being of quilted linen. Herodotus mentions linen breastplates with figures of animals woven upon them. Leather armour seems also to have been greatly in use among the ancients, just as it was all through the Middle Ages.

The appearance of the mediæval knight has frequently been described, but perhaps



DOMESTIC VESSELS, POMPEII.



COOKING UTENSILS, POMPEII.

upon the circle, "Domestic Implements and Costume."

With regard to domestic implements, kitchen utensils, and all the common articles of household use, archæological discoveries show how little change has taken place in them. Occasionally we find that some object drops out of use for a few centuries and then is again "invented," when straightway some archæologist, investigating the results of a find in Egypt, Syria, or Greece, tells you that your brand-new patent saucepan was well-known 3000 years back. We are afraid that although perhaps we have a larger assortment of culinary articles than was possessed by our ancestors, they are less elegant in form. The power of making every-day things beautiful was theirs in an eminent degree, and seems to have come naturally to them; with us it is nearly always the result of effort and study which means extra expense and "fancy prices." Sometimes, however, tradition has kept alive ancient forms and modes of decoration. The ordinary common jugs of Würzburg in Bavaria, the brass oil lamp of Rome, the willow pattern plate, the "Toby jug," the brown glazed sugar jars with an ornament round them like an Eastern inscription, the Lucca oil flask, the brass ornaments upon the harness of cart-horses, and many other humble but useful objects have come down to us from early times.

Upon such a voluminous subject as costume and personal ornaments we can of course say but little. We need scarcely point out that to dress is a sign of civilisation, and to cover the body completely is a mark of high civilisation. Probably in primitive times the costumes of both men and women consisted of a single garment and sandals for the feet. In eastern and southern climates this garment was woven or spun, but in colder and northern climates it was generally made of the skins and fur of animals. However, two garments, a kind of tunic and a cloak, were worn in early times, and the fastenings of this cloak were often very elaborate. Numerous examples of these brooches or fibulæ dating back from Roman times have been found in England, and may be

seen in the British Museum and in those of York, Newcastle, etc.

They are sometimes of gold, sometimes silver, but more frequently of bronze.

Chains, ear-rings, studs, etc., are of so ancient a use that it is difficult to say when they were not worn. The following allusion is found to these in the Song of Solomon:—"Thy cheeks are comely with rows of jewels, thy neck with chains of gold. We will make thee borders of gold with studs of silver," Chap. i. 10-11.

But in Isaiah we have a far more ample list of the "fineries" of Jewish maidens and the threatened deprivation of these articles which was to fall upon them. "In that day the Lord will take away the bravery of their tinkling ornaments about their feet, and their cauls and their round tires like the moon. The chains, and the bracelets, and the mufflers. The bonnets and the ornaments of the legs, and the headbands, and the tablets, and the

ear-rings. The rings and nose jewels, the changeable suits of apparel and the mantels, and the wimples and the crisping pins. The glasses and fine linen, and the hoods and the veils," Chap. iii. 18-23.

It is evident from this that the Ladies of Jerusalem dressed very sumptuously, and that their costume was varied and extensive. It is, however, curious to learn that they wore "nose jewels;" probably they adopted this unpleasant custom from the Egyptians. They also, as we see, wore ear-rings. Modern civilisation has abolished the first of these barbarous mutilations and deformities of the human face, and it is much to be hoped that the other will before long be abandoned. There is something very repulsive in the idea of cutting a hole in any part of the human body for the purpose of hanging metal or other ornaments to it. The old myth that "piercing the ears relieves the sight" has long ago exploded, and the beautiful shape of the ear is often pulled out of form by ear-rings, especially if they are large and heavy.

The costumes of Greek women were generally light and very simple, but singularly elegant and free from the superfluous finery which the Jewish women were denounced for indulging in. The same may be said of the ordinary costumes of both the men and women of Rome. If they wanted to "make an effect," it was done rather by the use of rich material than by exaggeration of form or multiplication of ornament. During the Middle Ages the changes in the fashion in dress were very numerous, but down to the close of the 14th century the costume of men was for the most part reasonable, and that of the women modest and appropriate, as may be seen from the monuments of Eleanor of Castile, Avaline, Queen of the Isle of Wight, etc.* The gown was long and full in the skirt, so as to fall in large graceful folds over the limbs, but not full enough to appear cumbersome. The body of the dress fitted close to the figure, but was not drawn in tight at the waist. It was cut round at the neck but not low, and a wimple fitted over the neck and throat which was composed of soft linen, and assumed natural folds.

* See remarks upon "Monuments of Eminent Women" in THE GIRL'S OWN PAPER.



GREEK WOMEN'S COSTUME.

A small round hood came over the head, and a round cloak was worn.

There does not seem to have been any very marked change until the reign of Richard II., when absurd head-dresses came in. The hair was made to assume the appearance of immense horns. The men's attire also underwent changes; ridiculously long shoes were worn which were fastened to the knees, and the skirt was made much shorter.

During the reign of Henry IV. the low-necked dress for women seems to have been introduced, and we see it represented in the effigy of Joan of Navarre upon the tomb of Henry IV. at Canterbury Cathedral.

During the Tudor period nearly all the outrages and absurdities of modern female

attire were introduced; the idea of making the body assume a form never intended by the Creator was invented. The compression of the waist by stays, the exaggeration of the width of the shoulders by puffs and frills, the expansion of the hips by stiffened petticoats and crinolines may all be traced to that time, and even to the present day they exist in a modified form. The men's dress was still more absurd, and at times positively disgusting. There are portraits of Henry VIII. and Francis I. with coats and shirts cut away in such a manner as to expose the whole of the neck and shoulders, with a lace-edged chemisette surrounding the bust. Nothing could have been more repulsive than to have seen a great fat man like Henry VIII. or the

hideous Francis I. bedecked in a very *décolté* dress with a chemisette of point lace!

The Puritans for a time reformed costume, and the dress of the women was most becoming and modest. It is a very singular fact that it was a return to the 13th century habit, the only difference being that the wimple was starched and formed a large collar instead of the far more graceful linen kerchief. The hood was detached and became a kind of round cap, but all the extravagance and absurdities of the Tudor period were abandoned. The later vagaries in the dress of both men and women do not fall within the scope of archæology.

(To be continued.)

THE MASTER OF RIVERSWOOD.

By CHRISTIAN BURKE, Author of "Roses and Lilies of Christendom," "Jim: a Story of Child-Life," etc.

CHAPTER II.



FIVE months had slipped away since Cicely Fairfax came to Riverswood, and it was late August. One glorious afternoon, the first really fine day after a fortnight of heavy rains had drenched the fields, beating down the uncut corn and swelling the river almost to the point of overflow, a group of boys and girls were gathered together under the shadow of a great oak-tree lazily discussing how to spend to the best advantage their half holiday. A pretty group they made, thought Fulk Maxwell, as he lay at his ease on the grass with his soft brown wide-awake over his eyes, and popularly believed to be fast asleep. He was sufficiently conscious, however, to be able to take in all the details of the little homelike scene.

There was Thursa, the eldest of his half-sisters, looking the picture of order and dignity, with her shining hair and immaculate frills, and her hands, which she was rather proud of, showing to great advantage over her fancy-work. There was little Vera nursing a pensive-faced tabby kitten, and madcap-Madeline chattering eagerly with Annis Graham, her special friend, a pretty, somewhat affected girl dressed in all the elaborate simplicity of a London "garden costume." The said Miss Graham having discovered that her absent-minded host was quite oblivious to her charms, was dividing her attention between her friend and the two boys Godfrey and Roger. The former, a handsome lad of sixteen, was evidently considerably flattered by her notice, and decidedly taken by a style

of beauty quite new to him. A little apart from the rest, her black dress showing the more darkly in contrast with the light array of the other girls, sat Cicely, lost in a day-dream. A shaft of sunshine striking through the leaves shone upon her wavy masses of hair, turning its fairness to shades of pale gold. Hers was not exactly a pretty face, it was almost too full of character for strict beauty. The slightly tanned skin, though soft and clear, could not vie with Annis's pink and white complexion or Madeline's richer colouring, but the deep grey eyes were full of frank and truthful purpose, and capable of softening into wonderful tenderness, and when she smiled there was a charm about her that more than compensated for the irregular features and the hair which Annis had characterised to herself as "absolutely sandy!"

"Look how fast the river is running," observed Roger, yawning and stretching, "it will be something of a pull up-stream this afternoon!"

The words caught Fulk's ear, and he said in his absent way as he rose from the grass, "No one must go on the river to-day. Norris says that some of the breakwaters have been swept away down by Leacroft, and the undercurrent is too strong for it to be safe."

No one answered, a circumstance which he scarcely noticed, as with his hands in his pockets he strolled towards the house. In fact his mind was full of other things; the said Norris had been giving him a good deal of trouble of late. Desirous of doing his best by his master, and believing that he neither knew nor cared what happened so long as things went on quietly and the rents came duly in, the agent had been tempted to act too much on his own responsibility, and one or two innovations and acts of injustice had come to Maxwell's ears and had disturbed his peace of mind. He was further troubled by having met old Thorpe of the Lea Farm, looking ten years older as it seemed to him, and by having received in answer to his cheery greeting, only a silent touch of the hat, and a sharp anxious glance, instead of the usual friendly response. It flashed across him that he had never spoken to his agent about the lease, the term of which must be now nearly, if not quite expired. And he had actually determined to forego a quiet afternoon's study to ride over to the farm and settle matters for himself. Therefore he was not thinking much of the young people, and no sooner was he out of earshot than Annis began with a pout on her rosy lips—"There now, and you promised to take me on the river!"

"Well, so we will, the boats are all ready;" said Madge.

"Yes, but your brother——"

"Oh, bosh! What does he know about it. No one listens to him, and Norris is a regular old woman where water's concerned," laughed Godfrey.

"Surely you won't go without Mr. Maxwell's leave after what he said?" exclaimed Cicely, looking up from her book.

"I tell you he knows nothing about it," answered Godfrey impatiently. "No one heeds him," added Roger.

"Then I think you ought," returned Cicely stoutly, "he is the proper person to heed."

"How funny! To tell you how to behave to your own brother, as if you didn't know!" said Annis in an aside to Thursa, which was perfectly audible to Godfrey, and roused all his boyish pride and perversity. He replied sharply—

"Cicely, you know nothing about it either. Fulk's head is always up in the clouds, and we should have enough to do if we minded all his fads."

"Still, he distinctly said it was dangerous, and I don't think we ought to go," persisted Cicely.

"No more do I," growled Roger, in a tone of disgusted acquiescence.

"Let's ask him again" suggested Thursa. "No, there he goes riding down the lane, we're too late."

"I tell you what, I'll ask Prue," said Madge, and she flew to the house just in time to find her sister setting out in the pony carriage to do her shopping in the neighbouring town.

To the breathless inquiry, "We can go on the river, can't we?" she, knowing of no contrary reason, answered naturally, "Yes, of course. Why not? Only don't go too many in a boat." And then giving the ponies their head she drove off hastily for fear of fresh hindrances, while Madge returned in triumph to the rest. "All right," she reported, "Prue says we may go."

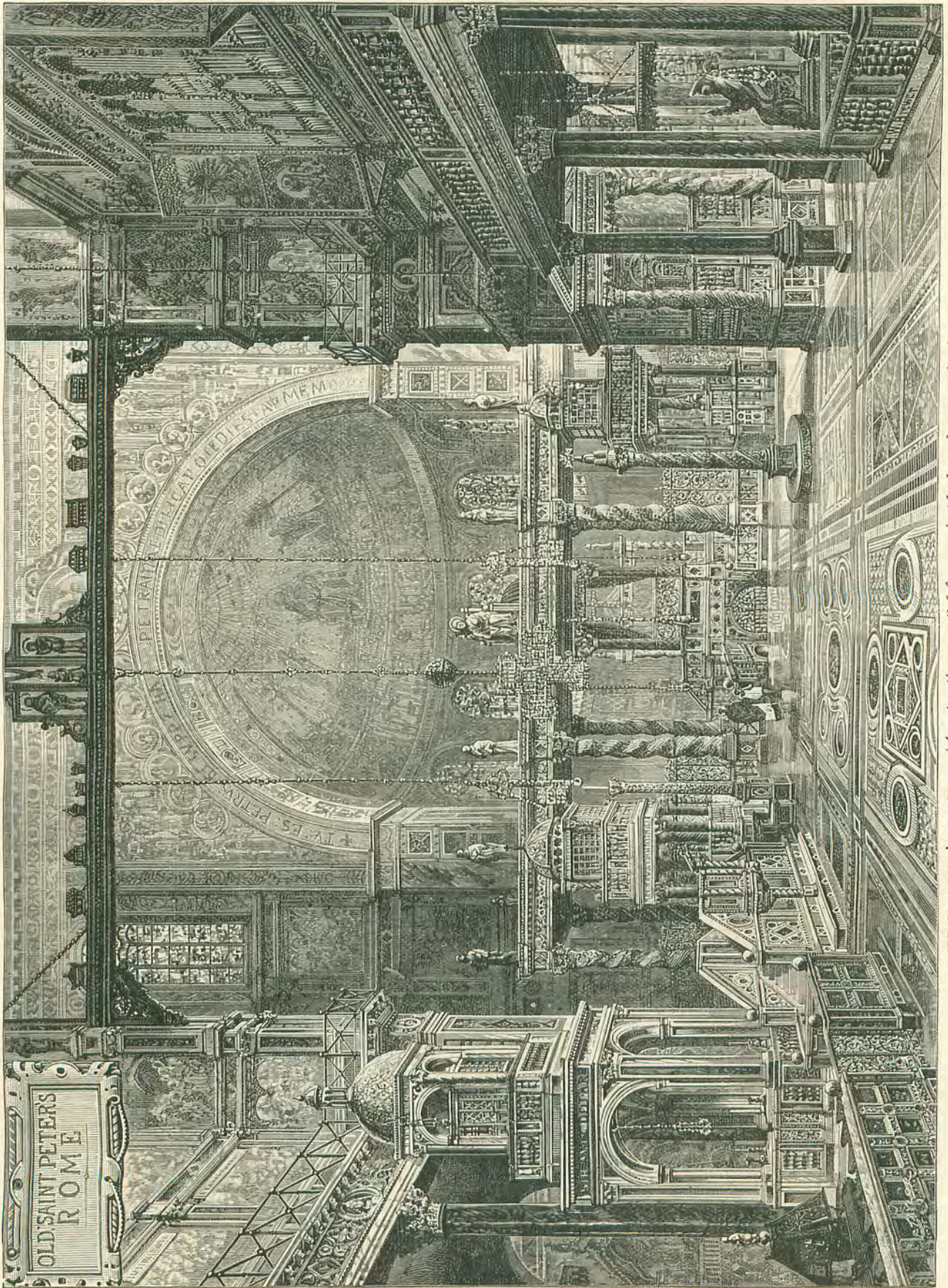
"Did you tell her what Mr. Maxwell said about the state of the river?" inquired that provoking Cicely.

"No, I hadn't time."

"Then I don't see that we are a bit better off."

"Prue's word counts for more than Fulk's, any day," answered Madge.

"Yes, but I am sure she would never contradict his orders if she had known. And then she did not understand that there was any special danger. Please let's give it up, surely we can find something else to do!"



OLD ST. PETER'S, ROME. (A restoration compiled from ancient books and manuscripts.)

ARCHÆOLOGY FOR GIRLS.

ARCHÆOLOGICAL ARCHITECTURE.

PART II.

IN our former paper we pointed out that there were a class of subjects falling within the province of archæology which pertain equally to architecture, painting and sculpture; on the other hand, there is a series of subjects which, though classed as archæology, pertain quite as much to history and literature; such for instance as the origin of languages, which we call philology, or that of nations which we call ethnology. Now these sciences embrace such a great field of inquiry, and are so absorbing in their nature, that although they are included in archæology they are out of the range of the matters which we propose to consider in these papers. Another very important subject is the corroboration which archæology affords to the truth of Scripture narrative, and to this point we shall devote a future chapter.

We should be prepared to answer the question, "What is archæology?" We have seen that it includes art, literature, history, manners and customs, and almost everything that relates to ancient peoples, their costumes and their monuments. This vast range of knowledge which, derived from the study of objects and principles rather than from practice, certainly places it under the head of science rather than art. Johnson says, "Authors have not always been careful to use the terms Art and Science with due discrimination and precision. Music is an art as well as a science. In general, an art is that which depends on practice or performance, and science that which depends upon abstract and speculative principles. The theory of music is a science, the practice of it



ANTIQUE TREATMENT OF SCULPTURE.

an art." Now if we accept this definition, undoubtedly archæology is a science; but there are cases in which it is undoubtedly an art, where, for instance, it results in restoration, either pictorial or constructive. A picture or drawing of an ancient building, which has partly disappeared or has been entirely destroyed, founded upon fragments discovered, ancient drawings showing it when it was perfect or less mutilated than at the present time, helped by old descriptions, is undoubtedly a work of art. This is proved at once by the fact that no one who is not an artist can produce such a work.

Some of the finest examples of these pictorial restorations of antiquity were made by Turner, R.A., Cockerell, R.A., and Augustus Pugin.

Such pictures as "Agrippa bringing back the ashes of Germanicus" by Turner; "The Acropolis at Athens," by Cockerell, and the ancient buildings delineated in Pugin's contracts are archæological art, and art of a very high class, because it not only requires the exercise of the highest qualities of the mind and inventive genius, but also a comprehensive knowledge of the history and former condition of the buildings brought about by extensive study and diligent research.

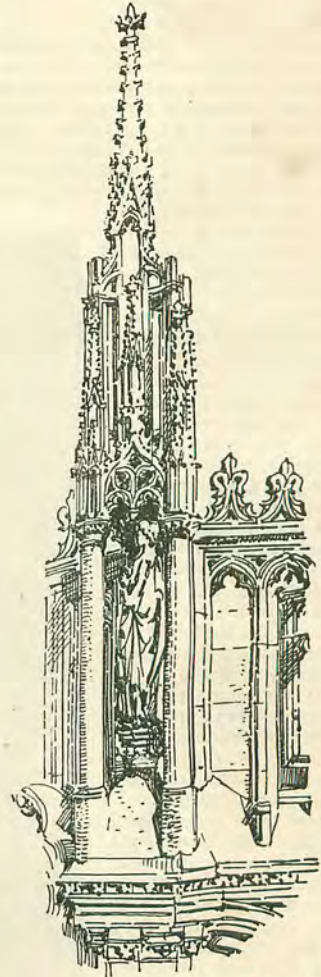
The drawing we give of the interior of old St. Peter's, Rome, is an attempt at one of these archæological restorations. It represents the ancient basilica church which preceded the present one as it appeared about the year 1450, and is the result of the study of ancient drawings and descriptions carefully compared with one another and with existing remains of similar architectural features to be found in other buildings of contemporary date.

Of course there must necessarily be some amount of conjecture in such a work. It is like putting together the fragments of a broken slab which contains an inscription, parts of which are missing. Although one cannot be absolutely certain of the correctness of the reading, yet the probability is so great as to arrive at something very like certainty.

The view should interest our readers because it shows the arrangement of a church which had existed almost unaltered from the days of Constantine, the first Christian emperor, or we should say the first Emperor of Rome who publicly professed the Christian religion.

The great screen or gallery across the church is very remarkable, and the twelve twisted columns supporting it are said to have belonged to the temple at Jerusalem. They are represented in Raphael's cartoon of the Disciples at the Beautiful Gate. The Gothic windows and wall-paintings were added by the celebrated Giotto in the 13th century.

We must now pass on to consider archæology in another aspect, and that is its influence upon the arts, and we will take the three great material arts, the "Plastic Arts" as they are called. Prior defines the word "plastic" as "Having the power to give form or fashion to a mass of matter." Now the term plastic is absolutely correct as applied to architecture

*Xanten*MEDIÆVAL TREATMENT OF SCULPTURE.
ANGEL IN NICHE (XANTEN, GERMANY).

and sculpture, but not quite so much so as applied to painting, because the painter does not model his work but represents solid objects upon a flat ground, so that, strictly speaking, painting is not a plastic art, but it is allowable to use the term to distinguish it from music or poetry, but not so when compared with architecture or sculpture. We have already alluded to the influence of archæology upon architecture, but we must now enter more into detail upon this branch of our subject.

About the middle of the 14th century the ancient monuments of classical times left in Rome and Greece came to be carefully studied by Italian architects with the idea of reviving the styles in which they were built for the erection of modern buildings. This was at that time a startling and novel idea, because up to that day it had no more entered into a man's mind to build a house or a church in any other style than that which was in vogue during his own time, than it would to have had his coat cut in some fashion which had long ceased to exist. Architecture was the spontaneous outcome of the wants and requirements of the day, and means were always at hand to meet those requirements. If some want sprung up for which there was

no solution, no existing architecture forms and methods, new ones were invented to meet it, hence originality was a necessity. When a thing is necessary to the wants of human beings, the means to achieve the end in view are discovered sooner or later, but when instead of exercising their own instincts to meet a requirement, men go and hunt up the ideas and forms of an earlier time, originality gives way to discovery and invention to adaptation; this was a new method introduced into art, and although it produced much that is beautiful, yet it to a great extent deprived it of that spontaneity and vitality which had up to this time been such distinguishing features of art. It of course rendered it more learned, and the architect had to be a more highly cultured and educated man than formerly; but even this, however advisable it might have been from certain points of view, was not without its drawbacks, because of course these learned architects could only be employed upon important works, and the ordinary rank and file of those who were building were unable to master the archæological difficulties which presented themselves; and thus we find that although in the great centres of industry and wealth the new Classical style was introduced, the country people went on for a considerable time on the old lines; but as the old method or style had been abandoned by the highest and most talented practitioners, it was deprived of the power of achieving those artistic triumphs which formerly marked its progress, and it too sunk by degrees into mere repetition.

In Italy there were several circumstances which combined to render the reintroduction of the Classical style comparatively easy and welcome at least to the great and powerful; there was in the first place the revival of Classical literature; secondly, the return of the Popes to Rome, and the consequent demand for new buildings; thirdly, the remains of magnificent Classical monuments all over the country; fourthly, the fact that the prevailing Gothic style had been an introduction into Italy from foreign countries, France and Germany, and had never become perfectly acclimatised or naturalised. Italy at this period possessed many accomplished architects, such as Carlo Rossolano, Leone Battista Alberti, and Brunelleschi. Professor Geymüller, who is probably the greatest living authority upon the Italian Renaissance or revival of Classical art in Italy, says that Alberti, Brunelleschi and Bramante may be regarded as the pioneers of the movement; when we consider these were succeeded by Sansovino, Michael Angelo, Palladio and a host of other veritable geniuses it is not to be wondered at that the reintroduced style carried everything before it in Italy, and after a few years was adopted by the princes and nobles in France, England, Spain and Germany.* In these countries, however, at first it became mixed with the native Gothic and

formed a kind of hybrid architecture, often remarkably beautiful, and in some cases uniting the merits of both styles in a most original and interesting manner. It is very curious to notice the introduction of archæological features into the ornamentation of these buildings; we find Roman coins, standards, armour, masks, vases, tablets, etc., side by side with delicately sculptured Gothic tracery, natural foliage, animals, etc. There was certainly at the middle of the 16th century, in France more especially, a chance of a new style developing itself, but unfortunately after the year 1600, the original element seems to have passed away, and by degrees, too rigid an adherence to Classical rules and the absolute copying of ancient

simple artisan in the framing his wood and brick cottage, just as it did the skilled designer of the Royal Palace; it was in fact the common property of the whole race, high and low, rich and poor, and everyone felt an interest in it; but when architecture became a learned profession depending upon a high condition of education, and appealing only to the noble and the wealthy, however much the people at large wondered and respected it, they admired it at a distance, and could not feel that interest which they took in the Gothic; and thus architecture became of two kinds, "the Classical," and the "Vernacular," an unfortunate arrangement which exists in our own time and seems likely to continue, as we cannot see our way out of the difficulty that the mechanics will not, and cannot alone produce the class of work that is designed by highly trained architects.

Nor was architecture alone influenced by the spirit of learned antiquarianism introduced by the Renaissance. Sculpture and painting soon fell under its influence. Sculpture, fortunately, had the human figure to fall back upon, and at first the result was simply to render it more anatomically correct, though the disposition and arrangement remained much as they were in Gothic works. Thus, if we compare the bronze doors made by Pisani with the later ones designed by Ghiberti, at first sight there is no very startling contrast; in both cases the architecture gives the outline to the general design, and the sculptured groups are all distinctly enclosed, and kept subservient to the general composition; but when we come to examine the two in detail we shall find that in the former work the figures are very much conventionalised, kept much flatter and are less pictorial in treatment; whereas in Ghiberti's work, the groups are far more naturalistic, more in motion, more pictorial, and much more complicated in arrangement.

The fact is that during the Gothic period sculpture had been considered rather more in relation to the building which it adorned than in reference to its own intrinsic merit. Of course in classical times especially with the Greeks, the reverse was the case, the sculpture was everything, and the architectural work was simply

a kind of stand for the exhibition of the sculpture; thus, in the Parthenon the sculpture was most elaborate but the architecture extremely simple. As a rule also, a Greek statue—although intended to adorn a temple or other building, was considered and worked in such a way as to form a perfect object in itself. Now this was rarely the case with Gothic statues. They were treated so as to look well in the niches or tabernacles in which they were intended to be placed, or upon the monument which they were intended to recline; but the sculptor cared little how they appeared when separated from their rich surroundings. Thus there are at Lincoln Cathedral a series of statues of angels seated and playing upon musical instruments; they look simply perfect from the floor of the church, but if one



ARCHÆOLOGICAL ARCHITECTURE IN PAINTING.
(From the National Gallery.)

Roman or Greek buildings produced the inevitable result, originality died out and the art became stereotyped.

The fact is that the revived Classical style had no root in the hearts of the people at large. It was carried out by the great and powerful, instigated by the scholar and the learned archæologist; whereas the Gothic style had grown out of the wants of the people and the requirements of the time; the humble mason who built the village church understood it, and took as much pride in it as the learned "Magister Operum," or "Cementarius,"* who was superintending the erection of the cathedral of the diocese. It inspired the

* The introduction of Italian architecture into England, France, Germany, etc., will be found treated more at length in our papers upon ("Architecture, or the Art of Building," G. O. P., April 17, 1886, p. 458).

* These words were used during the Middle Ages to signify a skilled architect.

looks at them from the triforium on a level with them, it will be seen that the upper part of the leg is in each case shortened to about half its proper length, in order that the projection of the knees, when seen from below, should not make the body look short, and the back is elongated to an unnatural extent, so that the head should be well seen over the chest. Now a Greek would never have done this. He would have regarded it as a deformity, for according to his ideas the figure must be perfect in itself. It is difficult to say which of these principles was right and which wrong; even Flaxman, who was the greatest reviver of the Greek style of sculpture in England, wrote enthusiastically about the statues at Lincoln. Of course when the sculptors of the Renaissance returned to the ancient method it produced by degrees a complete revolution in the art. The works of the earlier members of the school were remarkably beautiful—Donatello, Ghiberti, Sansovino, etc., and the Frenchman Jean Goujon, Germain Pilon, etc.; but even here there was a snare in ambush for the art; the sculptors, especially after the gigantic achievement of Michael Angelo, began to regard themselves as greatly superior to the architects, and instead of adorning buildings with their work they insisted upon the building being arranged for their sculpture; and this led to two things being considered separately, and which ended in buildings being erected without sculpture and figures without any architectural surroundings, or when the two things were combined each artist seems to have deliberately closed his eyes to what the other man was doing, or had done, and hence it is that the modern monuments added to our ancient cathedrals and churches, though often good in themselves, are such frightful disfigurements to the buildings in which they are placed. This is so notoriously the case at Westminster Abbey, that notwithstanding the historical and personal interest which attaches to these memorials of the dead, many artists would unhesitatingly turn them all out of the building. It is a most difficult point to express an opinion upon.

At first sight it is certain that these works injure seriously the solemnity and the dignified effect of the building, and by their huge scale injure its proportions. Then, also, a Gothic church is not like a Greek temple, a "stand" for the exhibition of sculpture, and certainly not for sculpture which is in every way out of keeping with it; and although some of these masses of sculpture record the memories of persons of whom we, as Englishmen, have every reason to be proud, yet some of them are to the memory of those who

were in no way distinguished, and in one or two cases they commemorate scoundrels; for instance, one would rather not see in a church a monument to the originator of so gigantic a swindle as the South Sea Bubble, with an inscription stating that he was beloved and respected! On the other hand, in many cases the wall-arcading, niches and traceries have been cut away to make room for these monuments, and if they were removed there would be ugly scars left upon the building, and if these were mended we should have patches of modern work inserted destroying the look of antiquity, and giving that dreadful piebald appearance so painful in restored buildings. Still we must acknowledge that nothing could possibly be worse than the effect of such a monument as that of Watt in the chapel of St. Paul at Westminster Abbey. It is by Chantrey, and is a good example of that artist's work; but in attempting to reduce the surrounding objects to a Lilliput, he has created for himself a "Brobdingnag." The statue is so huge that it can never be seen all together. We wander round it and see a huge foot, a vast hand; we look up and see the immense nostrils of a great nose; the impression produced is one of coarseness, exaggeration and unsuitability. No doubt the statue would be a good one if it could be seen at a sufficient distance to get the whole thing in at a glance; but as there is a high Gothic screen within about five feet of its nose, this will always be impossible. It is said that Chantrey had this screen taken down, in fact, this must have been done to get the statue into the chapel, but the dean and chapter very properly insisted upon its being replaced. The whole thing is an example of the extreme danger of exaggerating the old classical principle of treating the figure in reference to itself rather than to its surroundings. No doubt Chantrey's statue would look well enough in the centre of some garden or square, but where it now stands it not only injures its surroundings, but is in its turn ruined by them. The same defect but in a less marked degree is at the bottom of all the adverse criticism of the great fountain at Piccadilly Circus. The object itself is a fine work of art, and worthy of the high reputation of the artist who conceived and executed it; but it is unsuited to its position, and a new site must be found for it. The Germans have a good expression for distinguishing between sculpture treated in connection with architecture and that which is treated without regard to its surroundings. They call the latter, "Selbstandige Sculptur."

We have rather dwelt upon the bad effects of archaeology upon sculpture and architecture than the good which it has effected,

because there is always a danger of artists becoming too much mere archaeologists, and is certainly more apparent in our art at the present day than the benefits derived from that study. In an age like the present anything that shackles originality or stifles it is to be avoided. That the study of archaeology does not necessarily have this effect if studied judiciously is proved by the exquisite works produced by the earlier school of Renaissance architects and sculptors. The beautiful works executed by Bramante at Como Cathedral, although greatly influenced by the study of archaeology, are full of originality. The dome of St. Peter's, Rome, supported upon four great triumphal arches, the work of Bramante and Michael Angelo, is one of the most original conceptions ever carried out, although the whole work shows strongly the influence of archaeological study. Michael Angelo is said to have declared that he would "lift the Pantheon up into the air" upon the triumphal arches commenced by Bramante! And he has done so, and produced one of the most stupendous and magnificent archaeological combinations in the world. And here we see the real use of archaeology.

Just so in sculpture the monuments by Sansovino, the doors by Ghiberti, the exquisite bas-reliefs by Donatello all show archaeological influence, yet they are full of originality, and for this reason, in studying the old classical works of architecture and sculpture during the earlier periods of the Renaissance, the artists simply used them as material upon which to found new ideas or as suggestions to be embodied in new works, but not to be reproduced or deliberately copied, and here we see distinctly the proper use of archaeology in art and its abuse. In the one case it leads to originality and offers the material of new suggestions and fresh lines of thought, but in the other it becomes destructive of originality and reduces the artist to a mere copyist and a second-hand imitator. What, for instance, could be more absurd than a statue of Doctor Johnson in a Roman toga, or a British General expiring in the arms of Minerva, or a Christian gentleman attended by Virtues and Graces in a nude condition? It reminds one of Thackeray's lines upon some of the designs submitted for the Wellington monument in which the British lion is made to lament his introduction into such company and expresses his views as follows—

"Dash my wig if I can twig
Which are the virtues and which the graces!
I only knows they all wants clothes
And is uncommonly alike in the faces."

(To be continued.)

HIGH IDEALS IN COURTSHIP.

AN ADDRESS TO WORKING GIRLS.



SOME of my readers are now at the age when perhaps thoughts of courtship come into their minds; perhaps they are already being courted.

To all of these I am going to speak seriously, and I hope they will listen seriously. If I say anything at which you may take offence, please pardon me, and believe that I mean all for the best; I want really to help you and give good advice, and my readers must please believe me and not pick holes in and cavil at what I say, and feel hurt or cross, but correct me where I am wrong and take in what is right.

Now, how can we consider courtship?

What is it? Is it not this, simply speaking, namely, the outcome of the natural desire for the society of the opposite sex, and afterwards the probable wish to marry. Is not the latter generally the outcome of courtship?

I cannot possibly enter into the question now as to how the young man and the girl first became acquainted with each other. Some have opportunities of meeting each other that others differently placed may not have, and others may have opportunities that my readers have not. But we will presume that you have first met at your work in mill or workshop, or you have made each other's acquaintance at some relation's or friend's house, or you have been at school together; and now you are grown up and

like each other's society, and very likely have arranged to have a walk together on Sunday, or at the first spare time. Listen! It is not too soon, at this very first walk, before the question of marrying has come definitely to your mind; it is not too soon now to show what you are. You know the old saying, "Love at first sight." That's all very well, and I believe in it; it does happen sometimes, but what should happen always, if there is to be happiness afterwards, is "Respect at first sight."

Let that young man who has asked you to walk with him realise from the very first that you respect yourself, not only in great things but in little things. The more you respect yourself, the more he will respect you.



ST. PETER'S, ROME.

ARCHÆOLOGY FOR GIRLS.

PART III.

In considering the art of painting, we have to acknowledge that there is less to be derived from the study of archæology than in either architecture or sculpture; not only do we know little about Greek or Roman painting, but that little has had no great influence upon the development of modern art. Therefore, if we want to trace the effects of archæological study upon pictures, we shall find that it has been derived from ancient sculpture and architecture. In the pictures painted by the Italians at the close of the 15th century, we see at once the influence of the study of classical architecture. The works of Carlo Crivelli, for instance, abound in representations of Corinthian capitals and other details borrowed from "the antique," and somewhat later we find the same influence at work in the pictures of Botticelli, Luca Signorelli and Raphael. In the espousals by the last-named painter is a representation of a circular temple, probably designed by Raphael himself but entirely upon ancient lines. Now no great harm was done by the substitution of Classical architecture instead of Gothic into the background of pictures unless, as in the case of Crivelli, these architectural appendages to the picture are so much insisted upon as to absorb an undue amount of attention when they become what painters call "grinny," in other words so much "made out" as to be unpleasantly obtrusive, and give the idea that they are grinning at you from the canvas.

It is a remarkable fact that although no doubt the Italians of the 15th and 16th centuries were greater painters than the Flemings of the same date, yet when we compare the backgrounds of the pictures we find that the Flemings were immeasurably superior to the Italians. No Italian painter, for instance, ever produced a background so architecturally beautiful and at the same time so poetical as that of Van Eyck's "Adoration of the Lamb" at Ghent, or those of the Legend of St. Ursula by Memling at Bruges. When we look at an Italian picture, even by Botticelli or Signorelli, we feel that the background might almost as well have been away altogether, and in Crivelli's pictures the eye is wearied and sickened by the over-elaboration of the background; but this is never the case with the Flemish pictures of the same period, and we are inclined to believe it arises from the fact that the Flemish artists painted as backgrounds the buildings and objects which they saw around them every day, whereas the Italians bothered their heads by an affectation of Classical knowledge, and instead of painting what they could see, studied learned writers and authorities. The Flemish painters at a later period copied the Italians in their Classical backgrounds, and their pictures suffered in interest from their so doing. John of Calcar was probably the first, or at any rate, one of the first painters who copied the Italians in this respect, and, great artist as he was, one cannot help regretting his having taken this step.

If, however, it is true, as we think, that the interest in the background painting of pictures decreased with the introduction of Classicalism into the art, another and infinitely more dangerous element was at hand, and was helped forward by the great Michael Angelo himself. During the 15th century, Italian sculptors and painters were constantly exchanging ideas. No doubt this to a great extent arose from the fact that so many artists of that date practised both arts, and we see in the Ghiberti gates that many of the bas-reliefs are more suited by their design for pictures than for sculptures, and certainly

Carlo Crivelli's pictures suggest carving rather than painting. When Classical sculpture came to be unearthed and studied, of course it had great influence upon all the arts of the time, sometimes for good and sometimes for bad, as we see in the works of Michael Angelo himself. His exquisite Madonna at Bruges, and the majestic and masterly statues upon the tombs of the Medici at Florence are creations that could only have proceeded from the brain and hand of a man who had made a profound study of "the antique"; but what is to be said when that study of ancient sculpture was made the key-note and the guide to painting a vast picture? "The Last Judgment" in the Sistine Chapel is marvellous, wonderful, gigantic and overpowering; regarded simply as an exhibition of mastery over materials and representative anatomy it is almost superhuman; but did anyone ever gain one single religious impression from looking upon it? Did it ever teach anyone anything? What is the impression left upon the mind after seeing it? Well, after gazing upon it we come away, not knowing whether to rejoice or regret that the pious Adrian VI. did not carry out his threat of white-washing it! In this vast picture the art of copying antique sculpture is carried to such an extreme point that the Almighty is simply a Hercules with a thoroughly Classical "torso," the male figures are sculpturesque anatomical studies, the female ones are Junos, and the demons are Pans!

The great prophets and sybils painted upon the vaulting of the chapel are also "sculpturesque," but in this case owing to their combination with architecture, their classical treatment is less pronounced, and as one does not look for such distinctively religious treatment upon a ceiling as an altar-piece the same objection does not hold good; from a decorative point of view the ceiling is quite perfect.

When however one comes to study the exquisite paintings upon the lower part of the walls by Sandro, Botticelli, Luca Signorelli and the earlier school of the Renaissance, one cannot help regretting that Michael Angelo was allowed to destroy so much of the work of these painters to replace them by such a—(yes, we must use the word "failure") as the fresco of the Last Judgment. This feeling becomes still stronger, when we reflect that the three masterpieces of Perugino were destroyed to make room for this work.

This practice of adopting Classical sculpture as the guide and key-note for modern painting was carried to a most ridiculous pitch of exaggeration by the followers and copiers of Michael Angelo, and we find in their works muscles like whipcords all over the body, the figure cast into a pugilistic attitude: every statue in a most unnecessary state of nudity, and in violent motion, draperies blown about, and not unfrequently blown away altogether. To such an absurd extent had this copying antique sculpture been carried, that at the end of the last century Italian painters, because they did not find the reins or trappings represented in the marble sculptures which were discovered, representing horse-soldiers, or the swords and spears in the hands of the men, insisted upon painting their figures without these implements: thus there are to be seen in Italy pictures of armies fighting without arms, and horses rushing into the fray without either saddles or bridles; and what makes such painting more idiotic is the fact that a careful examination of the genuine old sculptures will show distinctly that all these accessories formerly existed, but were composed of metal (probably bronze),

which has simply disappeared through decay or has been stolen. The borings for attaching the bridles of the horses are distinctly to be seen in the "Elgin Marbles." Here, of course, we have another example of the false and mischievous study, or rather imitation of archæology, because although it was quite within the province of art that Lorenzo de Credi, Carlo Crivelli, Masaccio, and Raphael should, if they chose to do so, make use of archæology to obtain materials for their pictures; yet they made the kind of use which talented men do of material borrowed from other sources, just, in fact, as Shakespeare did in his plays, subjecting what they borrowed to that kind of treatment which genius displays when it borrows hints and ideas. Yet these later painters used archæology in an indiscriminate and ignorant manner, copying the objects which it presented to their notice without assimilating them to the impressions of their own time, the general design which they had in hand or the particular kind of work which they were practising. These painters overlooked, in their desperate struggle to become "Classical" and "archæologically correct," the fact that they were sinning against the very fundamental laws of art, by making one art imitate another. Now this can never be done without, in the long run, creating disorder. For as each art has its definite province and distinct object, it is impossible for one art to invade the province of another without introducing confusion. Common-sense alone, without any appeal to canons of taste, teaches us that painting, sculpture, and architecture, cannot copy one another. Painting represents upon a flat surface by means of drawing and colour certain objects. Sculpture represents by means of carving or modelling a "round" or solid presentment of an object. Now it is evident that these modes of representations must be totally distinct. The early painters and to the present day the eastern nations never attempted to give the idea of relief or solidity in painting, and it will always be a question whether our plan of representing relief is right; no doubt we obtain by it a much more complete imitation of nature, but at the sacrifice of much of what is called the "decorative" quality of the picture, and there can be no doubt that the violently dark backgrounds and exaggerated rotundity of our portraits are affectations which must pass away; in fact, we see the advanced school at the present day abandoning them. If we look at a man sitting in a room we never see the whole of the light cast upon the face alone, and all the surroundings thrown into a kind of impenetrable gloom; and there can be no doubt that this kind of effect is unnatural, nor is it warranted by any artistic requirements, because a picture treated in this way has no decorative quality; on the contrary, it has the effect of a dark hole cut in the wall with a face looking out of it. Nor should sculpture represent or imitate painting, for when it does so it becomes positively repulsive, the wrinkles in an old face may be carefully reproduced in a portrait, but such marks of age must only be slightly indicated in sculpture; in other words painting should not attempt to represent the relief of sculpture, and sculpture should not attempt the naturalistic surface textures of painting. By making the one art imitate the other Michael Angelo, great man as he was, left a dangerous example to his followers; and it is a great question whether the use he made of his wonderful knowledge in the Last Judgment has not resulted in one of the greatest injuries ever inflicted upon art, and whether

the decline of art may not be traced back to it.

It may, we think, be accepted as a general rule, that in small easel pictures, or any kind of paintings which are intended to be enclosed by frames, and thus form movable objects, a far more naturalistic treatment is allowable than in what are called "decorative works," that is to say, pictures which are painted upon the wall so as to form permanent ornamentation to the structural portions of the building which they are intended to adorn. Our girls will easily comprehend that when one paints upon a wall, the work so executed should not aim at the obliteration of the wall. When one decorates a ceiling there should be no idea of ignoring the fact that it is a ceiling; there should be no attempt to make the building look as if it had no roof, and for this reason, the walls and roof (or ceiling) of a building, or apartment, are structural portions of its architecture; and it certainly ought not to be the object of the painter who is called in to enhance the beauty of the building, to commence by annihilating its most important constructive features. If we look at the works of the earlier painters of the Italian and German schools, or at the wall-paintings in our own English churches, executed during the middle ages, we shall find that they either subdivided their work into a number of small subjects, so that the borders and enclosing lines of ornament should serve to insist upon the existence of wall-surface, or else they treated their compositions flatly and with little attempt at relief. But the later painters, after all good art traditions had been lost, seem to have cared for nothing except theatrical deception. And it is remarkable that they thought they were classical and were showing archæological knowledge by these most inartistic tricks. There was an Italian artist of the name of Pozzi who flourished at the middle of the last century, and who obtained a great celebrity in his time for this deceptive painting. He was employed for the express purpose of painting the ceilings of churches and public buildings, so as to look as though they were open to the sky. The writer examined carefully the roof of a church

painted by Pozzi. Certainly the first impression was (just for a moment only) that the building was open to the sky, and that angels and saints were floating about in mid-air. The angels were of course not in the least celestial and the saints were very mundane; however, the lie was not, at first, quite so transparent as one might suppose. A few minutes, however, completely dissolved the illusion, and one soon saw how the whole thing was done; the bodies of the figures were painted upon the vaulting and the arms and legs modelled out solid. At certain times of the day the effect was supremely ridiculous, because the light from the west window cast the shadows of the arms and legs across the faces of the figures and the painted heaven above them. Now of course no ancient people would have perpetrated such an absurdity as this, yet Pozzi had most scrupulously imitated Roman sandals, helmets, swords and other features, in fact while slavishly imitating archæological features he had disregarded all that was really valuable in the study of that science. The numerous remains of decorative painting in Pompeii, Rome and other places, the decorations of vases, mosaic pavements, etc., never fall into these mistakes made by Pozzi and his school. The mediæval wall-painters, though they often introduced backgrounds and architecture into the composition of their wall-pictures, knew exactly where to draw the line, as may be seen by the beautiful treatment of the sacred subjects painted upon the walls of the Arena Chapel at Padua and the



DOOR, CATHEDRAL OF AIX, PROVENCE.
ARCHÆOLOGY AND GOTHIC DESIGN MIXED.



THE ADORATION OF THE LAMB. (By Hubert Van Eyck.)

upper church of Saint Francis at Assisi, by Giotto, those at Orvieto by Luca Signorelli, or the fragments preserved at the British Museum from St. Stephen's chapel, Westminster.

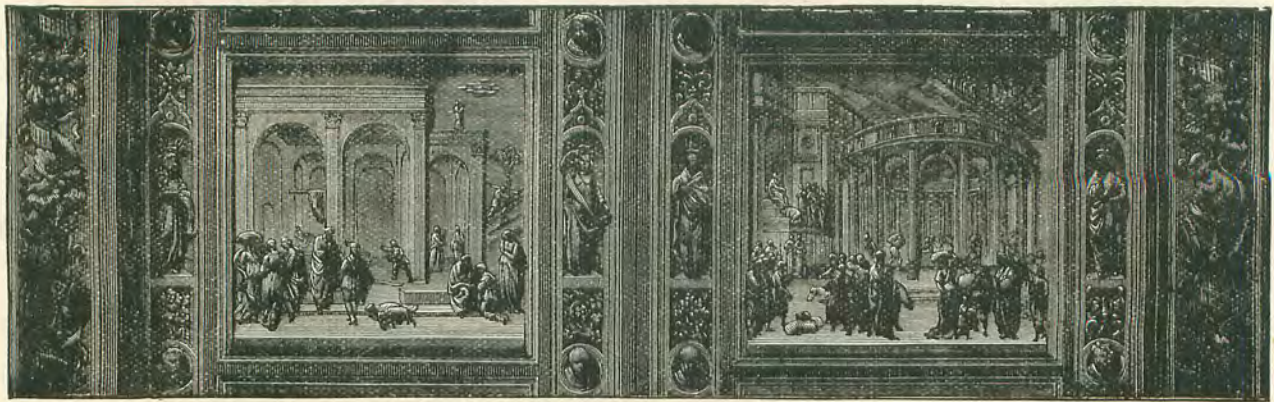
The fact is that although painting is allowed a far greater license than sculpture, yet it must never descend to mere tricks, because such deceptions are easily found out, and the very fact that they have deceived one makes them all the more hateful. The Almighty has implanted in the heart of man such a loathing for falsehood that he naturally resents it as an insult even apart from any moral teaching upon the subject.

Archæology exercised, as we have seen, such a powerful influence over architecture, sculpture, and painting at the Renaissance period, and subsequently it exercised a still more decided influence over ornament and decoration; in fact it was in this branch of art that we first find classical tendencies appearing in this country. In the beautiful chantry chapel erected by Bishop West at Ely Cathedral at the very commencement of the 16th century, we see in an otherwise thoroughly Gothic structure imitations of Roman ornamentation, and on the vaulting of the same chapel are painted scrolls and angels of quite a similar character; these are decidedly the works of Italians. In Wymondham Church, Norfolk, and upon the coffers containing the

coffins of the Saxon kings at Winchester Cathedral and the side screens of the choir, we find carvings of the same character. These were executed under the episcopate of Bishop Fox at the commencement of the reign of Henry VIII. On the north side of the choir at Carlisle Cathedral is a beautiful screen of about the same date, adorned with carvings and paintings which rather seems to appertain to French than to Italian work. The old stalls at St. Cross near Winchester—in London the tomb of Henry VII. at Westminster by Torrigiani, the monument of the Countess of Richmond also in the Abbey, and that of Dr. John Young at the Rolls Chapel, which is also attributed to Torrigiani; the circular disks, containing busts of the Cæsars, at Hampton Court, are also fine examples of the imitation of antique sculpture which was in vogue at the commencement of the 16th century; of course much more of this kind of work is to be found in France and the Low Countries than in England. The western door of the Cathedral of Aix in Provence is one of the most beautiful and interesting examples of the earlier introduction into ornamentation of features borrowed from classical archæology, and we see now how the movement came about; the sculptor who achieved this exquisite work seems to have so delighted in his task, that he introduced everything he could think of, in

order to enhance the interest, and as he had a most exuberant fancy he introduced beautiful carving of wild roses, thistles, animals, and monsters in the borders round the panels, and amongst the architectural embellishments we find Gothic canopies with crockets and finials, side by side with Corinthian pilasters adorned with classical cupids, tazzi, scrolls, tablets, candelabra, etc. Though the general effect is distinctly Gothic, the sculptor could have had no intention of inventing a new style; he was simply pressing into the service of his art archæological objects in which the people of his day were beginning to take an interest; as he effected his purpose in a rational and intelligent manner, he made a right and judicious use of archæology, and when we look at his work we are interested in the playful skill displayed in archæological imitation, because the ground-work upon which it is engrafted is sound and true, and there is no intention to deceive us. On the contrary the more carefully we examine it, the more we are struck by the lavish generosity of work and thought everywhere displayed, and when we compare such ornamentation as that at Aix with the preposterous attempts at deception, by Pozzi and others of the same school, we see what is delicate and beautiful in art, and what is contemptible and detestable.

(To be continued.)



GHIBERTI GATES, FLORENCE. PICTORIAL SCULPTURE.

HER OWN WAY.

By EGLANTON THORNE, Author of "Aldyth's Inheritance," "The Studio Mariano," etc.

CHAPTER XI. HIS LAST MESSAGE.

IT was a cold, gloomy day towards the end of the year. Juliet in the worst of her many possible humours was lounging in an easy chair by the fire, a yellow-backed novel in her hand. Her eyes looked dull and heavy; there was a flush on her cheeks that was not caused by the heat of the fire, and when she spoke her voice was very hoarse. She was suffering from a severe cold on her chest which, much to her annoyance, had prevented her from taking her singing lessons as usual on the previous day. Her mother, who sat with her knitting at the opposite side of the fireplace, glanced at her from time to time with an air of concern. She would have been so much better in bed; but Juliet had absolutely refused to remain in bed.

"I do wish you would not look at me so, mother, every time I cough," exclaimed Juliet, impatiently. "You need

not think I am going to die just because I cough a little."

"My dear child, how you talk!" said Mrs. Tracy. "I only long to relieve your cough. Would you drink a little black-currant tea if I made you some?"

"Oh, mother, don't worry me; you know how I hate all those decoctions. If only you would leave me alone." And Juliet lay back wearily in her chair and took up her book again. It did not interest her particularly. Nothing interested her to-day. She was causing her mother a good deal of trouble; but she was far more troublesome to herself, and that not because her head ached, her chest was sore, and she felt ill all over. There was an inner discomfort that was far worse than her physical ailments. In her inaction thoughts pressed upon her from which she would gladly have escaped. Her novel, exciting though the plot was, could not drive them away. Her own life-story

was more absorbing to her at this time than any romance that human imagination could conceive. She found herself forced to review certain of her past actions, and to ponder their probable consequences. Conscience had somewhat to say concerning these, and its remonstrances irritated her though she would not own them to be well-founded. Then would come thoughts that were at once sweet and fear-inspiring, and visions of the future which sent the blood coursing more rapidly through her veins and heightened the fever with which her whole frame was throbbing.

Her mother, watching her as she tossed from side to side of the big chair and breathed many a deep-drawn sigh, half-divined that the restlessness was mental as well as physical. For several weeks she had felt instinctively that her child was keeping something from her. It gave the mother's heart intense pain to think that Juliet was withdrawing her



A WONDERFUL GOWN.

ELEANORA OF TOLEDO, WIFE OF COSIMO DE MEDICI.

(From the portrait by Angelo Bronzino, in the Uffizi Gallery, Florence.)

ARCHÆOLOGY FOR GIRLS.

PART IV.

WE have alluded in previous articles to the influence of archæology to be traced in ornamentation, especially at the revival of the Classical forms of art, which we call "the Renaissance." And we trust that our girls who have perused these papers so far, will feel sufficient interest in the matter to desire further information upon this portion of the subject. We should certainly not fulfil the task we have set ourselves without referring (though somewhat superficially) to stained-glass, heraldry, seals, and tapestry, as they

objects—Roman armour, standards, candelabra, tablets, Cupids, and architectural objects.

There was probably no period at which "heraldic achievements," coats-of-arms, and emblems were so largely used as at the Renaissance; shields became so overladen with quarterings, that the old heart-shape shield was altogether abandoned, and the form made much more square to give space for these numerous additions; "supporters" at the sides of the shields were introduced at this time. During the Middle Ages the heraldic ornaments upon monuments and buildings con-

bearings would have decreased, but instead of this it became far more frequent and exaggerated, for whereas during the earlier times we rarely find shields represented larger than they were in reality, at the Renaissance they are often enormously out of proportion, and occupying most conspicuous situations.

It is this exaggeration of later times which has led to the idea taken up by some modern writers that heraldry is simply a pompous and ridiculous display of pride and ostentation; whereas if kept within proper bounds, as was the case in earlier times, it was a very valuable aid to the study of history, and was to the Middle Ages pretty much what hieroglyphics were to ancient Egypt. The beautiful tomb at Toledo Cathedral, of which we give a sketch, is positively disfigured by the three enormous shields filling in the arch. If our girls will just cover these over with a piece of paper they will at once realise how the scale of the monument is dwarfed by these huge heraldic excrescences.

Although coins form a portion of archæology, they are really so distinct a branch that their history and description forms a science of its own, and the learned writer or authority upon the subject is called a numismatologist, and the science numismatics, or when it enters more especially into their history, numismatology, from the Greek, *νόμισμα* and *λόγος*. We have also in the English language the word nummular, pertaining to coin or money, derived from the Latin *nummus*, money. Important as this subject is, and interesting as it is to most people, we fear that we cannot treat of it here. We must, however, say a few words upon seals. The word seal is probably derived from the German *sigel*, which is in its turn taken from the Latin *sigillum*. It is used to signify both the cut-die, which produces the stamped impression, and also the impression itself. It is used in this latter sense in Rev. v. 6, 7.

The devices upon seal-dies are of various kinds, sometimes they are armorial bearings, sometimes initials and inscriptions, and not infrequently portraits; but in the Middle



SEAL OF THE CITY AND BARONY.



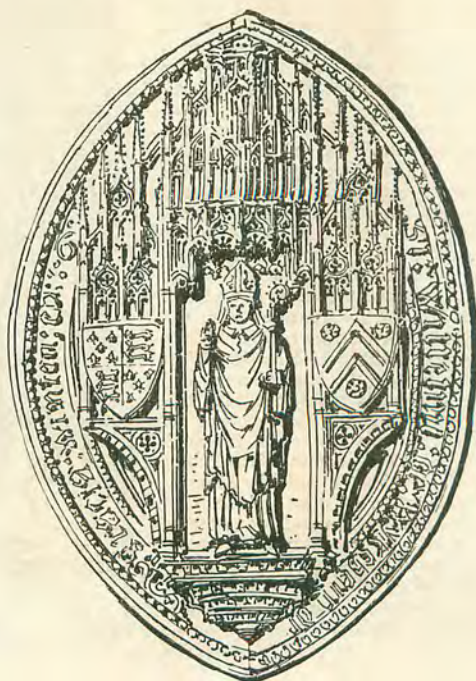
SEAL OF THE MAYORALTY.

SEALS OF LONDON.

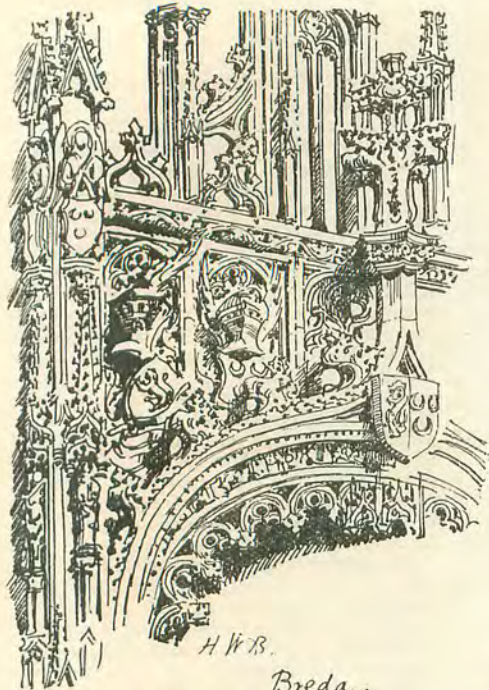
were during the Middle Ages and the Renaissance period, most important fields for decorative ornament, and form important archæological objects.

Perhaps no branch of decorative art was more influenced by the archæological studies and discoveries of the fifteenth and sixteenth centuries than glass-painting. At the close of the fifteenth century this art was in a condition of high excellence, both as to design and execution, and the greatest painters of the age were giving it their attention. John of Ulm, and a little later Aldegraver; the elder Holbein, in Germany; Bernard Flower, who painted some of the earlier windows at King's College, Cambridge, in England; Jean Cousin, in France; Fra Bartolommeo, in Italy, and others, had devoted their talents to its development, and of course such men as these were certain to become impressed with the newest fashion of their day. In studying the windows at King's College, Cambridge, we see distinctly how they were influenced at first only in minor details, then in more important ones, and, lastly, in general treatment. There cannot have been a period of more than twenty-five years between the earliest and the latest windows in King's College Chapel, yet we find that during that short period the art was completely revolutionised. The earliest windows are quite Mediæval in treatment and Gothic in design, whereas the great east window, probably the latest in point of date, is comparatively modern in treatment and thoroughly Classical in design; though of course the absurdities of the later Renaissance school were not invented until a more recent period. Unfortunately glass-painting in England fell out of use towards the middle of the sixteenth century, but its later developments, subsequent to the introduction of the Classical element, can be studied in the windows of St. George's, Hanover Square; St. Margaret's, Westminster; and Lichfield Cathedral, all of which are Flemish work, and, though brilliant in colour like the old Gothic windows, they abound in antiquarian features and classical

sisted simply of the shield and crested helmet worn by the person commemorated, or representations of these carved in wood or stone; now in this there was no kind of ostentation or pride of birth; just as at a soldier's funeral his helmet and sword are placed upon his coffin, so in the Middle Ages they were represented upon his tomb, the shield, be it remembered, was just as much a part of his military equipment as the helmet. Then, again, it must not be forgotten that by far the greater portion of the laity, at any rate, could not read, but the moment they saw a lion or an eagle, or some uncommonly-shaped cross or some other heraldic object, they knew to whom the monument was erected, it was in fact the family mark, and for a family to make use of it was no more a sign of pride than for a man to use a surname. Some time back the writer noticed a shield in a stained-glass window upon which was a "bend or," and it struck him at once that either the Stourton or the Grosvenor family must have been in some way connected with the place, as there was a long dispute between these families as to the right to use this special "bearing;" inquiry led to the discovery that the window had been given by a member of the Stourton family. That heraldry, if properly treated, is a great ornament to buildings and adds to their interest, cannot be doubted. The sketch which we give from the cathedral of Breda, in Holland, shows that an amount of richness and variety of form can be imparted to architectural adornment by heraldry judiciously applied, and kept in proper scale to the rest of the detail. At the Renaissance, however, heraldry became far more complicated, shields for the most part were mere ornaments; now as the power of reading was much more general, one would have thought that the use of armorial



SEAL OF WILLIAM OF WYKEHAM.



Breda.
DECORATIVE VALUE OF HERALDRY,
BRED, HOLLAND.

Agnes we meet with magnificent architectural compositions; the old seals, for instance, of Canterbury Cathedral are most valuable, as they are charged with representations of that church as it appeared during the twelfth and thirteenth centuries. The seal of the mayoralty of London, which dates from the reign of Richard II., and the mayoralty of the celebrated Sir William Walworth, is a magnificent work of art. Maitland informs us that "in the year 1381, the old seal being broken, a new one was made." The new seal has figures of St. Peter and St. Paul, standing beneath very elaborate Gothic canopies, with a sergeant-at-arms on either side, and the arms of London beneath. The present seal of the City dates from the reign of Henry VIII., and is a fine work. Like most old seals it had two sides, the "converse" and the "reverse." One represents a view of the City, apparently from Ludgate, with St. Paul keeping guard over the gate, having a drawn sword in one hand and a standard in the other. On the reverse was the coat-of-arms of London, with the cross of St. George and the sword of St. Paul. This has by some writers been described as the dagger of Sir William Walworth, with which he slew Watt Tyler, but all the later historians of the Metropolis point out that this dagger is in reality the sword of St. Paul, and was quartered in the arms of London long before Watt Tyler's rebellion. At the British Museum is a collection of dies and seals of some English cities and monasteries, many of which are exquisite works, and show the perfection to which this kind of art had been brought in this country in the fourteenth and fifteenth centuries.

The most beautiful seal, however, which we have come across is that of the celebrated William of Wykeham, at New College, Oxford. It is a

vesica in form, that is an oval, coming to a point above and below, not at all an uncommon shape with old seals. It represents the bishop, in full episcopal robes, with crosier, mitre, etc., standing beneath a Gothic canopy, with his own arms and those of the cathedral on either side under smaller canopies. The design and workmanship are most elaborate. These seals were generally impressed in wax, but sometimes they were in metal, occasionally gold. There is one attached to a treaty made between Henry VIII. and Francis I., the seal of which is gold, and was designed by Benvenuto Cellini.*

The seals of Papal Bulls are impressed in lead, and attached by a hempen cord. This peculiarity is very ancient, and has never been departed from. The word bull, as applied to these documents, is derived from the word "bulla," a seal. The seal in question is impressed on the obverse by a very rude representation of the heads of Saints Peter and Paul, and the reverse by the name of the pontiff.

* This is often described as "The Treaty of the Cloth of Gold," but it does not in reality refer to that event.

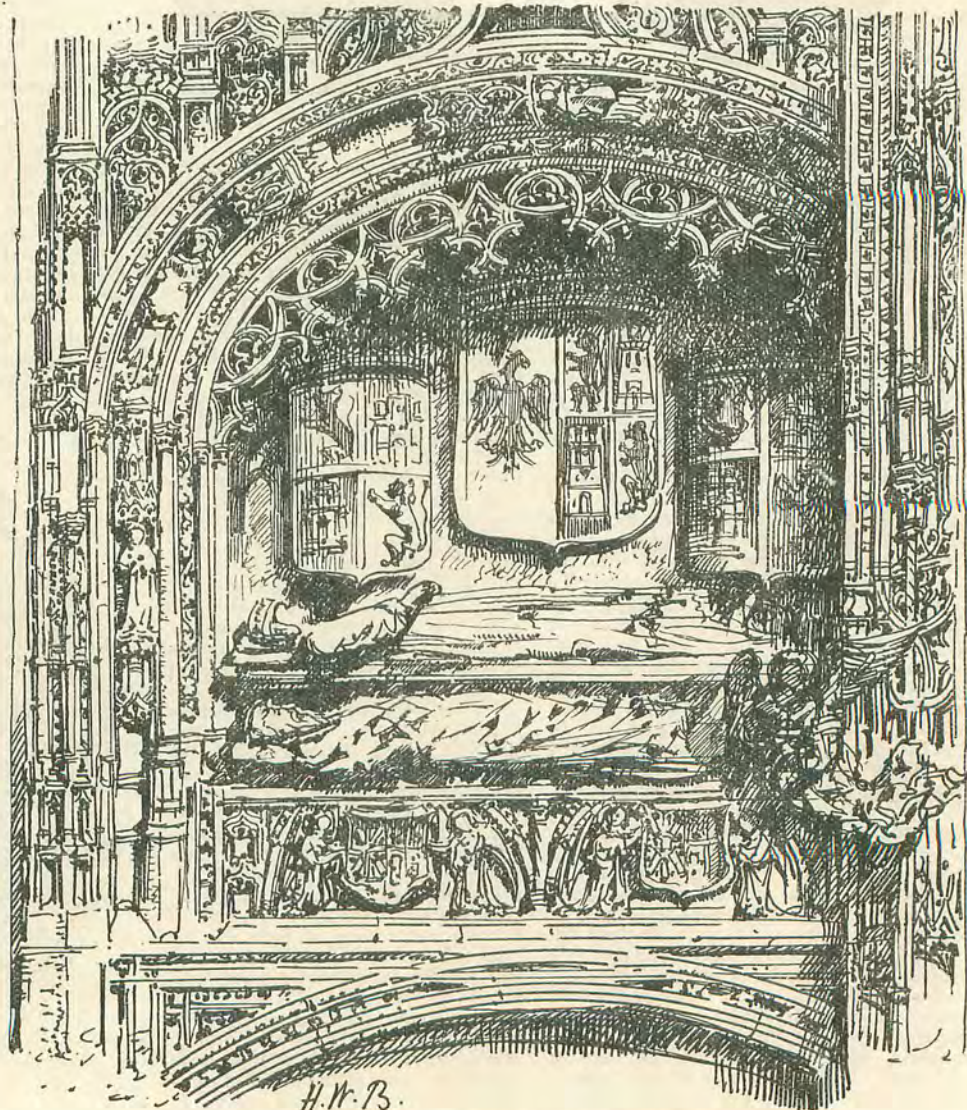
Many superb seals will be found in the Augmentation Office and in the muniment rooms of the colleges of Oxford and Cambridge. All our girls who visit the universities should get to see one of these "muniment rooms." That of New College, Oxford, is specially interesting, as it not only contains a splendid collection of ancient documents with their seals attached, amongst which are a Papal Bull (with its curious lead seal and hempen string), and a royal grant, with the gorgeous seal of King Richard II., which looks like a great altar-screen, with its exuberance of Gothic niches and tabernacles, but the chamber itself is a veritable archaeological curiosity, with its beautiful old vaulting, encaustic-tiled floor, deep-set stained-glass windows, ancient presses, coffers and chests full of parchment-rolls, it is difficult to realise how the whole can have passed down to our day without injury or dispersion.

Tapestry was such an important feature of mediæval decoration that it is necessary to say a few words upon the subject.

In the ancient records of cathedrals and churches we frequently come across such notices as the following:—

"Panni de Arest.

"Item, duo panni, quorum campus rubeus cum historia Passionis Domini et sepulture



THE ABUSE OF HERALDRY. MONUMENT AT TOLEDO CATHEDRAL.

ejusdem, de dono Domini Edwardi regis . . .
A° Domini MCCXCVII.*

Now this is copied from an inventory of St. Paul's Cathedral made in the reign of Edward I. We don't wish to offend our girls by suggesting that they cannot read Latin, but as some of the expressions are not purely classical perhaps they will kindly forgive us if we attempt a translation.

"Cloths of Arras.†

"Item, two cloths of which the field (or groundwork) is red, (worked) with the history of the Passion and burial of Our Lord, the gift of Lord Edward the king in the year 1297."

These tapestry hangings were called "Panni de Arest," from Arras, in Belgium, having been the first place for the manufacture of tapestry in Europe. It will be noticed that these subjects are sacred ones. Previous to the reign of Edward I. the use of these pictured hangings was, in England, confined to churches, and when Eleanor of Castille first introduced them as adornments to her palace at Westminster, the Londoners were so shocked that there was a riot in the streets which was only stopped by it being explained that the queen's health could not stand our cold northern climate, and that "hangings" were necessary to keep her chambers sufficiently warm. Although these "Panni de Arest" were in early times used only in churches, they were not universally adorned with sacred subjects, as we find from the following entry in the St. Paul's inventory.

"Item, unus pannus, cuius campus est aureus, et avibus rubeis super ramunculos arborum et pavonibus contextis inter aves," &c.

"Item, one cloth, the groundwork of which is gold, with red birds (perched) upon the little branches of trees, and with peacocks interwoven amidst the birds, &c." We also read of another which was worked with representations of lions and two-headed eagles, and of a third which had lions and peacocks turning round in wheels; a fourth which had spotted stags and peacocks, and a fifth which was covered with leopards and gold wheels.

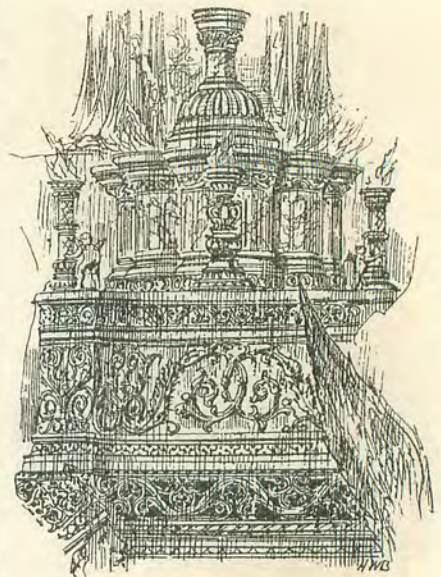
In the beautiful church of Xanten near Cleves is a quantity of old tapestry round the choir, with large figures of the virtues, the background entirely covered with a profusion of delicately worked flowers dated 1510. The celebrated Bayeux tapestry was worked as hangings for the cathedral of that city, and in later times, it is of course well known, that Raffiaelle made his celebrated cartoons for the tapestry of the Sistine Chapel at Rome. Fortunately some of the very finest tapestry in existence is to be found in London or within a short distance of the capital. The collections at Hampton Court and at South Kensington Museum are unrivalled, and those of Chastleton Manor, Oxfordshire, Ham House, near Richmond, Hatfield, Knowle, and Magdalene College, Oxford, are very valuable.

Although the later works of this description are remarkably elaborate and beautiful, notably those designed by Bernard Von Orlay in the great hall at Hampton Court, yet for fitness and propriety of design, the earlier works in the withdrawing room are to be preferred. The pieces representing the triumphant cars of Virtues, Vices and Death are most magnificent. A very similar series is to be seen at the South Kensington Museum. It is undoubtedly Flemish work, and dates from

about the year 1510 or 1520, and the singular way in which Mediæval or Gothic ornamentation is mixed up with Classical or "antique" features is not a little remarkable. We give a sketch of a portion of one of these cars, and upon carefully looking at it, it will be seen that the lowest range of ornament is quite Mediæval and Gothic in treatment, whereas the row above it is quite antique in character. Standing upon this are Classical candelabra, and in the middle a podium or base covered with Gothic panelling, the whole composition terminating in a fluted dome. The costumes of the figures show the same mixed characteristics. The head of the king in the left-hand corner and his crown are quite Mediæval in manner, but some of the soldiers or knights have Classical armour. The general effect and scheme of colouring in these works are quite Mediæval, and are thus thoroughly distinct from the Italian style of tapestry. The later Flemish work partook much more of the Italian school, but still it can always be distinguished from the latter by its very harmonious colour; the Italian tapestry never possessed this merit. English and Flemish works of quite a late date have a charming kind of indigo and warm green combination which, however poor they may be in design, always makes them agreeable in general effect. The later Italian work is harsh and crude in colour, with violent effects of light and shade and contrasts of hot and cold tints which too often gives them the appearance of being badly-painted pictures. Of course the modern Goblin and other very late schools possess these defects in a marked degree, which are certain to accrue wherever tapestry is made to imitate oil-paintings. We cannot too often insist upon the fact that the moment one art imitates another it is certain to go wrong.

There can be no doubt whatever that the English excelled highly in tapestry in the middle ages, and probably all the magnificent "Panni de Arest" at St. Paul's which was worked with representations of animals was English. The love of the English for animals, especially of English women, shows itself in the works executed in the middle ages in a very marked manner, and in nearly all the English needlework, which was undoubtedly executed by women and girls, we find representations of birds, beasts and fishes, but more especially of domestic animals. The girls of the middle ages in this country were singularly dexterous in representing their pets upon canvas, cloth and silk with the needle. Not only was this the case, but English women had the reputation of being the most skilful workers in Europe of the magnificent church vestments and copes (the latter were not exclusively ecclesiastical, as they were worn by emperors, kings, and queens at their coronation and other solemn occasions). English work is generally to be distinguished by two marked features; the first is the introduction of animals into the ornamentation, and the second is the delicate and correct delineation of architecture. The Italians favoured the human figure, the Flemings floral decorations the Germans conventional patterns, but the English delighted in representing animals. In the old inventory of St. Paul's previously referred to, we read interesting accounts of some of these copes or "cope."

One is said to have been worked with representations of "griffons, angels, and lions." A curious combination! A second with "little birds in vines," a third with eagles and trees, a fourth with "knights on horseback and birds in their hands," a fifth with elephants, a sixth with "various animals in different colours," a seventh with "birds in trees. The feet, heads, and breasts of the birds are worked in gold, and the flowers on the trees are of gold thread." An eighth



GOthic AND ANTIQUE INTERMIXED.
ORNAMENTS IN TAPESTRY, SOUTH KENSINGTON.

with "fishes and roses interwoven in gold thread."

These, however, are surpassed by an immense cope preserved in the sacristy of St. Peter's at Rome, said to have been sent from England as a present to Pope Boniface VIII. The whole ground is covered apparently with a beautiful Gothic pattern, but upon examining it more closely it will be seen that in between the lines of tracery almost innumerable animals are introduced with the most marvellous freedom of skill. There are birds of all kinds, dogs, cats, hares and squirrels. The cape or hood is adorned with a representation of the visit of the Magi to Bethlehem; and, as it was necessary to subdivide this into three compartments to suit the design, the arrangement is most singular. In the centre, of course, we have the wise men presenting their gifts to the infant Saviour, in the compartment to the left is seen the magi on horseback led by the star to the stable, and the third compartment represents the horses tied up to a tree while the wise men are making their visit to the Saviour. These horses are most spiritedly drawn; they are kicking up their heels, biting one another's tails, and going on in the manner which impatient horses do when they think their masters are keeping them waiting longer than they like. The gentleman who showed the writer a photograph of this magnificent work said—

"You see how little our countrywomen have changed. Here are their pets all over the place, and the horses occupying one of the most conspicuous positions. It would never have occurred to anyone but an Englishwoman to have filled that space with the horses, and how they noticed the actions and habits of the animals. These dumb creatures have always had kind friends and powerful protectors in our English women and girls."

And long may it be so, for if "the merciful man is merciful to his beast," the girl or woman who is gentle to God's dumb creatures will probably be good to her own kind and grateful to her Maker.

"He prayeth best who loveth best
All things both great and small;
For the dear God who loveth us
He made and loveth all."

(To be continued.)

* Dugdale's *St. Paul's*, 1658, p. 224.

† They were also called "Baudekyns."

ARCHÆOLOGY FOR GIRLS.

PART V.



our previous articles upon archæology, we have treated that science from what we may call a strictly material point of view, its influence upon the fine arts, costume, etc., but we now come to regard it from a higher

point of view, as a witness to historical truth, but more especially as a corroboration of the narratives contained in Holy Scriptures.

It fortunately happens that during our own days discoveries have been made by such archæologists as Botta, Layard, Rawlinson, George Smith, etc., upon the site of Ancient Nineveh as to prove, beyond all doubt, the wonderful accuracy of the various allusions made to that vast city in the Holy Scriptures. The first mention we have of Nineveh is in the Book of Genesis, x. 11, "Out of that land went forth Asshur, and builded Nineveh." Now it is supposed that the name Assyrian was derived from this monarch, who not only founded the city but the dynasty also; however, the city did not carry down his name to posterity, as it received its name of Nineveh from Ninus, who conquered Babylon and annexed it to Nineveh. Ninus built Nineveh and made it the greatest city in the world. In Jonah i. 1, 2, "Now the word of the Lord came unto Jonah, the son of Amittai, saying, arise, go to Nineveh, that great city . . ." These words are repeated in chap. iii. 3, where we find further particulars concerning this great city: "Now Nineveh was an exceeding great city of three days' journey." Verse 4, "And Jonah began to enter into the city a day's journey, and he cried and said, yet forty days, and Nineveh shall be overthrown." Of course we know that on this occasion Nineveh was not destroyed, and our Lord Himself tells us distinctly why. In St. Matt. xii. 41, we read, "The men of Nineveh shall rise in judgment with this generation, and shall condemn it, because they repented at the preaching of Jonas;" and in Jonah iii. 10, we find, "And God saw their works, that they turned from their evil way; and God repented of the evil that He had said He would do unto them; and He did it not." The Lord also said, "And should not I spare Nineveh, that great city wherein are more than six score thousand persons that cannot discern between their right hand and their left hand, and also much cattle." This hundred and twenty thousand persons, who did not know their right hand from their left, is supposed to mean children, and that there should only have been that number of children in a city "of three days' journey," *i.e.*, sixty miles in circumference, would according to modern ideas suggest a very thinly-populated city, but it must be remembered that as within the walls "was much cattle," there must have been, as Layard says, pasturage to feed them.

In Nahum we have prophecies concerning the destruction of this vast city. Thus in chap. i. 8, "But with an overrunning flood He will make an utter end of the place thereof," and in chap. ii. 6, "The gates of the rivers shall be opened, and the palace shall be dissolved." Verse 8, "But Nineveh is of old, like a pool of water:" the *is*, which is inserted in the translation, injures the sense of the passage.

Then in chap. i. 10, we find, "they shall

be devoured as stubble fully dry," and in 10, chap. ii., "The faces of them all gather blackness," and 13, "I will burn her chariots in the smoke." Chapter iii. 15, "There shall the fire devour thee."

From these various passages, we gather that Nineveh was a vast city. The walls enclosing not only buildings, such as palaces, dwelling-houses, etc., but also a large expanse of pasturage, and that eventually it was destroyed by flood and fire. Now the discoveries made of the ruins of Nineveh show distinctly the marks of a flood, river-sand being found covering portions. So furious was the fire that both Botta and Layard discovered great stones which had been reduced to lime by the action of intense heat, which fell to powder almost as soon as they were discovered. Remains of "The Palace" have been found, the walls of which were adorned with bas-reliefs and cuneiform inscriptions, representing, among other things, the chariots so frequently referred to by Nahum. This is important. Another most interesting discovery was that of sculptured lions, which is rendered remarkable from the following passage in chap. ii. 11, 12, of Nahum:—

"Where is the dwelling of the lions, and the feeding place of the young lions; where the lion, even the old lion, walked, and the lion's whelp, and none made them afraid?"

"The lion did tear in pieces enough for his whelps, and strangled for his lionesses, and filled his holes with prey, and his dens with ravin." There can be no doubt that this refers to a menagerie, which would greatly facilitate sculptors in carving representations of these beasts; it is rather a curious fact that the representations found are not at all fierce-looking, and appear to be copied from tame lions. Perhaps the most remarkable corroborative testimonies to the truth of Scripture are the "inscribed tablets" of terra-cotta, which were discovered and deciphered by the late Mr. George Smith at Nineveh. One of these contains an account of the deluge, which is briefly as follows. The flood is sent as a punishment for sin, and an ark is built by Samasnapisti. He gathers into it all his family, servants, and all the beasts of the field. The ark takes seven days to build, the rain lasts seven days, and seven days are occupied in floating to Mount Nizur, where a sacrifice is offered, and the gods smelling the savour gather about the altar, and a covenant is made and sealed by the appearance of the great bow which Anu had created for his glory.

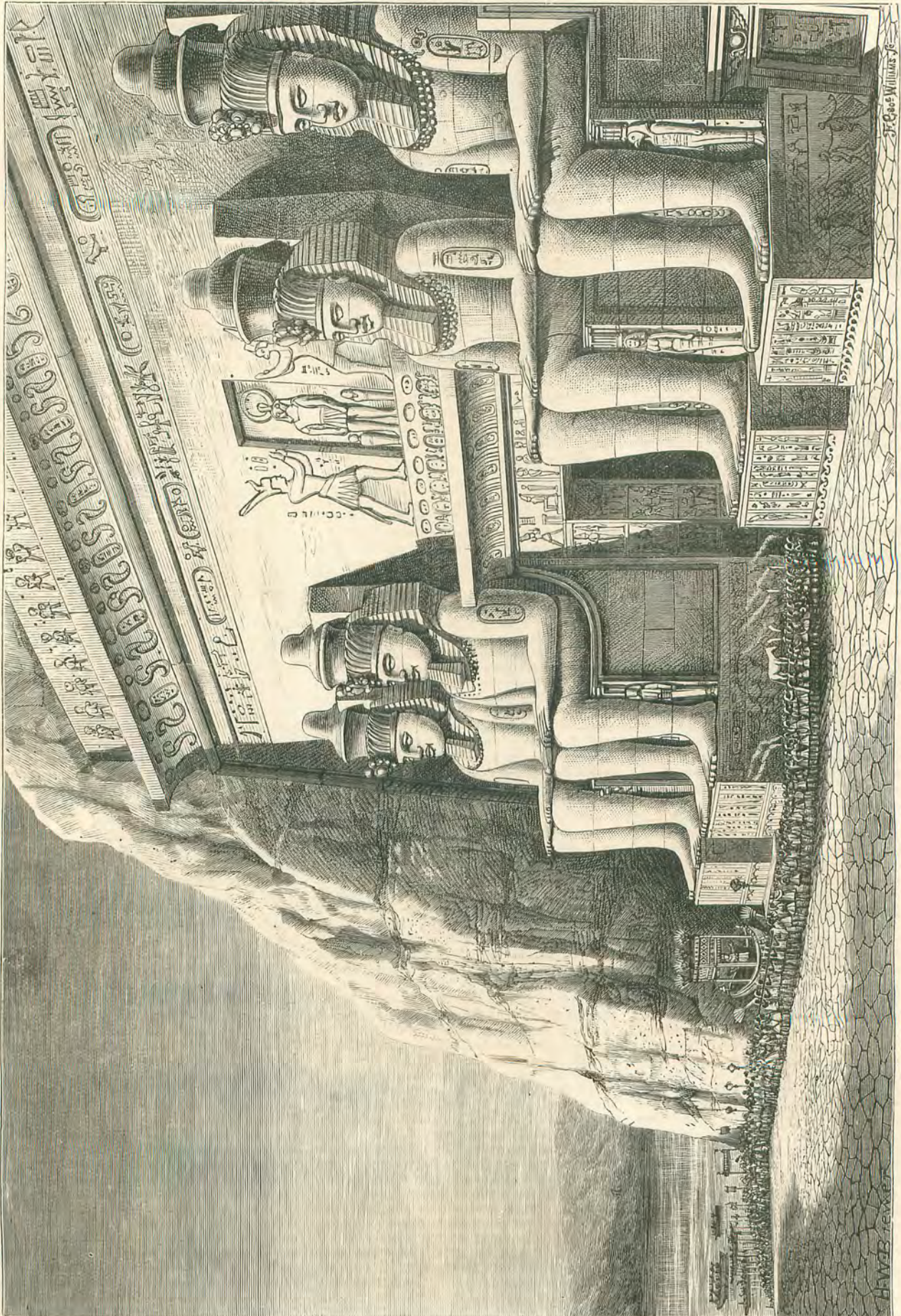
There is a wonderful similarity between this and the Mosaic account given in Genesis, but at the same time there is a good deal of variety as to detail; for instance, the Ark is said to have taken seven days to build, but in the Mosaic account the seven days intervened between the going into the Ark and the commencement of the Deluge. According to the Mosaic account the flood lasted forty days instead of "seven days," but it will be noticed that "the Ark rested in the seventh month, the seventh day of the month upon the mountains of Ararat." Now it is very remarkable the frequent use of the number seven in both accounts. In the first place in the Mosaic account it is said, "Of every clean beast thou shalt take to thee by sevens" (Gen. vii. 2). Of fowls also of the air by sevens (3). After the dove is sent out for the first time, "He stayed yet other seven days; and again he sent forth the dove out of the Ark" (viii. 10). "And he stayed yet other seven days; and sent forth the dove; which returned not again unto him" (12). The extraordinary similarity of the account of the bow in the heavens is obvious. There was certainly a

concurrent testimony to the truth of revelation passing through the history of these people which will account for the fact that when Jonah went to recall them from the sins or errors into which they had fallen they would appear to have immediately acknowledged his mission. "So the people of Nineveh believed God, and proclaimed a fast, and put on sackcloth, from the greatest of them even to the least of them" (iii. 5). It would certainly appear that the Ninevites must have been monotheists. If not, *how can we account for the expression in the king's decree, "Who can tell if God will turn and repent, and turn away from His fierce anger, that we perish not?"* (Jonah iii. 9.)

Another most remarkable discovery, intensely interesting from its connection with the preaching of St. Paul, was that of the remains of the Temple of Diana at Ephesus. These were discovered by Mr. J. T. Wood, and it is not too much to say that they well warrant the idea that the building of which they formed part was the most beautiful structure erected in ancient times. In *THE GIRL'S OWN PAPER*, August 12th, 1882, will be found a description written by Mr. J. T. Wood himself, which not only gives an account of what was found, but of the almost insuperable difficulties which that most able and enthusiastic archæologist had to overcome before he was rewarded with success. Some portions of the remains discovered are now deposited in the British Museum, and from them it is evident that the columns of one of the porticos were surrounded by life-sized figures carved in relief. In one case these rings of figures are continued for a considerable height, and are of the most exquisite workmanship.

It would appear most remiss not to refer to Egypt in this branch of our subject, but where and how to begin is the point. A land which is so rich in archæological treasures that a new word has had to be added to our language to give a special name to its science, cannot be treated upon to any advantage in a series of articles like the present. How many books have been written, are being written, and will continue to be written upon "Egyptology" what man can tell? Then again, nothing is really of any value or can in any way profit the reader which does not proceed from personal examination of its mighty ruins, aided by a thorough knowledge of the history and archæology of that mysterious land. It can be of little service to repeat the statements contained in guide-books, architectural works, magazines, etc., when every day is bringing fresh facts to light which too often contradict or correct assertions formerly received as established truths.

There are, however, one or two points to which attention should be drawn, and one or two things to be borne in mind. The first is this. The dates given to many Egyptian antiquities are decidedly "startling," to use a mild expression. Before it can be established that a building, or a tomb, is some eight or ten thousand years old, some very decided proofs should be advanced. Because some explorer discovers a mutilated fragment of an inscription in hieroglyphics, which he thinks refers to some eclipse of the moon which took place (or did not take place) some seven or eight thousand years back, it does not necessarily follow that the temple or tomb is of that date. It is not a little remarkable how people do take Egyptian dates for granted. Rosen-garten, for instance, tells us in his *Handbook of Architectural Styles*, p. 15: "The development of Egyptian culture is to be sought in the primeval history of this people, and its



ROCK-CUT TEMPLE, ABU SIMBAL, NUBIA.

origin may be assigned to as early a date as about 1700 B.C., when the country was freed from the Nomad race of the Hyksos which had burst over it several centuries previously; " but in the very next page he says: " When the yearly average rise of the soil through the inundation of the Nile is taken in consideration, the present elevation of the surface above the old level on which the monuments at Thebes were erected, leads to the conclusion that they must have been constructed about 4760 years before the commencement of the present century." Now surely if the primeval history of the people can only be carried back to about 1700 B.C., it is a little remarkable that some of the buildings erected by them should have been constructed more than 3000 years before the Christian era. And how can one take the rise of the soil as a proof of the condition of any place 5000 years back, especially upon the banks of a river which has

very uncertain. The rock-cut temples of Abu Simbal or Ipsamboul in Nubia may perhaps form the architectural link between Egypt and Ethiopia. Undoubtedly the magnificent temple of Abu Simbal is one of the earliest structures on the Nile; it is cut out of the rock; the façade is cut out of the escarped face of the hill and has four colossal statues flanking the entrance. When perfect it must have presented a most magnificent spectacle, and with one of the great religious processions approaching its gigantic entrance would have formed



CHARIOT, NINEVEH.

a picture of ancient splendour unparalleled in any part of the world. Our engraving is an attempt to restore this scene.

The beautiful temples on the island of Philæ do not help much in this inquiry, because they are of a later date. (Portions of them, in fact, are as late as the time of Diocletian.) They are, however, among the most artistic of all the Egyptian temples, and it is monstrous that English engineers should contemplate their complete destruction and submersion. The notion that it would be possible to pull them down and rebuild them on a higher level, makes anyone who has seen old buildings pulled down and reconstructed shudder. No! we would rather see them destroyed altogether, than rebuilt as artificial ruins—a kind of Virginia-Water business. Who can feel any interest in the temples on the banks of that lake, though they are genuine antiques "reconstructed." One of the "alternative schemes for the erection of the proposed" barrage of the Nile would cause the submersion of the temple of Abu Simbal and other interesting structures in Nubia. There is a point also which we should like more distinct information upon, and that is the question whether the hieroglyphics which

adorn the temples are cotemporary with the temples themselves, or later? If they are of the same date it is evident that some of these structures, which have been accredited with immense antiquity, are, comparatively speaking, modern edifices! The noble temple of Denderah, for instance, has "cartouches" of



TAME APES AND ELEPHANT, NINEVEH.



ZOOLOGICAL GARDENS, NINEVEH.

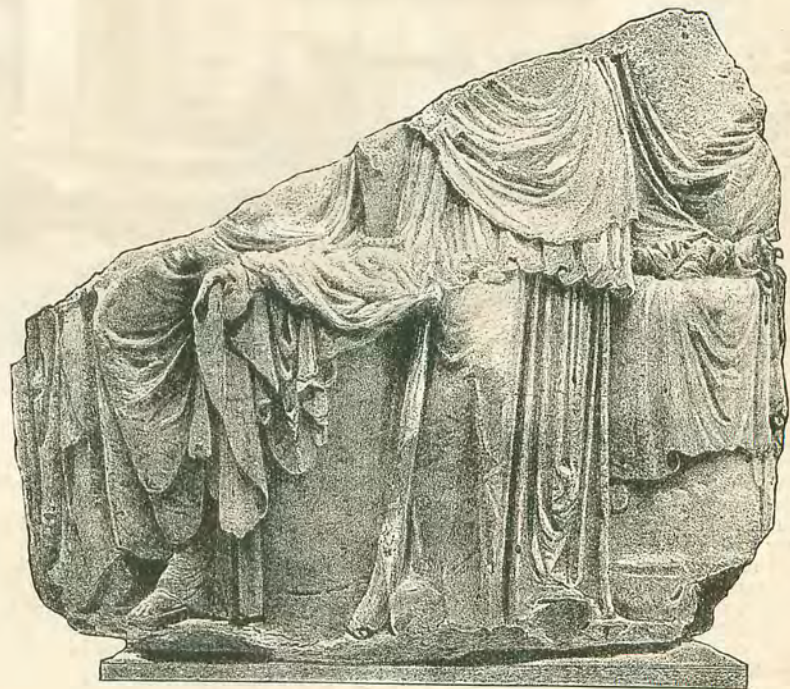
been subject to mechanical appliances for keeping up the height of its waters, and which has an immense delta of alluvial soil at its mouth? how is it possible to tell that the river has always deposited the same depths of soil. Is it to be taken for granted that there have been no abnormal seasons for 5000 years, no accidents, no earthquakes or breaking down the sluice-gates during that immense period? Then again the rubbish deposited by a vast city which has been almost entirely destroyed, would at once upset any calculation based upon the rise of soil. The attempt to settle the date of any building by the level of the ground round about it is one of the least valuable tests that can be advanced. There are buildings which are 800 years old, in which the surrounding ground-level has undergone no alteration, and there are others which have not been erected two centuries in which the ground is thirty feet higher.

The other point upon which more enlightenment is required, is the question as to whether the Egyptians borrowed their architecture from Ethiopia (as Hoskins maintains), or whether the reverse was the case. There does not, however, seem to be means at hand to settle the dates of the buildings in Ethiopia. The extraordinary collections of temples and the two hundred pyramids at Meroë do not appear to be inscribed, but as they are built of soft stone, the surface of which has generally perished, it is difficult to say whether they were not formerly inscribed. They may of course have been covered with painted emblems and inscriptions. Whether civilisation passed up the Nile, or down the great river seems



CARVED COLUMNS, TEMPLE OF DIANA, EPHEBUS.

some of the later Roman emperors on its columns. Of course many Egyptian buildings take us back to very remote antiquity, and serve to show us at what an early age the world was civilised, and here we are met with the question, Was man in his earliest state a civilised being or a savage, and which is his natural condition? Now, undoubtedly, the



SCULPTURE, TEMPLE OF DIANA, EPHEBUS.

Scripture in its description of our first parents, gives us the idea of a man and a woman who are endowed with many of the virtues which we should expect only to find in a state of civilisation, and there is a passage in Schlegel's *Philosophy of History* which bears upon this question: "So far from seeking with Rousseau and his disciples for the true origin of mankind, and the proper foundation of the social compact in the condition even of the best and noblest savages: and so little disposed are we to remodel society upon this boasted ideal of a pretended state of nature, that we regard it, on the contrary, as a state of degeneracy and degradation—thus in his origin, and by nature man is no savage: he may indeed at any time and in any place, and even at the present day become one easily and rapidly, but in general not by a sudden fall, but by a slow and gradual declension: and we the more willingly adopt this view as there are many historical grounds of probability that, in the origin of mankind, this second fall of man was not immediate and total, but slow and gradual, and that consequently all those tribes which we call savage are of the same origin with the noblest and most civilised nations, and have only by degrees descended to their present state of brutish degradation."*

Now late archaeological discoveries have strongly corroborated this view of the case expressed by Schlegel in 1810. Archbishop Trench has expressed the same view.

The *Quarterly Review* of April 1874, in describing Schliemann's discoveries on the site of Ancient Troy, says: "Not to multiply details, the recently-opened mound of Hisarlik—of whatever else it may be the monument—stands henceforth as a lasting witness to the progressive decay of civilisation, industry, and wealth among the successive races of the inhabitants, and it completely overturns, for that part of the world at least, the hasty assumption of the progress of mankind through the ages of stone, bronze, and iron, which has been derived from regions that may well have been the last retreats of degraded races rather than the first abodes of primitive man." The conclusion arrived at by the writer in the *Quarterly Review* is founded upon the statement by Schliemann, that of the seven cities buried one over the other, the lowest, fifty-eight feet below the present

surface, showed the highest condition of art and manufacture!*

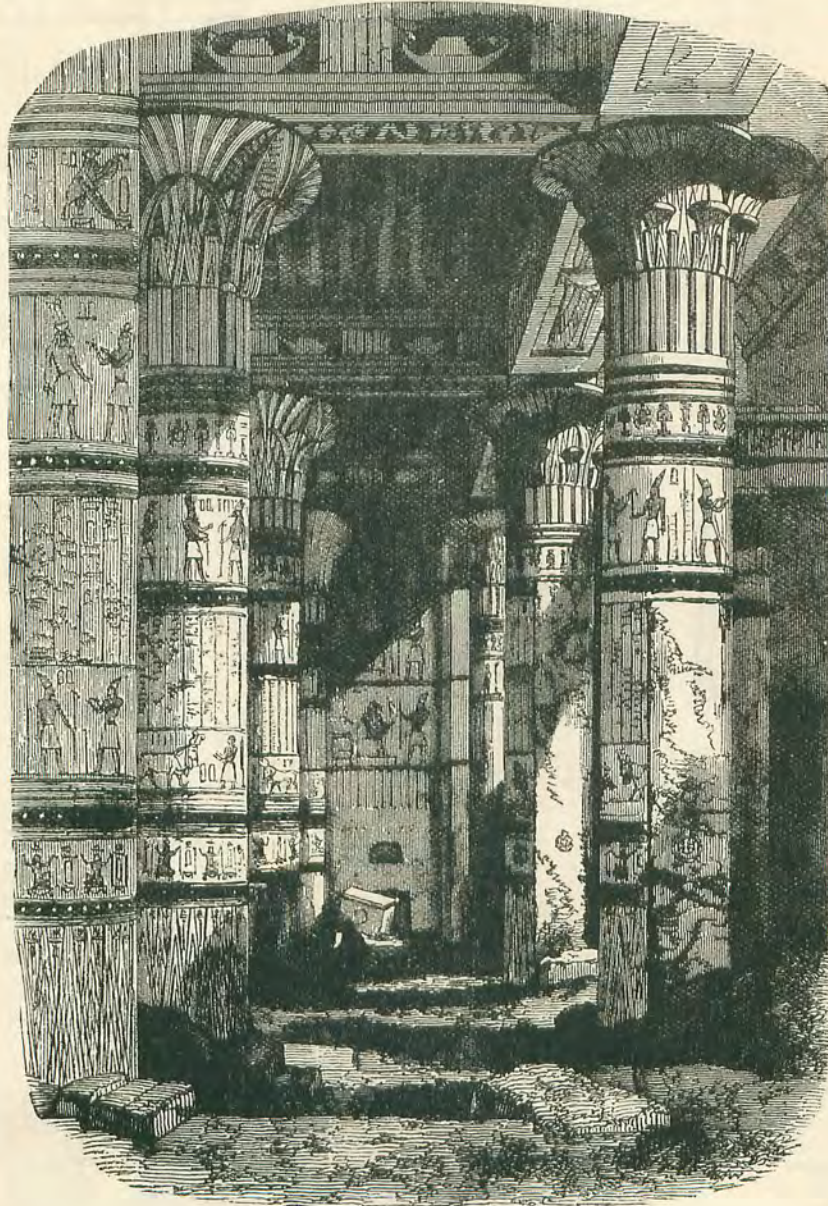
It is a well-known fact that the remains of monuments showing a condition of civilisation at a very remote period are daily being discovered in parts of the world which are now totally uncivilised; the singular building called "The Queen of Sheba's Palace" in Central Africa is a case in point. The vast remains in Central America prove a civilisation of immense antiquity, and our own Stonehenge

thus they must have possessed roads, tools, and mechanical appliances; all these are wanting in the Druidical works!

In many of the monuments in Mexico and Central America, where the lower and upper portions of the buildings are of two dates, it will invariably be found that the lower are of far better and more civilised work than the upper. The "Casa de las Monjas" at Uxmal, and a large ruin at Zayi show this in a remarkable degree; the ground floor might

have been designed and carried out by Egyptians, but the upper part is barbarous enough for a South Sea islander. Does not the whole history of the Spanish conquests in America point to this? Mexico and Peru were conquered by Cortes and Pizarro because these countries which had been highly civilised were falling rapidly into barbarism, the signs of which were visible in the tyrannical government of the kings, the constant disputes as to succession, the impossibility of ruling, the introduction of human sacrifices, and of a very revolting form of cannibalism, all of which were late developments and formed no portion of their original civilisation. If these nations with their millions of fighting-men were not on the very eve of collapse and rapidly decaying, how could two half-educated soldiers with a small band of adventurers drawn from the very dregs of society have conquered these two vast empires. It shows us how the discipline and power of combination for mutual advantage and protection enjoyed by a civilised people is far more powerful than the vast armies of countries falling away from civilisation into barbarism! We must either accept this explanation of the unintelligible overthrow of Mexico and Peru, or we must accept the view taken by Cortes and Pizarro themselves that they were under the especial protection of Divine Providence. We do

not deny for a moment the fact that the Mexicans and Peruvians retained many noble qualities and were skilful in certain arts, and, in all probability, if the humane rule of Las Casas and De la Gasca had continued, and their policy had been followed, it would not have been too late to have restored the former greatness of the Mexicans and Peruvians, adding to their ancient civilisation the inestimable blessing of Christianity. On the other hand, if they had been left entirely alone it is quite evident that their decline would have been rapid and their final overthrow only a matter of time.



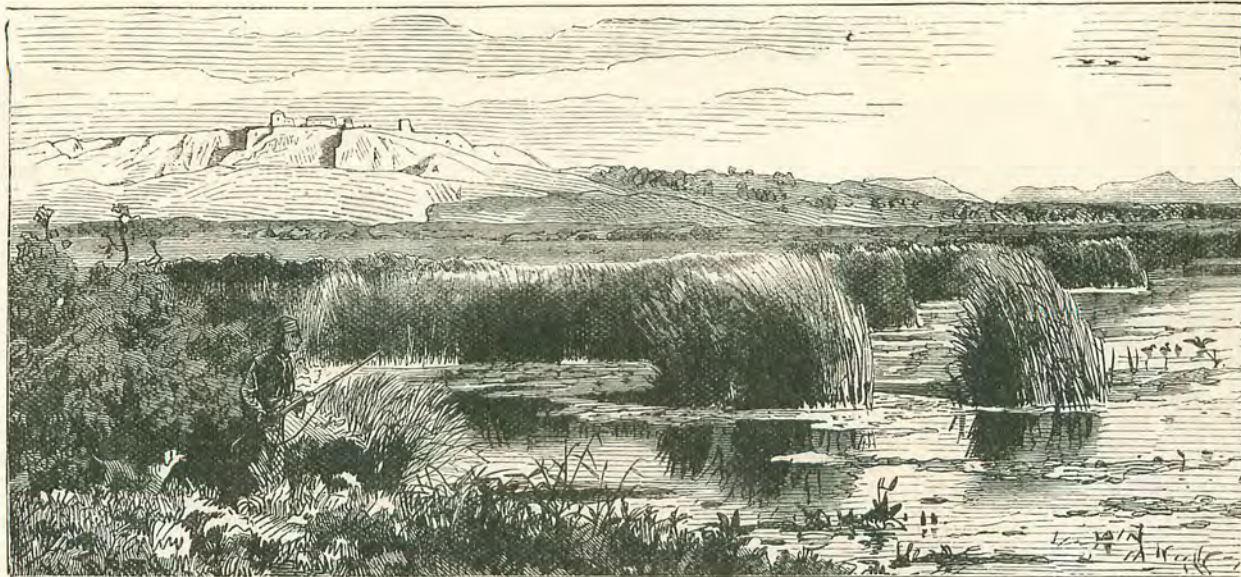
GREAT TEMPLE, PHILÆ.

points to the fact that there was an early civilisation in this island of which probably every other witness has passed away.

A comparison between Stonehenge and the Druidical circles all over the country shows how extraordinary the degeneration must have been. The builders of Stonehenge knew how to remove vast stones distances of over one hundred miles, to square them with metal tools, to fasten them together and joint them;

* The fifth city from the surface is supposed to be the "Ilium" of Homer.

* Bohun's Translation, p. 23.



SITE OF TROY.

ANSWERS TO CORRESPONDENTS.

EDUCATIONAL.

ELLI (Germany).—There is an association of German governesses in England (under royal patronage), which provides a home for those out of a situation; has a loan fund, sanatorium, and convalescent home in the country. We think you had better write for further information to the Lady Principal (for governesses), 16, Wyndham Place, London, W. We thank you for your kind letter.

M. E. I.—On no account waste your time over music, since you have shown no gift in that art, especially as you would make yourself a trial to others. Study English history and a good atlas. Get yourself well up in these two branches of your education; and it would also be well to study the *Bible Encyclopedia*, by Dr. Eadie, which is illustrated, and is a most interesting companion to the Holy Scriptures. You can make yourself useful at a musical party in various little ways—assisting your hostess in anything she may require.

A. R. D.—To obtain information respecting the Oxford and Cambridge examinations you must write to H. T. Gerrans, Esq., Clarendon Buildings, Oxford, fee £1; and for Cambridge to Professor G. F. Browne, Syndicate Buildings, Cambridge. You do not mention your age; do so in writing to both these gentlemen. The fee is the same for both these Universities. You have a considerable choice in colleges, for there are those of Edinburgh, Dublin, St. Andrews, and Glasgow.

PINK AND WHITE.—We think you might join a correspondence class, such as that conducted by Miss Hathway, Anderson's, Denmark Hill, London, S.E. The fee is, a lesson, in history, geography, grammar, English composition, languages, etc. Your spelling needs special attention; you have spelt "advise"—a substantive—three times as the verb "to advise," and you spell "oblige" with a "d" ("oblidge").

MUSIC.

RUTH.—1. You have only to order the song (a very well-known one) at any music-seller's or publisher's, and they will procure it for you if not in their stock.—2. The stamp you name is of no value.

BOSSIE AND SEMIE.—Try the Excelsior Society, Secretary, Miss Edith Mackenzie, care of Messrs. Roffey & Clarke, 38, High Street, Croydon; or the Society for the Encouragement of Regular Music Practice, Miss Garrett, Blacklands Hall, Cavendish, R.S.O., Suffolk. Miss Emily Hartland, Newent, Gloucester, has, we believe, a practising society. When writing do not fail to send a stamped envelope.

BO-PEEP.—We think that to play the mandolin would be more easy than the guitar (not "guitar"). Of course to strum a common accompaniment to the voice would be easily acquired; but to play the latter as it is capable of being played is that description of playing to which we refer.

A. M.—1. The national musical instrument of Scotland is the bagpipe; that of Ireland and of Wales a harp; but we do not know of any instrument of special national adoption in England.—2. Write to the Civil Service Commissioners in Victoria Street, Westminster, for their prospectus.

MISCELLANEOUS.

GEORGINA.—It is scarcely possible to answer such a question as yours off-hand, as books of statistics up to date should be consulted. But from such data as we possess at the moment, it seems that there are more women engaged in teaching than in any other employment in this country, i.e. 123,695, while of those engaged in medical and surgical work and nursing, there are 37,910. In the trade of bookbinding there are 10,501; of clerks in the Civil Service not nearly so many—about 2260; while 9138 are employed in the rough work of nail-making, specially for horses' shoes. You will be surprised to learn that there are as many as 347 women blacksmiths, actually engaged in swinging heavy hammers and making the anvils ring.

S. HELENA.—We do not give such addresses. Your writing would be good if you did not spoil it by making those ridiculous tails to your "h" and "d," and sometimes to other letters, below the line. They are deformities, and show affectation, or what has the appearance of it.

A SHOP-GIRL.—We recommend you to join either the Bible Guild (in connection with the Christian Woman's Education Union), the object of which appears to be your own—"to assist those who are themselves engaged in teaching the Scriptures to others," and to "build up a knowledge of Christian doctrine," etc. Write to Mrs. C. H. Waller, 16, South Hill Park Gardens, Hampstead Heath, N. Or else join the Scripture Learning Society, Secretary, Miss Jukes, 14, Paul Street, Tiverton, Devon. You might like to be a member of both. We wish you wisdom and success in your desire to learn more yourself and encourage others. See Daniel xii. 3, and bear the words forever in thought and heart.

NORAH.—Situations as stewardess are not easily obtained. You should be a good ladies'-maid, able to dress the lady passengers, and nurse them if sick, and you should be a good sailor yourself, and have excellent testimonials as to character, politeness of manners, strict honesty and sobriety. Put your name down at several shipping offices; you may have a long time to wait.

ROBERTA.—We are continually giving addresses of "homes of rest," "Oak-Tree House," Matlock Bridge, Derbyshire, is one of them. It is designed for a few gentlewomen of limited means, on moderate and inclusive terms, but not for invalids. References are essential, medical ones included.

MARY, AGNITA, and EUNICE.—1. The year 1900 will not be leap-year. It would take up too much space to explain all the calculations requisite to elucidate this fact; suffice it to say that 1700 and 1800 were not leap-years, nor will 1900, as we said, but the year 2000 will be so.—2. The serial stories which appeared in vols. x., xi., and xiii. were "Our Bessie," "Noah's Ark," "For the King's Sake," "The Hill of Angels," and "A Young Oxford Maid."

LOVER OF CATS.—1. See our answer to the three correspondents above-named respecting leap-year and 1900.—2. We advise you to show your cat to a veterinary surgeon. We do not know the complaint.

VIOLET B.—The name "Marjorie" is pronounced as it is spelt—"Mar-jo-ree." You should reverse the order of your up and down strokes. Where they be light and delicate you make them heavy; just reversed.

HOPE.—Your poems, "The Garden of Eden" and the "Hymn to the Universe," have been mislaid amongst a multitude. They must be more or less nice, judging by your letter. We regret the accident.

MARY CARR.—There are certain rules which obtain in the highest circles of society which are not of imperative force as regards any lower grade, the members of which may be essentially well-bred all the same. In recommending the sloping of the handwriting from left to right we spoke with reference to the style obtaining in the first society; and secondly, to the artistic beauty of such writing; and moreover, to the rule laid down in our "copper-plate copies," which are our guides for writing correctly, and sold for teaching the proper forms of letters, and the manner of sloping. According to some recent rules (for general use) an upright hand has, we believe, been adopted, and no doubt it may be desirable for business-purposes, for clerks and others. This explanation may suffice. Of course, when fatigued by much writing, it is very desirable to be "ambidextrous"; and the left hand would naturally slope the letters a contrary way from the right.

PIXIE.—Much depends on how old little Miss Pixie is with reference to her verses. The first two are the best; but Pixie, dear, what do you mean by "the mass of surges"? Was the sea rolling into the valley? And were the soldiers performing their "dirges" while tramping "to and fro" in the "water"? It is to be hoped they wore high fishermen's boots. You might have relieved our minds by saying so.

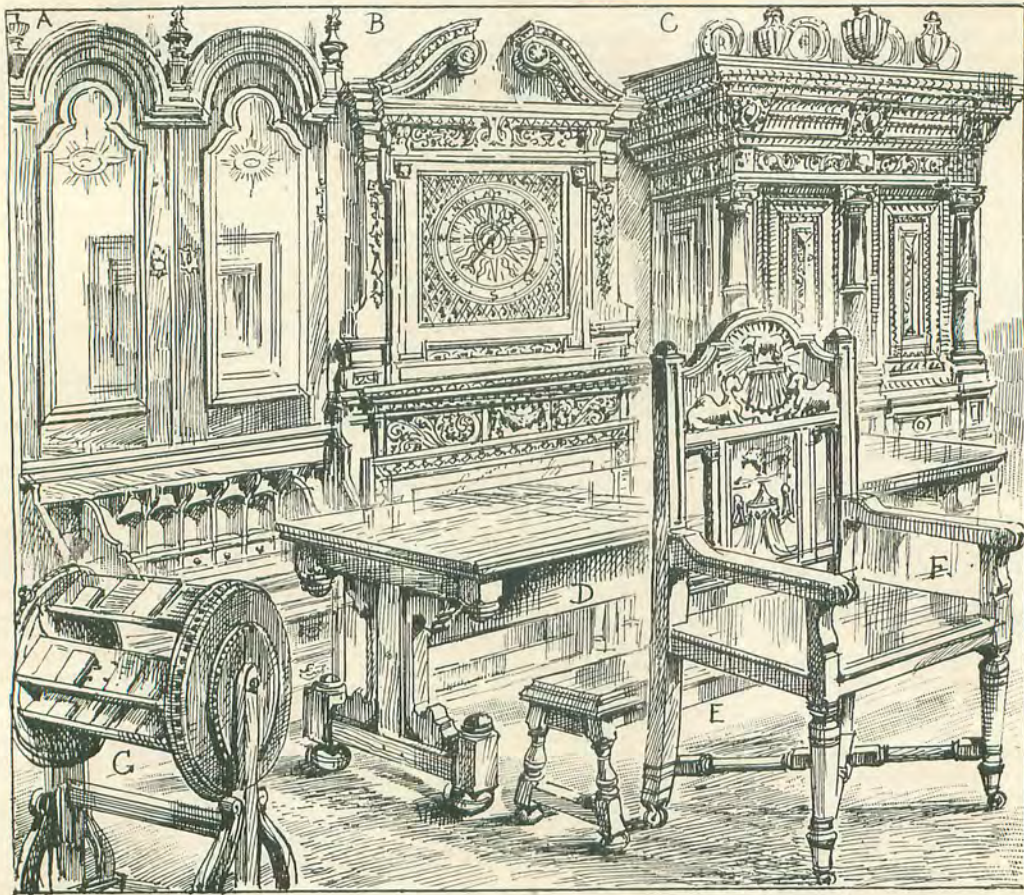
M. H. T.—We cannot encourage you by saying that poetry, or even simple versification, is your speciality and forte. You have regarded no rules whatever in the composition of the lines you send as a specimen. We regret to be obliged to be honest.

LUCIE.—Certainly "there are such things as thunderbolts," but not, perhaps, of the character you imagine. When the electricity comes within the earth's attraction it passes into the ground and fuses the flinty matter into a vitreous (glassy) substance, called a *fulgurite*. People commonly imagine that they fall from the clouds in that form; but although large metallic substances fall from the heavenly bodies, discovered from their ages ago, they are not "thunderbolts dropped from an electric cloud."

INVALID.—If you can manage the expense and fatigue of the journey you will find a "house of rest" at Pau, Basses Pyrenées, designed for "ladies of limited means." It was opened in 1888, and is under the patronage of the British and American Vice-Consuls amongst many others. The payments are from £1 to £1 20s. weekly. Address the Lady Superintendent (Mrs. Watson).

ADMIRER OF THE "G. O. P."—Apply to the secretary of Doulton's Works, whether there be any vacancy for a pupil.

ARCHÆOLOGY FOR GIRLS.



SOME GENUINE OLD FURNITURE.

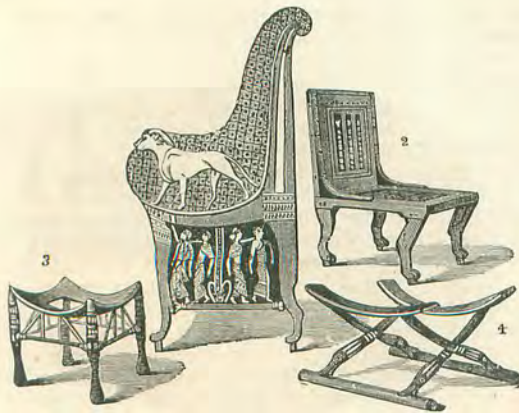
A. Escriptoire which belonged to Samuel Wesley, City Road Chapel. B. Weather-gauge and chimney-piece, formerly in house built by Catherine of Braganza, at Hammersmith. C. Oak press at Chatsworth. D. Table at Chelsea Hospital, designed by Sir C. Wren. E. Bench at Chelsea Hospital, designed by Sir C. Wren. F. Chair of Merchant Taylors' Company, designed by Sir C. Wren. G. Revolving desk, *temp.* Charles II., in Library of Great Yarmouth Church.

PART VI.

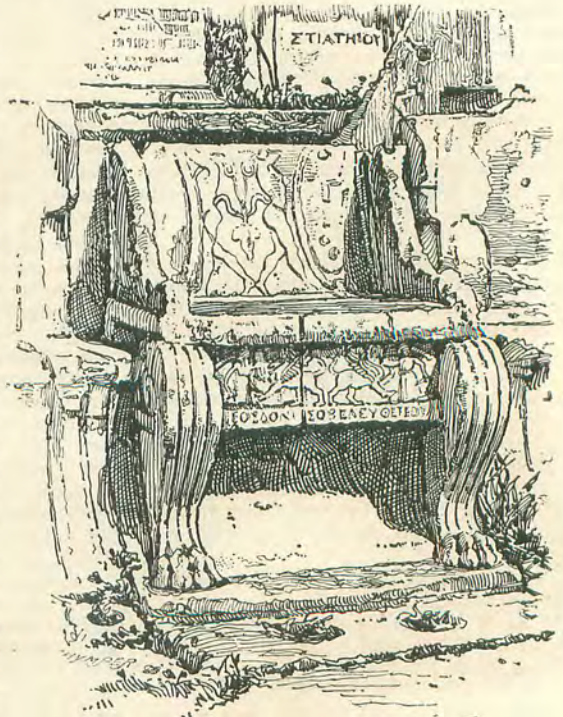
WE must here say something about the most eminent men who have written upon archæology at various times, and in different countries. The ancient writers were scarcely archæologists in the modern acceptation of the word, but if we understand it as bearing reference to a person who studies or revives any ancient work, whether of literature, or art, then probably to Ezra must be ascribed the noblest work in the realm of sacred

archæology ever achieved. In "the second book of Esdras," we are told that the books of the sacred Scriptures having been burnt, Ezra with five companions retired for forty days, and taking tablets with them they re-wrote, at the dictation of Ezra, the books of the lost Scriptures to the number of ninety-four. Now of course, there are some difficulties connected with this "second book of Esdras," which must not be mistaken for the "Esdras II." of the XXXIX. Articles, for in the list of the books of Scripture given in Article VI. of the XXXIX. the enumeration of the books of Esdras is taken from the *Vulgate* (or Latin version) which names the books "Esdras I. II. III. IV. Whereas in the Bible (English Version) they are called:—"Ezra, Nehemiah, Esdras I., Esdras II." Now it is very important to remember this, because

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ANCIENT CHAIRS. CLASSICAL EXAMPLES MADE OF WOOD.



ANCIENT MARBLE CHAIR. THEATRE OF BACCHUS, ATHENS.

two of the books are held to be "Canonical" and two "Apocryphal." But what is so puzzling, is the fact that in the XXXIX. Articles, and in the Vulgate, the Apocryphal books are called "Esdras III. and IV.," but in the Apocrypha of the Bible, they are called "Esdras I. and II." Yet they are the same books, and are on all hands excluded from the canon of Scripture. We refer to this because our girls should be cautioned that when they are reading books quoting Esdras I. and II. of the "XXXIX. Articles," or of "the Vulgate," they are not to look out the passages in the Apocryphal books, but in the canonical works, Ezra or Nehemiah. Whereas if they find allusions to "Esdras III. or IV.," they must turn to "I. and II. Esdras" of the Apocrypha. If any of our girls want to know the reasons for this strange diversity of enumeration they will find the matter explained at considerable length in Smith's Dictionary of the Bible.

(Perhaps the diagram will help to explain the difficulty.)

DIAGRAM.

	CANONICAL.		APOCRYPHAL.	
ENGLISH BIBLE . . .	Ezra	Nehemiah.	Esdras I.	Esdras II.
"XXXIX Articles" and "Vulgate," or Latin Bible	Esdras I.	Esdras II.	Esdras III.	Esdras IV.

N.B.—Ezra and Esdras are the same name. The former is the Hebrew and the latter the Greek form.

The reference to Ezra which we have quoted is of course contained in the Apocryphal book of Esdras, and is not therefore necessary to be accepted, yet there is such an air of solemn dignity and earnestness about the account, that it is impossible not to feel deeply impressed by it; even, however, apart from this, the rebuilding of the walls of Jerusalem by Ezra and Nehemiah, and of the temple by Ezra and Zerobabel were archaeological works, because the intention was so evidently to restore these structures to the appearance they presented when erected by David and Solomon. After describing the meddlesome interference of Tatnai, who attempted to hinder, or prevent the reconstruction of the temple, and questioned the elders as to their authority for carrying on the work, Ezra con-

tinues: "And thus they returned us* answer, saying, We are the servants of the God of heaven and earth, and build the house that was builded these many years ago, which a great king of Israel builded and set up" (Ezra v. vi.). From this it is evident that the second temple was not altogether a new building, but a rebuilding of that formerly erected by Solomon, and though we know, of course, it was less splendid, yet it may be distinctly regarded as an archaeological work.

Our space will scarcely allow of our referring to the old classical writers upon archaeological subjects. Herodotus is perhaps the most valuable; his account of Babylon is most interesting and instructive. He could of course only have seen the ruins of the place as he was not born until about 484 B.C., and Babylon had been captured and destroyed by Cyrus nearly a century before. Xenophon, and Strabo also give descriptions of Babylon.

The immensely numerous and voluminous writings of Diodorus, and of the elder Pliny, contain much valuable archaeological matter, especially the book devoted to sculpture by the last-named author.

We must however leave this portion of our subject in order to say a little about mediæval archaeology.

The Middle Ages, as we should naturally expect, did not greatly value archaeology; they occupied themselves more in creating new art, for their own time, than in copying or reviving that of the

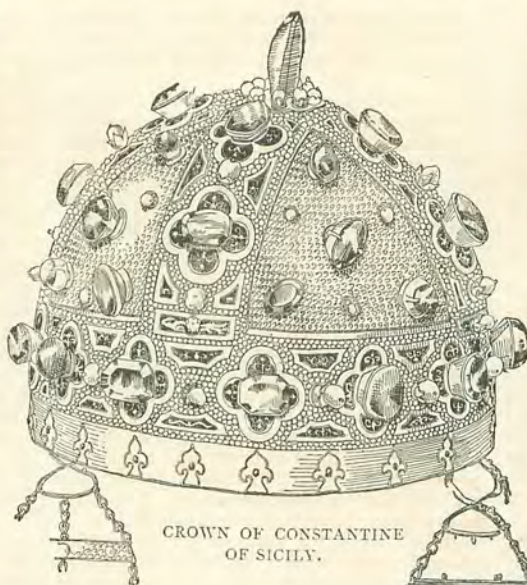
past, therefore they had little reverence for the past, but intense belief in the present, and looked forward with great hope to the future; this had its good as well as its bad side; its good side is this, that men who work for the present and future naturally leave a deeper mark upon their age than those who attempt to revive the past, because their work is more appropriate to the time they live in: certain to be more influenced by the spirit of the age, and will, in all probability, be either original in conception or in treatment, which must always be the ground-work of all art or literature which is to live in the future. Art which is neither founded upon originality of conception nor novelty of treatment, is sure sooner or later to decline and drift into mere copyism, and although it may produce good work in the hands of highly-gifted craftsmen, it is powerless to create a school which will endure, because it is not founded upon actual truth, but upon a fallacy, as it attempts to suggest that the wants and ideas of

the age are not what they are in reality; for instance, to erect a church or other building in the style of the thirteenth century at the present day, suggests a fallacy, because the ideas and wants of the nineteenth century are not the same as those of the thirteenth century, and we know at once that thirteenth century builder would never, under any circumstances, have erected a building in the style of the seventh century. If he had done so, he would have been regarded as a madman; this strong feeling for artistic truth was such a ruling principle, that even the most humble works of the Middle Ages possess a character of reality, and a power of endurance which we try in vain to imitate. The Rev. Dr. Wace in his "Bampton Lectures for 1879"

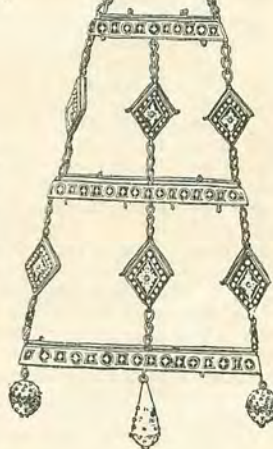
says: "The men of the Middle Ages were great architects, architects in thought, in society, in politics, in ecclesiastical organisation, no less than in stone and marble, in every department of life they laid deep foundations; and they reared mighty structures, under which, to this hour, our religion is sheltered, our learning fostered, our social life controlled, and to which the framework of our political institutions is in a great measure due."*

Of course an age like this was not one to produce archaeologists, and as we have already pointed out, it would have its defects, one of

* *The Foundations of Faith*. Eight sermons preached before the University of Oxford, by Henry Wace (1880), p. 166.



CROWN OF CONSTANTINE OF SICILY.



CROWN OF THE HOLY ROMAN EMPIRE. 9TH OR 10TH CENTURY.



IRON CROWN OF LOMBARDY.

* To Tatnai and his companions.

which is this. There would be an absence of critical research, a want of the perceptive principle of investigation, and the consequence is that although the works of the Middle Ages are admirable where thought and imagination is the ground-work, yet where critical investigation is required, they are often childish and untrustworthy. They even fail in describing what was passing before them correctly; their chroniclers and geographical writers are for the most part untrustworthy, and their travellers are so little to be relied on, that "Travellers' stories" became a proverbial expression signifying that a man was drawing upon his imagination instead of relating facts. A remarkable example of this is the strange scare about "Prester John;" travellers had told such falsehoods that all Europe was in a scare, and the good folks of Chichester absolutely emblazoned him on the arms of their city, so that when he came over to conquer Europe he might be conciliated, and spare their city!

Perhaps it is impossible to combine high originality with the careful critical faculty?

Of all the mediæval archaeologists, Durandus, who lived in the thirteenth century, has left the highest reputation. He may be regarded as one of those remarkable men, who, like our own William of Wykeham, seem to have possessed an almost universal knowledge. His works upon liturgical lore and architectural mysticism are only minor branches of the voluminous writings of this most learned man. As an example of the meanings which he ascribes to churches, he tells us that their windows are splayed on the interior, and not on the exterior, to signify that the mind should be open to receive spiritual graces, but that the eye (the exterior) should not be too open to worldly vanities!

At the Reformation period, we find archaeologists in every European country. In England, John Leland, 1506-1552, was appointed by Henry VIII. as "Royal Antiquary" in the year 1533, and later on he was one of the king's "visitors" to the monasteries. Though in favour of their suppression, Leland was most anxious to save the buildings and libraries; with this view he went over the greater part of England and wrote a most valuable work called *The Itinerary*. His efforts were in vain, however, and whether from disappointment, or some other cause, he went mad. His works were edited by another eminent antiquary, Thomas Hearne, who lived between 1678 and 1735. In the year 1655 Roger Dodsworth and Sir William Dugdale published their magnificent work called *The Monasticon*, in which they printed all the important information which they could gain access to concerning the English monasteries. The book was illustrated with engravings by Wenceslaus Hollar, D. King and others, and is a work of the greatest archaeological value, so much so, that some thirty years back a new edition was published, copies of which fetch as much as £30. Dugdale was a most indefatigable worker, and in his history of *St. Paul's Cathedral* he has left us a perfect account, profusely illustrated, of the noble Gothic church which eight years after was destroyed in the great fire of London.

The English archaeologists of the last century worked hard at their profession collecting most valuable information, and devoting themselves to their task in spite of the entire want of sympathy from the nation at large, and contempt of the governments of the time. We have only to look into the letters and writings of Horace Walpole, Sir John Englefield, Owen, and John Carter to see how little encouragement was given to their labours.

Unfortunately some of the antiquaries of the time were terrible pilferers, and Horace Walpole tells, in the coolest way possible

that he saw some beautiful tiles at Gloucester Cathedral which he bought from the verger, "as they will look so well at Strawberry Hill!"

Whether the careless indifference of the authorities who allowed such things to take place, or the unscrupulousness of the "collectors" is more to be blamed, it is difficult to say; for probably if these works had not been bought up, they would have been stolen or destroyed; as were the magnificent paintings and sculpture discovered at St. Stephen's Chapel, Westminster, when that building was enlarged to make room for the Irish members of Parliament. These beautiful works of art, as they were found, were flung out and left to rot in Cotton Garden [just as the Government of our day is leaving the sculptured stones of Burlington-House Colonnade to be kicked to pieces by the roughs in Battersea Park!] Smith in his *Antiquities of Westminster* gives a view of these exquisite works of art exposed to weather and destruction; as they were probably the earliest examples of oil painting in existence, the neglect was shameful.

It is a fortunate thing that archaeologists generally seem to rise up precisely at the time when they are most wanted; that is to say, in those ages when the greatest amount of destruction is going on. Thus, as we have seen, Leland was at hand to give us descriptions of the monasteries just when they were being destroyed. Dugdale was describing, and Hollar illustrating the monuments in old St. Paul's at the very time that Cromwell's soldiers were breaking them down, and only eight years before the great fire was to make a clean sweep of the Cathedral itself. Walpole and Stewkley were to the fore when the mutilation, white-washing, pewing, and church-wardenising of our churches were at their height. Owen and John Carter, Sir John Englefield and Smith were at hand to describe and illustrate the beautiful works of art mutilated or destroyed by the government at St. Stephen's Chapel, Westminster. Grose, Sewell, and Saunders, were prepared with pen and pencil to hand down to posterity the ancient buildings pulled down in London and its neighbourhood during the earliest years of the present century. It was the same in France during the wild fury of "The Revolution," Milan de Grandmaison, Martial, Pernot, and Lenoir were drawing, measuring and describing every doomed structure, so that we know exactly what the old abbeys, churches, castles, and hospitals of ancient Paris were like. Lenoir not only wrote a magnificent book upon the subject, but he prevailed upon the government to save many a fine fragment which would otherwise have been lost. Hare in his "Paris Guide," tells us that were it not for Albert Lenoir, Paris at the present time would not possess a single scrap of ancient sculpture, as Lenoir carefully collected together the fragments of the ancient monuments and statues from the ruined churches and preserved them. So enthusiastic was he in his endeavours, that when the mob broke into the Church of the Sorbonne with the intention of destroying the monument of Cardinal Richelieu, Lenoir threw himself between the pikes of the mob and the marble; though wounded, he was not killed, and the action had the result of showing these mad people what folly they were perpetrating, and he became rather a hero with them. Most of the eminent Italian archaeologists lived just at the Renaissance, when the ancient mediæval buildings were being destroyed to make way for modern imitation classical works, and thus we know from the writings of Alpheranus De Angelis, Severinus, Fontana, Ferrobosco, and Crampini, what the old Basilica churches erected by Constantine were like before they were modernised or rebuilt.

There is one branch of our subject upon which we must now say something; we have

alluded to the collectors of antiquities and their occasionally unscrupulous proceedings, but now we have to caution our readers against another class of men, the "forgers of antiquities." The extent to which forgeries of ancient pictures, furniture, plate, china and pottery are palmed off upon the public is almost incredible. The trade carried on in producing "old masters" is still flourishing, but it is nothing to what it was a century back.

The writer was once inspecting one of the most magnificent ancestral halls in the South of England. An exhaustive guide-book to this noble mansion is published and sold in the town close at hand, which goes into raptures over "the invaluable collection of pictures in the gallery"—the Titians, the Vandykes, the Raphaels, the Rubenses, etc., etc. The writer asked the distinguished nobleman who owned all these treasures as to their genuineness. The answer was as follows:—"Well, the family portraits in the hall I can vouch for as original and genuine works of Holbein, Van Somers, Zuccaro, Vandyke, Lely, etc., because we have documentary proofs, even if their own excellence did not proclaim the fact almost beyond doubt; but with regard to the pictures in the gallery, all I can say is when my great-grandfather refurnished this house, he ordered them all from an eminent firm of picture-dealers in London, who undertook the responsibility of naming them; but I certainly decline to be sponsor for them!" "But," said the writer, "the guide-book seems to take it for granted that they are genuine?" "Oh, yes, I daresay that they are about as genuine as the 'Old Masters' in most English houses! But when you write your account of this place, I should advise you to confine your remarks chiefly to the family portraits and the magnificent collection of modern pictures. If I were you I would say as little as possible about the 'Old Masters!'"

Of course nowadays people don't order whole collections of "old masters" as they did a century back, but still the trade goes on, and there can be no doubt that the demand creates the supply. Horace Walpole tells us in one of his charming letters, that after looking over the pictures at a great country-house, he came away with the impression that they had "been ordered by the yard, and all painted by the same hand!" One can often tell these modern "old masters" from a suspiciously thin look about the painting, the grain of the canvas showing through the lights of the picture, and the shadows presenting the appearance of having been executed in treacle! It is a great pity that people will still spend their money upon such trash, instead of buying modern pictures; but so long as folks flatter themselves that they can pick up genuine old pictures cheap, so long will the trade of old-master-mongering continue.

"Antique furniture" is another fine field for the forger in works of art. "Old oak carving" offers him splendid opportunities. Some years back the writer saw a fine set of chairs being manufactured—a small piece of genuine old carving, with the date "1620," was being copied over and over again, with the date of course repeated in every case. When a set of chairs or a table has been put together of spurious "old oak," it of course looks, as it is, quite new. It has to be "coloured," which is generally done with raw umber, spirit-stain, walnut-juice, or the fumes of ammonia. Then a few marks of antiquity are imparted by judiciously knocking it about with a small hammer. But the greatest "work of art" is still to come in order to impart the final proof of genuineness, the "ravages of the worm" have to be represented. Nothing is more simple; a pistol loaded with fine shot is

used, the table and chairs serving as targets! And there you have "the genuine old, ancient, antiquated work of art" complete, worm-holes and all!

Another class of old furniture, which is now much the rage, is the "Queen Anne style," Chippendale, Sheraton, etc. Now when this is really genuine it possesses the great advantage of being remarkably strong in proportion to its bulk, as it is almost invariably constructed of carefully-selected and well-seasoned wood, put together with very neatly-made "mortices" and "dowells." A great economy of material is effected by the perfection of workmanship in joining. Your chair will stand an extraordinary amount of wear and tear. It is generally not inelegant in form, though it really possesses no very high artistic excellence, and the present enthusiasm for it is a mere passing fad which will be forgotten in a few years. In fact a large furniture-dealer told me that he was collecting the heavy, cumbrous old mahogany furniture of George IV.'s time, so as to be ready with it "when the Chippendale rage had blown over."

There can be no doubt that much of the modern imitation Chippendale furniture is the greatest rubbish ever manufactured, as it attempts to imitate with ill-seasoned, unselected wood, and careless joinery, objects which depend above all things upon the perfection of material and workmanship, and thus your modern "Queen Anne chair" can only be sat upon with extreme caution. Your "Chippendale table" opens at the joints, your "Sheraton escritoire" explodes with a bang at some change in the weather, and splits from end to end. Of course that very economy of material which was the great merit of the genuine old Chippendale work is destruction in the carelessly-made modern work, and, as the furniture-dealer said, "When people find that this flimsy stuff has no wear in it, they will want something more solid and durable, and will fall back upon the solid old mahogany of the Regency and George IV."

There is an absurd practice amongst furniture manufacturers and dealers of calling Queen Anne furniture "Early English;" a more ridiculous title could not have been bestowed upon it. Architects call the Gothic of the first half of the thirteenth century "Early English," because it was the first style of architecture distinctively developed in this country. The name was introduced by Rickman, about 1820, and is not a satisfactory one, even as applied to thirteenth-century architecture, but as applied to eighteenth-century furniture it is incredibly stupid, because it is neither "Early" nor distinctively "English," as it is late in date, and certainly the style is borrowed from the French.

In our illustration we have given some interesting examples of real old furniture, from specimens which can be authenticated as genuine.

The furniture designed by Wren is of a very uncommon type, far more Mediæval than one would have expected to find it. The table especially is very like some old fifteenth-century examples in the Rath-haus at Ochsenfurth, in Bavaria. Most of the examples are certainly English. The cabinet from Chatsworth is either French or Flemish work. The weather-gauge and mantelpiece are doubtful; the ceiling of the room from which they were taken (pulled down about eight years back) was certainly French work, but there is rather an English character about the mantel-

piece. This very interesting work is now preserved in the house adjoining the Spanish Church in George Street, Manchester Square. Wesley's cabinet and escritoire is a very characteristic piece of English furniture; it is now in the house adjoining the City Road Chapel.

Of course in speaking of this as "old furniture," we are merely using the general term; comparatively speaking it is modern. When we come to study the history of furniture—of course people have had furniture from the earliest times, though it was probably rude in form and construction, yet as early as the time of the Egyptians considerable elegance and refinement had been imported into it, as may be seen from examples in the British Museum. The Greek furniture, of which we give examples, was very handsome, and

Ochsenfurth in Pavia retains the whole of its fifteenth-century fittings and furniture, which is so interesting, because it is still in use. The writer was sketching a beautiful bronze gallon-measure dated 1442, also a table and chairs of the same date, when he was very politely requested to desist for a few minutes by a functionary, who came in, seated himself in a beautifully carved old chair, and placed his ledger upon a table that would make an English antiquary's mouth water. A peasant was brought in, and some meal which he had been selling was turned out into this bronze measure, and a piece of wood passed over the top, and when it was found that the meal did not touch the latter, the grave-looking old gentleman at the table made an entry in his ledger, which I fear was very unsatisfactory to the poor peasant, as he received a sound rating and all his bags of meal were confiscated. I am glad to say that although all these ancient objects are still in use, their value is appreciated, and although liberal offers had been made for them by collectors, they had been indignantly refused.

Although we are poor in this country in genuine old Gothic furniture, we are rich in Jacobean and Caroline furniture. Fine examples exist in the Oxford and Cambridge colleges; at Knowle, Chastleton, Hardwick, Ham-House, Stonyhurst College, Rufford, Blickling, and elsewhere.

Old plate is probably more easily imitated, and more frequently are spurious imitations passed off for genuine than in any branch of art. The modern method of reproduction by electrotype has been carried to such a degree of perfection, that it is almost impossible for anyone, but an expert, to tell for certain whether the object is old or modern. If, however, you pass your finger over the surface and round the edges, you may sometimes detect the fraud. The genuine work will feel smooth and even to the touch, whereas the electro, unless it is finished off by hand, has a ragged edge and a rough surface; thus a cheap imitation may be often detected; but a more expensive one will baffle even the experienced judge of such articles. There ought to be some law passed compelling the electrotypist to stamp his goods, otherwise it will become a most dangerously easy means of perpetrating fraudulent imitations, and even these works may be accidentally passed off as originals, without any intention on the part of the tradesman to deceive, because after they have passed through many hands it will become impossible to trace their origin, and thus both seller and buyer may be mystified.

Perhaps the most interesting examples of jewellery in existence are the ancient crowns. That of the holy Roman Empire, now the German Emperor's crown, is one of the most remarkable. It is said to date from the ninth or tenth century, but is more probably a work of the twelfth century.

The crown of St. Stephen, worn by the Emperor of Austria, is also very ancient. The inner circle of the iron crown of Lombardy is said to be made out of one of the nails used at the crucifixion of our Lord. The old crown of Sicily is a beautiful work of art, probably of the fourteenth century. The enormous number of ecclesiastical objects, such as mitres, croziers, etc., cannot be here noticed, as the subject is too voluminous.



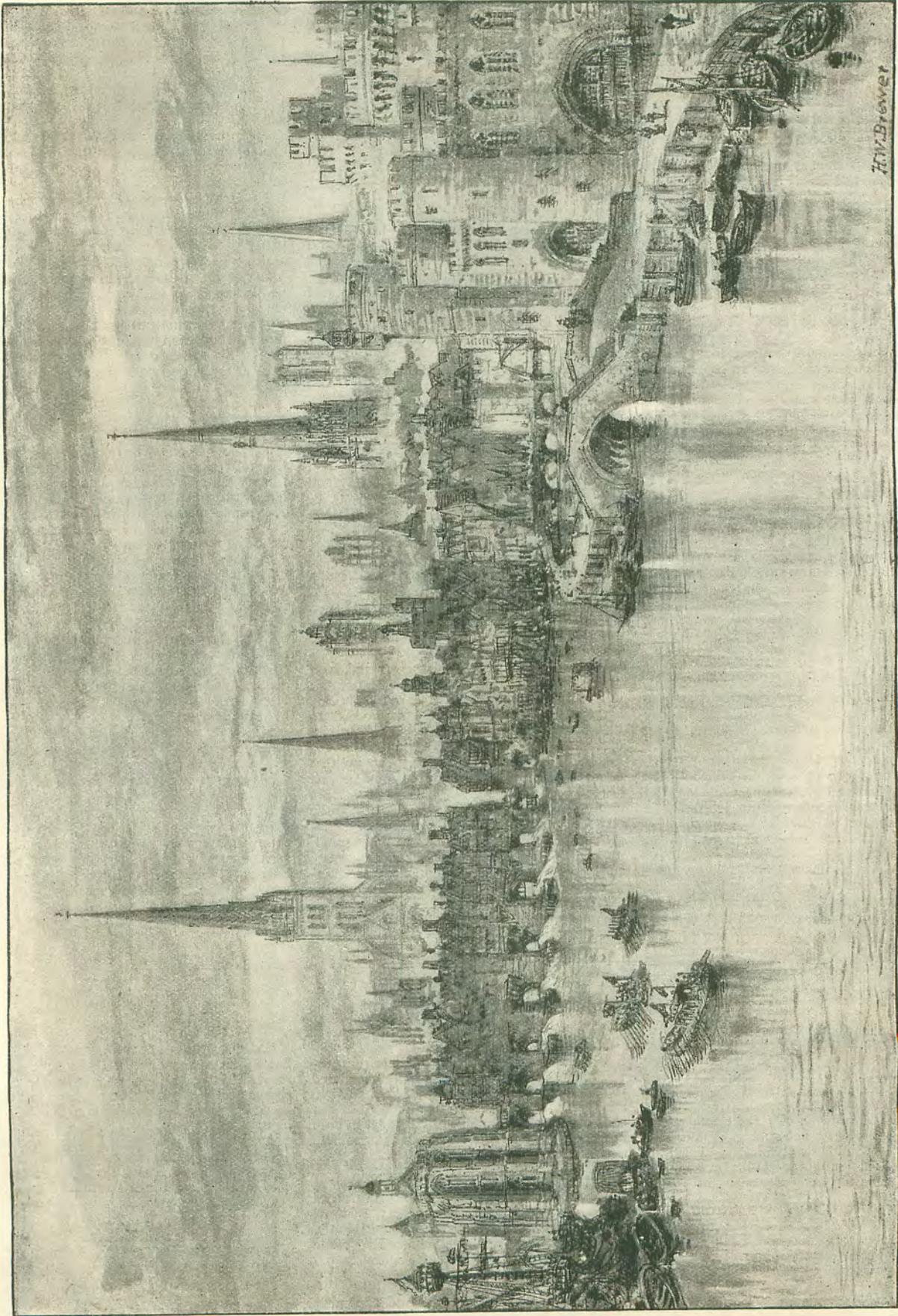
IMPERIAL CROWN MADE FOR THE CORONATION OF THE QUEEN.*

adorned with both carving and inlaying. The marble chair discovered in the theatre of Bacchus at Athens is covered with carvings in low relief.

Of old Gothic furniture, we have an example in the coronation chair; † the well-known Glastonbury chair, which has been so frequently reproduced, is an excellent example. There is a curious old table in the chapel-house at Salisbury. Settles, screens, and carved partitions exist in a farm-house at Toppesfield, Essex, which dates from the time of Henry VIII. Excellent examples of mediæval furniture are to be seen in the South Kensington Museum. Continental countries are, however, far richer than we are in this respect, especially Germany. The Rathhaus of the little town of

* To be described in our next article.

† An illustration of which will appear in our next article.



ST. THOMAS'S ON THE BRIDGE.

ST. PAUL'S.
LONDON BRIDGE.

ST. LAURENCE
BOW CHURCH.
POUNTNEY.

ST. DUNSTAN'S CHURCH.

ST. LAURENCE
BOW CHURCH.
POUNTNEY.

OLD LONDON.

TRAITOR'S GATE.

"FORGOTTEN."

By C. E. C. WEIGALL.

THE long, long line of mist to-night,
That lies upon the meadow grass,
Is full of sighing melody,
And hands that wave, and forms that pass.
I, who am lying alone—so lone—
Where the pale moon-bars on my coverlid fall,
Was once as gay as those folk to-day,
Who are footing it blithely up at the Hall.

My weary eyes have watched the stars,
Come out in Heaven, for many a night.
And the moon, first a crescent bow,
In one short month a ball of light.
Perhaps they grow tired, the folk I know,
Of one who must always wake up to pain:
Long nights of misery, dawns of grief,
Can scarce bring smiles to pale lips again.

Dear Lord, I hope that I shall die
In this long silence, when the grass
Is wet below the quiet stars,
And only mist-wreaths watch me pass.
The folk, at the door, as they walked at night
Might look in as they went with a careless nod;
But I should be lying so still, so calm,
With my eyes fast shut, and my soul with God.

Perhaps they'd say, poor soul, she bore
Her years of suffering patiently.
We might, perchance, have helped her more,
Have cheered her in her misery.
But I shall be lying, so glad, so still,
With my pain all hushed on my Saviour's breast,
With the songs of the angels for company then;
Never lonely nor sad in that Infinite Rest.



ARCHÆOLOGY FOR GIRLS.

PART VII.

OLD LONDON.

WE will now attempt to apply some of the rules and principles which we have enunciated in our former papers, and see what archæology can tell us about London.

As we are going to consider the question from an archæological point of view, we shall have to exclude poetical ideas, and can only accept tradition when it is corroborated by positive evidence. We do not, however, suggest that local traditions are to be entirely discarded; on the contrary, they should be carefully studied and sifted, as they often contain germs of truth which may set inquiry on the right road.

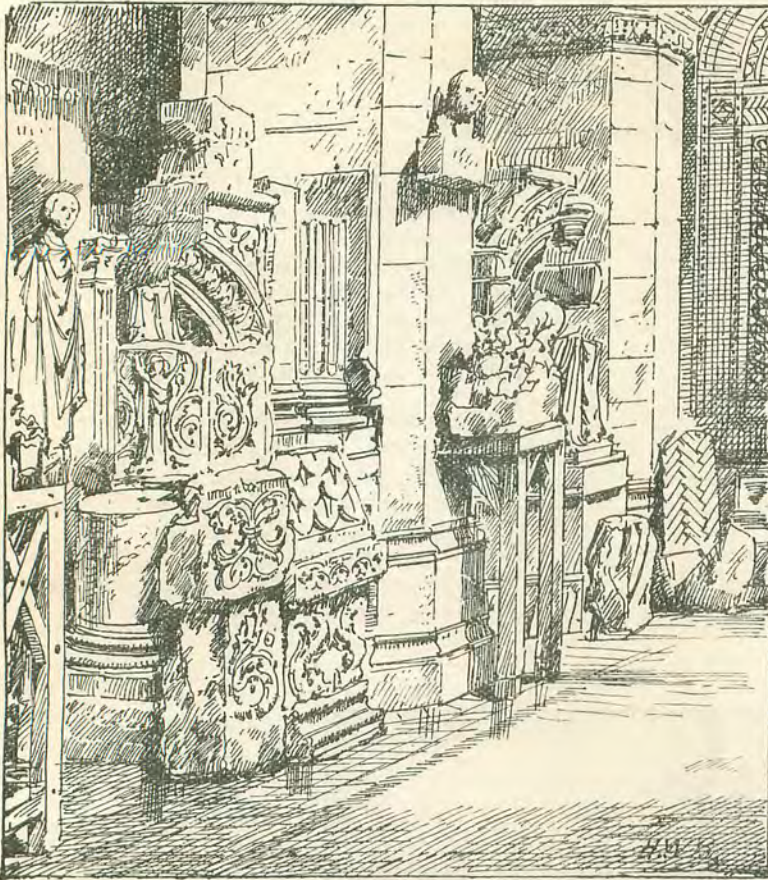
Many writers of the last century, by totally ignoring tradition, for a time, succeeded in losing the threads of many important questions and old legends, some of which have since their time received a considerable amount of corroborative testimony. "The famous history of Dick Whittington and his cat" is a good example of this treatment. The writers of the last century almost succeeded in persuading themselves that the whole story was a myth, and they set up a theory of their own, that the fact of Whittington's having shipped merchandise

to the East in the kind of vessels called "cats," led to the "absurd nursery legend;" they maintained also that no representation of Whittington and his cat could be found of an earlier date than the seventeenth century, and that there was nothing to connect the fable with Whittington's own time. It has, however, been proved now, that no such ships as "cats" existed in Whittington's time. In one of the old City halls, a portrait of Whittington, dating from the commencement of the sixteenth century, has been brought to light, representing him with a cat; and upon pulling down an ancient house at Gloucester, which belonged to the Whittington family, a piece of sculpture dating from the fifteenth century, was discovered, representing a boy carrying a cat.* This shows how dangerous it is to ignore and attempt to destroy traditions, simply because the necessary corroborative evidence is not to hand at the time.

Now with regard to London itself, we have no absolute tangible proof of its having existed before the time of the Romans; but there is so great a probability that it would be absurd to ignore the tradition. When we say this, of course we do not suggest

that our readers should place implicit reliance in the strange stories told by ancient chroniclers. There may be some grains of truth in them, and therefore they are worthy of study; the ancient fifteenth-century *Cronycullys of Englonde*, published by the Camden Society, and edited by Mr. James Gairdner, is certainly one of the most curious works of the kind, and we will not ask our girls to take the remarkable history with which it commences for granted. It tells us that a certain King Dioclesyan of Surrye (Syria) had thirty-three daughters, who were all on the same day married to thirty-three kings; but the "husbondes" complained to Dioclesyan that these ladies "waxen proude and sterne," whereupon the father called them together and severely reprimanded them for their unamiable conduct. It does not, however, appear to have had the desired effect, as they went home and murdered their thirty-three husbands, after which they took a boat and landed on the English coast which they called Albion after the eldest of the sisters. One of these delightful persons, became the mother of "Gogge and Ma-gogge," and judging from the statues of those gentlemen in the Guildhall, they must have been worthy of their mamma! Now although it is true that we possess these statues, yet they are only

* Now in the Guildhall Museum.



SOME FRAGMENTS OF ROMAN LONDON, GUILDHALL MUSEUM.

reproductions of originals which were themselves made in the sixteenth century.

Harrison Ainsworth, in his clever novel, *The Tower of London*, gives us an account of Ogg, Gog, and Magog, three giants who lived in the Tower in Henry VIII.'s days, but the fact of their existence is even less substantial than that of "Gogge and Magogge" of the *Cronycullys*.

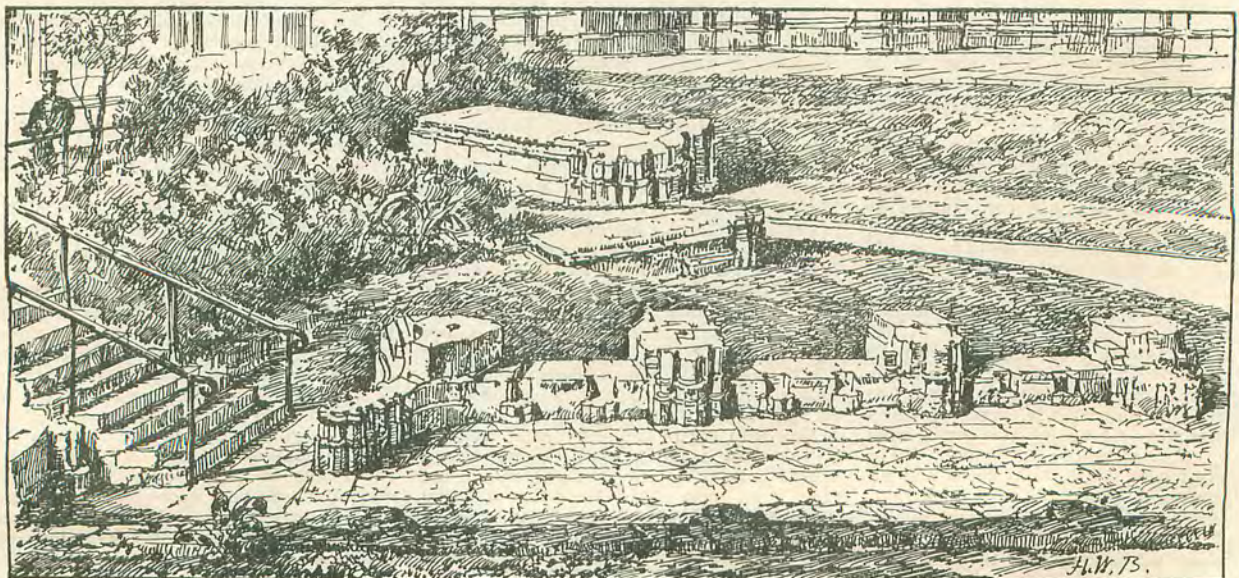
Unfortunately we are also unable to bring to

hand any direct evidence concerning another hero of the *Cronycullys*, King Brute, "Brute which was come of the Gentile blode of Troye . . . and he began first London, and named hit at that tyme, Newe Troye," and we fear we must even give up King Lud. "After the dethe of King Ely regned his sonne Lud, the whiche turned the name of Newe Troye to London, and he lete make a fayre gate and called hit Ludgate, after his name; he regned

in pees XJ yere and lithe (is buried) in Ludgate." There still exists a statue of King Lud, but it only dates from Queen Elizabeth's reign, when it was set up on Ludgate. It is said to have been copied from one made in the reign of Henry III. Lud is said to have been brother to Cassabalaunus, "and in his tyme came Julyus Cesar into the londe and werred upon him longe tyme duryng vj yere, and after they accorded, and Julyus Cesar made the Towre of London." We must, however, leave *Cronycullys* as we are now within the realm of genuine history. We will, however, just notice the fact that in this remarkable manuscript, King Cymbaline, and "King Cole" (Coyll) are recorded; the latter was father of St. Helena. "After him regned Constance of Rome, for he had spoused Eleyne, that was Coyll's daughter, and by her he had a son that hight Constantyne," the first Christian Emperor of Rome.

It is not remarkable that the London before Roman times has left no traces of its existence, because Cæsar himself tells us that the Britons called a collection of huts surrounded by marshy lands and felled trees a "town," and we may certainly banish from our minds all the fables about "fayre gates," and "Walls defended by towers."

The marks of the Roman occupation of London abound, in fact every excavation carried below sixteen or eighteen feet, in some parts of the city, brings to light old foundations, mosaic pavements, coins, pottery, etc. A most interesting collection of such objects is to be seen in the Guildhall Museum. The most important structure is a kind of tomb or temple with a stone roof carved above, with scales somewhat resembling the back of a fish. The whole shows that the Romans carried out very costly works in this country. A fine Mosaic pavement, dug up near Aldgate, and several sculptured altars, tombs, and inscribed tablets, serve to prove to what a high pitch of civilisation the Romans had raised this country before they abandoned it to attend to troubles nearer home. The great wall with which they surrounded London was a vast work, about thirty feet high and eight feet thick, with square and circular bastions at intervals; remains of it are still to be seen in Trinity Place, near the Tower of London, in Cripple-gate churchyard, and near the church of All Hallows, London Wall. As this wall enclosed



REMAINS OF OLD ST. PAUL'S CATHEDRAL.

nearly the whole space included in what we now call "the city," some writers are astonished at the great size of a city which was only the capital of a not very important colony; but probably the walls of London, like those of Nineveh, contained far more than the city itself; for instance, they certainly enclosed a cemetery; now the Romans never lived close to a burial ground, yet that an important one was within the enclosure of the walls is attested by Sir Christopher Wren, who tells us that when he dug out the foundations of the present St. Paul's Cathedral, he made a search for the foundations of the temple of Diana, which tradition asserted to have been erected by the Romans on that site, but he found no evidence of any earlier building than the mediæval cathedral; deep below the Saxon graves (eighteen feet below the level of the old cathedral), he found great quantities of bones, with Roman lacramatory urns and pottery, showing that the place had been a burial-ground in Roman times.

There can be no doubt that the space, enclosed by the Roman walls of London, was too large to be defended even by the Roman army when assisted by the population, for Tacitus relates, that the Roman general Suetonius, with an army of 10,000 men, intended to defend London against the British insurrection, but finding his army insufficient he abandoned it to the fury of the enemy. The cruelties perpetrated upon the people of London, especially the women, by the British under Boadicea, are a terrible stain upon the memory of that otherwise heroic queen.

The portion of London which was regularly populated, as a city, in Roman times, seems to have been that extending along the Thames from Dowgate to the Tower, spreading back in a north-easterly direction towards Aldgate

and Bishopsgate. The parts of the enclosure towards Ludgate, Newgate, Aldersgate and Cripplegate, was far less thickly inhabited, and this continued to be the case in later times, for in these districts were noblemen's houses with great gardens and large monasteries.

Maitland mentions the discovery of a vast building at Dowgate, which he thinks was the great Basilica, or court of justice.

We may regard Dowgate, Queenhythe, and Billingsgate as the Roman representatives of our great system of Thames docks. In old maps of London, dating back a couple of centuries, the little harbour or dock at Dowgate is shown; it was formed by the "Wallbrook" falling into the Thames. Of the "Wallbrook" we have only now the name recorded in the street and church of St. Stephen, Walbrook, but in early times it was a genuine river, which, even as late as the time of Stowe, although then for the most part arched over (as the Fleet River is at the present day), occasionally asserted itself, for in 1574, after a heavy rain, it broke through the pavement of Dowgate-hill, and a boy who attempted to jump over it was washed away and drowned.

A most interesting discovery was made some four years back, upon pulling down the church of St. Olave, Jewry, which gave a good idea of the Roman condition of the Walbrook, and offered an excellent opportunity of studying underground London. Immediately beneath the flooring of Wren's church were the foundations of the fourteenth-century Gothic structure, with the marks of the great fire of 1666 distinctly traceable upon them. Below these were bases of earlier columns which dated from Norman times; and some eight or ten feet lower was a great arch which was probably Roman work, as it was entirely constructed of squared stones.

It was nearly twenty feet in span, and was no doubt a bridge over a river. Beneath the arch was a bed of river-sand, in which were discovered fragments of Roman pottery, etc. Now this arch stood upon the course of the Walbrook (wall-brook), which took its rise in the marshes, now called Moorfields, which, as late as the time of Henry VIII. was an undrained swamp, intersected by water-courses. The Walbrook must have been no insignificant stream in early times to call for such a bridge as that discovered. The writer is not giving this account second-hand, as he carefully examined these remains and wrote a report upon them at the time they were uncovered.

The names "Sherbourne" and "Langbourne" are also preserved. Maitland says: "The Ward of Langbourne takes its name from a stream of clear water which rises in Magpie Alley near the church of St. Catherine Colman," and runs as far west as the church of St. Mary Wolnoth (at the top end of Lombard Street); at this point it turns south, and spreads into a number of streams, which gave the name "Sharebourne" Lane (now Sherborn Lane); he also says that it ran into the Thames, and that the name "Fenchurch" Street was derived from the fact that at that part of its course it

made the ground swampy or "fenny." How this Langbourne found its way into the Thames is uncertain—did it run into the Walbrook, or did it continue its course directly southward to Dowgate?

In addition to the creeks and docks already mentioned, there was the Fleet River just outside the walls to the west, a very considerable stream which was navigable as late as the seventeenth century; "Puddle Dock," which,



HENRY VIII.

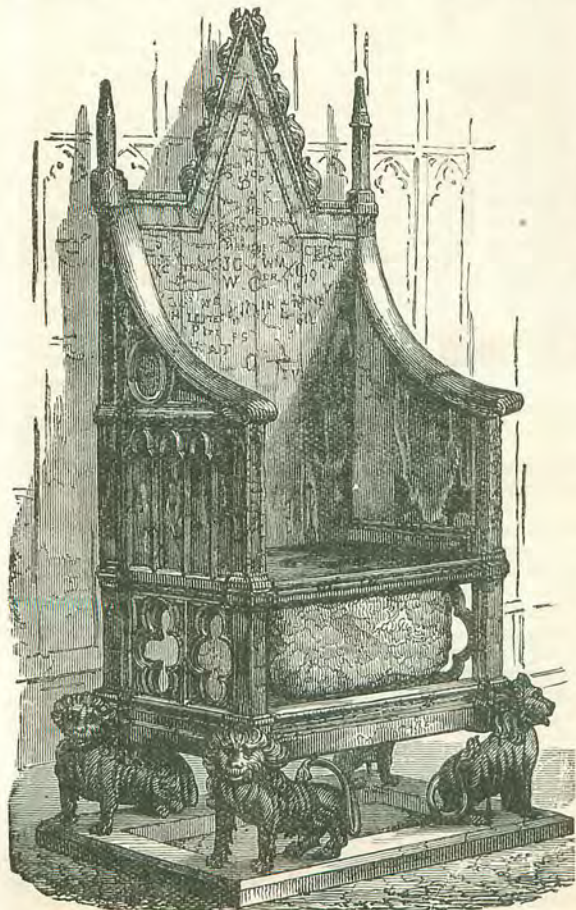
as its name implies, was a muddy place at low water; then there was a little dock near the Tower, and a large important creek which ran into the Thames close to St. Catherine's ("Katherine's").

Extensive and very solid foundations have been discovered on Cornhill, which some writers consider to have belonged to an earlier system of circumvallation than the known Roman wall, which is supposed to have enclosed a very much smaller space. There is, however, not sufficient evidence to warrant this theory, and we are inclined to believe that these vast remains on Cornhill are those of the "Prætorium" or some kind of fort. This description will give some faint idea of Roman London. A vast space enclosed by walls; the portion alongside the river-bank covered with houses and buildings, and the rest with villas surrounded by great gardens, fields, etc.

Many other English cities retain extensive evidences of their Roman origin. York, Lincoln, Leicester and Canterbury for instance, and the now deserted towns of Verulam, Silchester, Burgh and Caistor, all help to show the remarkable activity of the Romans while they remained in our island.

Although London cannot be said to be very rich in mediæval remains, and we more frequently have to record destruction than discovery [even while this is being written the beautiful crypt of the ancient college of Corpus Christi on Laurence Pountney Hill is being pulled down], yet occasionally remarkable "finds" do occur; perhaps the most interesting of late years are the remains of old Saint Paul's brought to light by the cathedral surveyor, Mr. Penrose, about ten years back. These consist of a respond (or wall column) of the great crypt, the lower part of the walls of the little cloister, and the footings of two of the vast buttresses of the chapter-house. As these portions of the cathedral are shown in their perfect state in the drawings made by Wenceslaus Hollar, for Sir William Dugdale's *History of Saint Paul's Cathedral*, published eight years before the "great fire" of London, which destroyed the old cathedral, they are of the greatest interest to the archæologist.

Fortunately the great fire of 1666 spared us two buildings of unsurpassable interest: the



CORONATION CHAIR, WESTMINSTER ABBEY.

Tower and Westminster Abbey. These two structures are so connected with the history of our country, and are such witnesses to the past, that we cannot think of London without them. The one is the coronation-place of all our kings, from the Conquest to our own day, and the burial-place of most of them; and the other was their most ancient and historical residence. No king of England has lived in the Tower since the days of Charles I., yet we always regard it as being more intimately connected with the English monarchy than almost any other building in the country. In it is deposited the regalia or collection of objects used at the coronation. These, however, are not for the most part ancient, the only one which can claim great antiquity being the orb, some portion of which is said to date from the time of Edward the Confessor. The crown is quite modern, and was reset for Her Majesty's coronation, when a very questionable alteration was made. The velvet cap or lining within the crown, which was formerly crimson, was replaced by one of dark blue. Now, although the dark blue may set off the diamonds better, yet the meaning of this appendage is lost sight of; few people seem to know that this velvet cap represents the Doctor of Divinity's cap, sent over to Henry VIII. by the Pope with the title of "Defender of the Faith" (*Fidei Defensor*), which we see stamped upon all our coins; but, of course, the change of colour and form in the new cap has lost the connection between "the crown and the title."

No portrait of any sovereign of England before 1521 shows the velvet cap within the crown, and we do not know of one of later date which does not. The "Barber Surgeons' picture, for instance, which was painted about 1540, shows the edges of the cap under the crown.

The coronation chair, which is at Westminster Abbey, was made by order of Edward I. In its present condition it is somewhat of a wreck, but it still encloses, within its framework, the famous "stone of Scone" upon which the kings of Scotland were formerly enthroned. There have been all sorts of disputes as to what this stone was, but we have no doubt that it was a part of the throne of Scotland, or stone seat of the king. All kings formerly had these stone seats. That of our Saxon kings still exists in the market-place at Kingston, in Surrey, and has given its name to the town. In later times the stone seat or bench of the English kings was in Westminster Hall, and when sitting upon this stone bench or seat, the king judged cases in person, which was the origin of the "King's Bench Court" and "sittings in banco."

After his coronation in Westminster Abbey the king crossed over to the Hall, and there seated himself "in Banco Regalis." In a Latin chronicle of England, recently published by the "Camden Society," speaking of the coronation of Edward IV. we find the following:—

"In Westmonaster Hall sedis regalis possessionem suscepit" (In Westminster Hall he took possession of the royal seat). The two doorways (one of which has only recently been discovered) in the east sides of the transepts at the Abbey, were undoubtedly made with a view to this ceremony.

On the south side of the Sacrarium at Westminster Abbey is a fine picture in oil of King Richard II. seated in Banco Regalis; or, in other words, upon the marble chair at Westminster Hall. This fine portrait is painted in oil, and is probably by an English artist, very likely by John Barneby, who was engaged in Edward III.'s time painting pictures on the walls of St. Stephen's Chapel. We know for certain that, not only were the paintings executed at Westminster, in Edward III.'s time,

done in oil, but even those made for Edward I., as in the Record Office are the accounts paid for "oil and varnish supplied to the painters to be mixed with the colours," so that oil-painting was known in this country one hundred and fifty years before the time of Van Eyck. The names of many of these English artists are recorded in the "Queen's Remembrancer rolls." We will give a few of them, under Edward I.

Master Waller, John of Soninghill, Richard Stockwell, Thomas of Worcester, John of Carlisle.

Under Edward III. Master Hugh of St. Albans, William Maynard, John Cotton, John Elham, William Walsingham, Gilbert Pockerich, and John Barneby, who received double the pay of any of the others, so he was probably a kind of "P. R. A." of his time. Fragments of the works executed by these



PORTRAIT OF RICHARD II., WESTMINSTER ABBEY, SITTING "IN BANCO REGALIS."

gentlemen are now in the British Museum, representing scenes from the lives of Job and Tobias.

Like most large towns, mediæval London contained numerous monasteries; some of these, as Saint Bartholomew's, Smithfield, were without the walls.

The most interesting church of this religious house still, for the most part, exists, and has been recently restored. Its massive Norman columns and arches are most impressive, and date from the time of its founder Rayhere, who was jester to Henry I. Rayhere must have been an extremely clever man, for he not only kept this learned but terribly grim king in a good humour, but when he left and established the monastery, which he entered himself, the king gave most generously towards the building, and took it under his royal protection.

Close at hand is another most interesting monastic structure. The Charter-house or Carthusian monastery, founded by the re-

doubtable knight, Sir Walter Manny. Its quaint cloisters, cells and halls, serve as the charitable home for decayed gentlemen. Thackeray makes good old Colonel Newcome end his days here, and when reading the monumental inscriptions in the old cloisters one almost expects to find his name recorded. The old gateway of St. John's Priory, Clerkenwell, is another interesting fragment.

Within the walls of the city itself are still to be seen the beautiful church of the Augustinians in Austin Friars. And the interesting St. Helen's, Bishopsgate, called the "Westminster Abbey of the City" on account of the numerous monuments to civic worthies which it contains. Here are the tombs of Sir John Crosby, who built Crosby Hall, Sir Miles Outwicke, Sir Hugh Pemberton, and Sir Thomas Gresham, who founded the Royal Exchange.

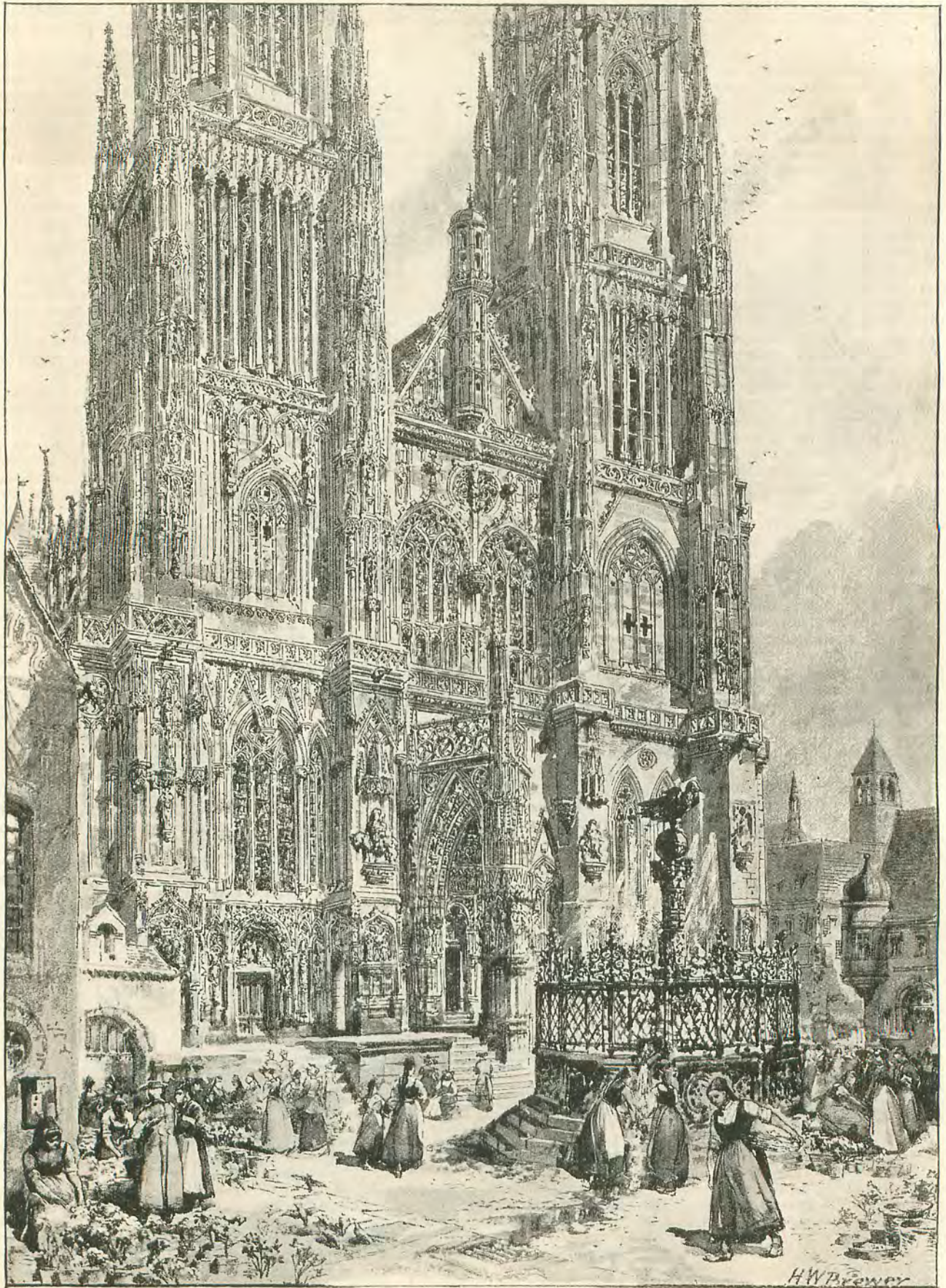
The grandest monastery in the City was the great Priory of Holy Trinity, Aldgate, founded by the Empress Matilda. The city gate at Aldgate belonged to the Canons-Regular of this Priory. And, in spite of the protests of the Lord Mayors and corporation, the monks made good their claim to this strange possession by the production of Matilda's will. One solitary arch of the vast building is still to be seen; next to Westminster Abbey it was the largest and wealthiest monastic establishment in London and Middlesex. The writer made drawings of a magnificent crypt discovered about ten years back on the site now occupied by Messrs. Moses and Son's premises in Aldgate.

Of "Eastminster Abbey" on Tower Hill, the Abbey of the Minims ("the Minorities") and "St. Catherine's" near the Tower, not a vestige now remains.

The 120 parish churches in London were, for the most part, destroyed in the great fire. All Hallows Barking and St. Andrew Undershafte are, however, good examples of old Gothic City churches. Of the noble old City mansions, one alone exists, Crosby Hall. It has, indeed, a chequered history. Built by Sir John Crosby in Edward IV.'s reign, it afterwards became the residence of the "cruel Duke of Gloucester," and is mentioned more than once in Shakespeare's *Richard III.* Later on it became the home of the good and gentle Sir Thomas More. Here he was visited by Erasmus, who has given us such a cheering account of this Christian household, which, as a recent historian truly says, "was a far more perfect Utopia than that described by More himself." In Elizabeth's time it became a kind of club of "The Gentlemen Adventurers." Later on it was a chapel; then a warehouse; then a concert hall; then a wine merchant's office; it is now a restaurant, so that its noble dining-hall serves something of the same purpose for which it was originally intended. Very, very few of the ancient residences of the old London citizens are now to be found. Close round about Smithfield and St. Bartholomew's a few old gabled houses are still to be seen, but they are rapidly disappearing, and in a few years not one will be left; even the houses built after the fire are being improved away, and no less than twenty of the churches have been swept away. London is, in fact, rapidly becoming a new city. The Tower to the east, and Westminster to the west record its mediæval glories, and Wren's noble dome is a grand monument of its revival, like a Phoenix after the flames of 1666; but those who would seek for other ancient landmarks must hunt for them in out-of-the-way nooks and corners, in bye lanes and alleys.

No doubt we are making a finer city, but there are many who regret the loss of those buildings which carry us back to the London of former days.

(To be continued.)



THE FLOWER MARKET, RATISBON.

ARCHÆOLOGY FOR GIRLS.

PART VIII.



It will have been seen from our previous papers that the study of archæology in ancient and mediæval times had a somewhat different aim to that which it pursues at the present day.

Of course there have always been archæologists in the world, and they have influenced literature, sometimes in a greater, and sometimes in a less degree.

Alexandria, in early times, was the great emporium for this kind of archæological and antiquarian study. The immense library which existed there is said to have been founded about 284 B.C., and at one period to have contained 700,000 volumes. This would naturally have attracted a vast number of scholars, who were, of course, greatly influenced in their taste, and modes of expression, by the grand collection of old Greek manuscripts in this noble library. Many of these writers attempted to revive the style adopted by the ancient Greeks, and as always happens in such cases, the influence of the school served to reduce the inferior intellects to mere copyists, and the term "Alexandrinism" has come to be used as an expression of contempt, to signify a writer whose works are a too slavish imitation of those of some earlier poet or philosopher; but although this was the case with inferior writers, yet Alexandria also influenced great and original minds, and with them it had the effect of adding an exquisite style and finish to their works.

Virgil, for instance, is undoubtedly, in a sense, Alexandrine; but no one would for a moment suggest that his style is not original. Perhaps we may say that Virgil stands in the same position to the school that Lucca Signorelli and Perugino do to the "Renaissance" in art, that is to say they made use of it, but never allowed it to rob them of individuality and originality; in this they differed from Raffaele and Michael Angelo, who in their later style allowed the Renaissance to mould all their ideas, as may be seen by the Saint Michael in the Louvre.

Perhaps we should here caution our younger girls that the term "Alexandrine," here used, has nothing whatever to do with "Alexandrine verse," which is a name given to the twelve-syllable verse, first used in France, and took its name from a series of poems written by unknown authors describing "the triumphs of Alexander;" this was a mediæval meter, and had of course nothing whatever to do with the subject which we have been writing upon.

Art, which borrows ideas from previous times, does not always curb originality, and Sir Joshua Reynolds points out that the most original painters invariably formed their style upon some one who had gone before, and their originality is shown in carrying on the idea somewhat further, or possibly in perfecting what the previous man had left imperfect or incomplete. Just as in music, Palestrina did not invent the "Vocal Canon" style in which most of his works are composed, yet as he carried the idea to a higher degree of perfection than it had ever reached before, or since his time, we always speak of it as "the Palestrina style," and the fact that other musicians had invented and used the same style nearly a century before his day does not rob Palestrina of the credit due to him for having reached one of the solitary examples of absolute perfection in art. In fact, true and valuable originality in art must be arrived at by study; the mere crude novelties of an untaught and untrained mind, whether expressed in

music, poetry, painting, or architecture, are of little or no value, because the originator of such art has not taken the trouble to make himself master of the conditions, and wholesome restrictions under which good art can alone be produced, and therefore when he thinks he is doing something which no one could have done before, he is simply perpetrating what no one would have done before.

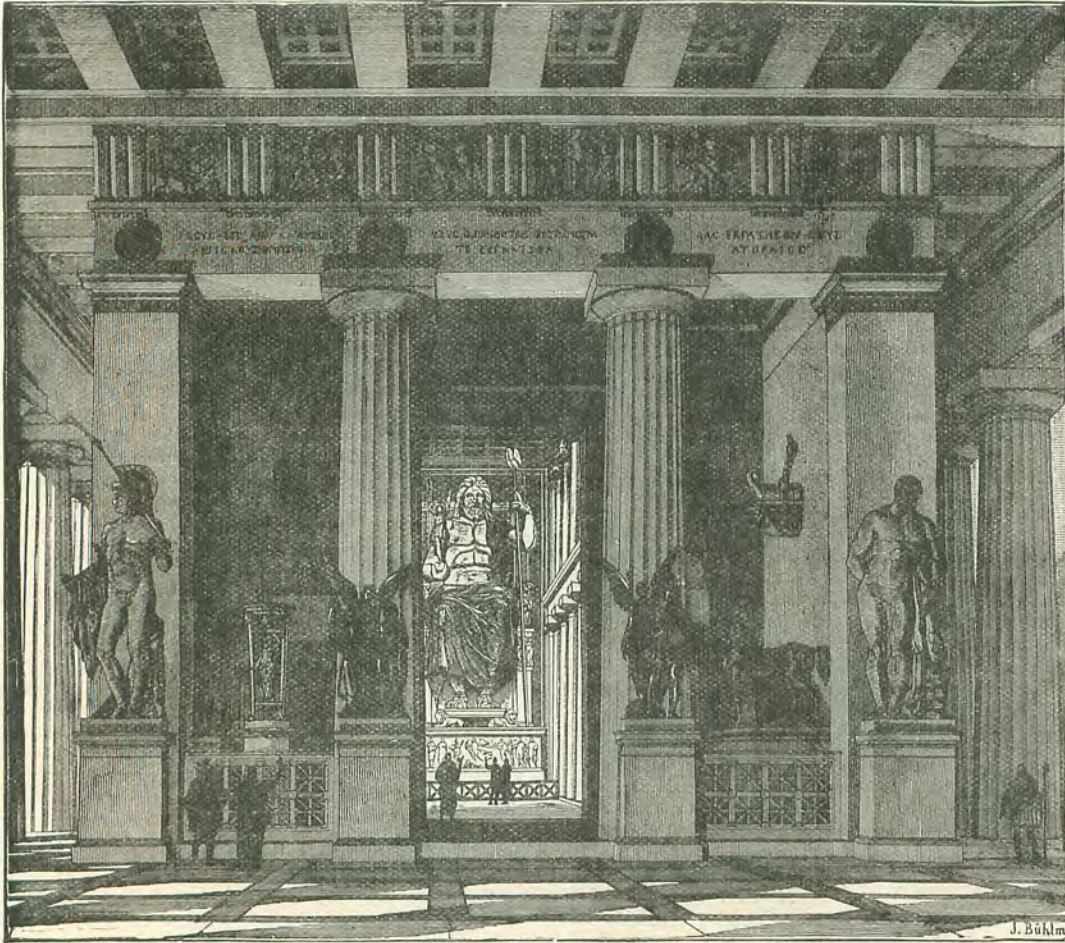
No period of the world's history can exhibit such an amount of originality in art matters as that which intervened between the twelfth and the sixteenth centuries. In our own day it would be unreasonable to look for very great originality in art, for the following reasons. In the first place so many more art notions have been carried out and worked to their legitimate conclusion than formerly, and cannot be carried further with any advantage. In the second place, mankind is like the individual man, as he grows older he cares less for change, and becomes more attached to what he has grown accustomed to, and consequently the mind is less attuned to original thought. Thirdly, the vast aggregations of human beings in enormous towns and cities is apt to create similarity of thought. Fourthly, the genius of our age runs more into the lines of science than those of art, and in the fifth place everything now has to be done upon a gigantic scale, in order to benefit the greatest possible number of the people at the lowest possible cost. Thus we require great ships, vast dockyards, railways, immense drainage schemes, and the consequence is that the most original minds of the age are engaged in engineering projects, electricity, sanitation, mechanics, etc. These are the problems which modern civilisation is called upon to solve, the wants it has to provide for, and they naturally make men regard rather the practical than the imaginative. There is both a good and a bad side to this; the good side is suggested by Bacon's philosophy, of which it is, no doubt, the practical outcome. The improvement of health, the prolonging of life, the more comfortable housing, feeding and well-being of the people. The bad side is shown in events which are daily taking place in our midst. The race for wealth, the absence of scruples, how it is attained, ending in such gigantic failures as the Panama Canal scheme, the huge and disastrous building speculations, which have left such ruin and misery in their wake. The danger that the humanising and refining influences of art and poetry may be lost sight of, under the dullness and gloom engendered by the growing tendency to regard as valuable that alone which has a tangible use or a monetary value. The result to which such a state of things, if unchecked, may hurry us on, is most graphically described in the magnificent lines which conclude "The Dunciad."

"Religion blushing, veils her sacred fires,
And unawares morality expires,
Nor public flame, nor private, dares to shine,
Nor human spark is left, nor glimpse divine.
Lo! thy dread empire Chaos is restored,
Light dies before thy uncreating word.
Thy hand, great Anarch! lets the curtain fall;
And universal darkness buries all."

Now of course Pope very rightly places the extinction of religion as the commencement of these evils, and with it expires morality; but in previous lines he contemplates the disappearance of art and poetry, which brings about a hard unsympathetic state of mind, rendering men callous and indifferent to such influences. We do not for a moment mean to infer that religion cannot reach the heart of a man

brought up amidst the most materialistic surroundings, and with the most unspiritual ideas, but as it is, of course, more difficult for the grain to spring up in a hard and unploughed soil, than in one broken up by the plough and the harrow, so it is far easier for religious impressions to enter a heart which is open to sympathy and tenderness, than one which is rendered hard by materialism and the appreciation of things by their money value alone. Therefore it is probable that a study of the part with its history, poetry and art, might act as a powerful antidote against the terribly materialistic surroundings, especially of the working classes in our huge towns. The writer was struck, upon passing through from Manchester to Blackburn, some time back, by the fact that in these manufacturing towns and villages there was so little to elevate the mind; nothing anywhere but signs of money-making, forests of chimneys, vast factories, and workshops. The very sky itself blotted out from view by smoke, the rivers turned into black polluted streams of filth. Surely all this must harden the minds of men; they see little of the world as God made it, and very much of it as disfigured by man in his race for wealth. Why modern industries should create hideousness as their surroundings, whereas ancient ones had the reverse effect, is rather a long question, and many writers have attempted to explain the reasons. When we contrast a busy modern town with an ancient one, we cannot help being struck by the too evident fact. Take for instance, such a place as Ratisbon in Bavaria and compare it with Bolton or Huddersfield. When we walk through Ratisbon to find the heart of the ancient city, what do we see there? A magnificent cathedral rearing its richly sculptured façade over a flower-market. The most valuable site in perhaps the busiest ancient city of a mighty empire given over for a church and a flower-market. The houses of ambassadors and princes rising up like grim castles, thrust away into side streets; even the very seat of the Imperial Diet itself occupying quite an inferior situation.

The group consisting of the cathedral with its marvellous triangular open porch; the curious little painted church at the side; the quaint houses round the square, and the graceful bronze fountain in the foreground, with the flower-girls sitting about upon the steps of the great cathedral, or offering their fragrant and brilliant-hued wares, or holding them to be refreshed by the spray from the fountain, form a charming picture; everything brightly illuminated by the rays of the sun, save where the gigantic buttresses of the noble façade cast deep shadows, which contrast powerfully with the play of sunlight upon the canopies, traceries, and sculptures, or where the noble porch casts an amber-coloured shade over the saints standing in their niches round the western frontal, or the sharp and crisp bit of gloom thrown by the gigantic representation of Noah's Ark between the two principal windows. And it may be said, why cannot we have this kind of scene now? If our architects and artists and builders were up to their work what is to prevent it? But if we think for a moment, we shall see that it is not the artist or the architect who is to blame, but the fact that such a scene could not arise out of the requirements of our day. In the first place it would be undesirable and unpractical to erect a vast cathedral in the centre of a busy city, because people do not now live in the middle of cities, such situations being given over of necessity to their business premises. They live and have their homes outside the city, or in the suburbs; consequently if we build cathedrals they should be suburban ones, and in the city itself what are



ARCHÆOLOGICAL RESTORATION OF A GREEK TEMPLE.

required are churches of moderate size or mere chapels. Secondly, we should not place a "flower market" in such a central position, or if we did we should hold it under cover, probably with a glass and iron roof. We should be quite right in all this, but then where is the picture? Art may, and probably will, come to the rescue in the course of time, and make our covered-market beautiful, our immensely lofty business premises fine examples of architecture; but at the present time we are in a transition state, and must wait patiently until the artist has had time to grapple with the immense difficulties which modern industrial requirements have offered him for solution. Of course the difficulty must be taken in hand and eventually solved, otherwise art is in a moribund condition and is a failure. Nor should it be forgotten that the failure of art always precedes that of civilisation itself, and in this connection it may be important to have recourse to archæology, in order to see whether the union between the two is essential to either or both. If it can be proved that people cease to care for what is beautiful, because their minds are unable to appreciate it on account of the repulsive hideousness of their surroundings, then it is absolutely essential that these surroundings should be made more attractive, and that, at any cost, an artistic environment must be created, otherwise we are going on a road that must eventually lead to barbarism. If, however, it can be proved that men's thoughts are engaged upon still more serious and momentous questions, then we are bound to inquire what those questions are and how they have arisen? Does their solution really lie in a direction which ignores or negatives art? We know for certain that all religions, whether

true or false, have fostered art, even though they may have commenced by destroying, removing, or obliterating ideas expressed in art, which they considered objectionable or erroneous, so that it is evident that an inclination to ignore or dislike art can be no part of religious sentiment. Therefore the very highest motive and incentive to the mind is wanting in the absence of an interest in art. Are we to suppose grand thoughts for the amelioration of mankind banish art from the mind? How can it possibly be so when the inspection of good works of art is one of the most innocent pleasures enjoyed by human beings, and one of the most improving? Well if, as has been shown, religion and philanthropy court the aid of art, where can be the higher motives which ignore it? And the question suggests itself, are there really any higher motives at all, and may not the indifference to art spring from no high motive whatever, but simply from the mind being absorbed in the love of money-making, the intense desire to "get into society," and too keen an appreciation of the pleasures of sport? Objects which though not necessarily wrong in themselves, yet if pursued too ardently and to excess, are ignoble in the extreme, as they degenerate into covetousness, ostentation, and the numerous vices connected with the turf, gambling, betting, and cruelty. Now if art is sacrificed for these we are certainly on the downward path. Some writers tell us that the anxiety which men suffer under, as to the very means of gaining a livelihood, leaves them no time to think about such questions as poetry, music, architecture, painting, and sculpture, but this cannot be the true state of the case, because we certainly find far more appreciation for art amongst the clergy, the

professional classes and the skilled workmen, than amongst those who are more blessed with worldly possessions; this is proved by the immense success of the Bethnal-Green Museum and the comparatively small number of visitors to the museums and picture galleries located in more fashionable quarters. There can be no doubt whatever that an intelligent love of art does much to raise the moral and social condition of the people, and to allow this sentiment to fall into desuetude is the greatest possible mistake on the part of any government, and it is a question whether it is not wiser to deduct a few thousands from the millions spent upon iron-clads and warlike preparations, in times of peace, rather than to allow the love of art to die out.

Although, as we have shown, archæology cannot produce art, yet that study shows us what art has produced in former times, and prepares the minds of men to regard as possible, in the future, that which has occurred in the past, and there is much in the science which renders it a specially appropriate study for women; the careful attention to detail, the habit of minutely notic-

ing seemingly unimportant items, which are characteristic attributes of the female mind, combined with the patience and industry which women possess in such a remarkable degree, are of the greatest possible value to those who study archæology, and we have frequently wondered that girls and women who have much time on their hands do not turn their attention to this branch of science.

If archæology be studied in a proper spirit it should prove an excellent "school of patience," and a cure for obstinacy, it should instil into the mind that diffidence and willingness to abandon preconceived opinions which is so necessary a part of education.

For instance, we will suppose we are making an archæological study from the remains of some city or building. Well, one soon forms a general idea of the arrangement and position of the various structures, and then we go on to develop our scheme; each discovery seems to bring to light corroborative evidence of the truth of the notion we have taken up, and all that remains is to fill in the details which have been lost or destroyed. So we try to hunt these up in ancient books, or unpublished documents, when we find to our intense disappointment, that so far from proving the truth of our surmises the documentary evidence thoroughly contradicts and upsets them. Now the novice or the impatient person will feel inclined, either to throw up the whole thing in disgust, or to stick hard and fast to his preconceived idea, and to ignore the adverse evidence; but if this be done the whole work is worthless; but archæology teaches that we must again go to work, and patiently examine whether the descriptions given in the works we have consulted are corroborated by others,

whether they are made from examinations by the writer himself, or whether he is simply writing from hearsay—whether the writer is a careful discriminator between what is certain and that which is uncertain, or doubtful, or whether, in short, he is an old “gossip,” who writes down the chatter of his day without examining it. Now if it can be fairly well established that he is credible, then away with your theories; there is nothing but to begin all over again, with the fresh light thrown upon the subject, for in archæology we must arrive at no “conclusions” except those that are warranted by discoveries which positively prove them to be correct, and we should always approach the study with a spirit ready to sacrifice our own opinion for the cause of truth. Above all we must be patient. A modern writer has very justly said—“Impatience is the commencement of disorder,” and of course disorder is fatal to such a study as archæology.

It is the neglect of these precautions which has created much false archæology, and has been almost as injurious to the science as the archæological forgeries to which we have alluded in a former chapter. Always remember this—your theory must be founded upon discovery and not discovery upon theory. Even when everything seems to be proved, of course you may still be wrong.

It may be said, “What is the use of archæology if it is so uncertain?” Well, the same objection might be advanced against history. How many historical facts, which were accepted as such by our grandfathers, have had to be given up on account of the discoveries of genuine ancient documents in the Public Record Office, proving that they were based upon false information? Some historians who were regarded as great authorities sixty years back, are now looked upon as being little better than romancers! and if the discovery of some letter, the very existence of which was previously unsuspected, or the key to some cypher thoroughly upsets what we have previously accepted as the history of some important transaction, or represents some well-known character of bygone times in a totally different light to that in which we have been in the habit of regarding them, does not prove history to be of little value, so why should similar discoveries, which have precisely similar results, prove archæology to be valueless? Neither history nor archæology are abstract sciences, and what they tell or teach can at best be only approximately true! The writer once heard a lady say to a railway official, “Now, my good man, are you absolutely certain that the train will stop at this platform?” “No, madam,” said he, “I am not absolutely certain that it will, but as it has stopped here every day for the last ten years, and is advertised to stop here to-day, there is a very strong probability that it will.”

Another caution which should be given with regard to the study of archæology is to avoid as much as possible looking out for “startling disclosures;” don’t let the mind dwell too much upon “dungeons,” torture-chambers, unexplored secret-passages, and the like. The two former undoubtedly exist to testify to the cruelty or mistaken zeal of former times, but they were fortunately far less common than is generally supposed. The eminent French antiquary, De Caumont, carefully examined the *oubliettes* of the great French castles, and he declares that these supposed horrible dens of cruelty and human suffering were not prisons at all, but simply cesspools! The writer himself very carefully examined a most singular “dungeon” in the Castle of Rimparr, in Bavaria; in form it was like an inverted teacup, with a small aperture at the top. Of course the most gruesome history was narrated about this by the pretty gentle German girl who showed the castle, and was quite proud of the horrors she was telling, and who obligingly lowered a lighted candle down into the dismal-looking pit. There were exclamations from the bystanders of “Oh, how horrible!” “To think that men could have been such fiends!” “Thank Heaven we don’t live in such times!” etc. But singularly everyone had overlooked the important fact that the aperture was far too small to allow of the body of a man being thrust through it! and a careful examination left no doubt upon the mind of the writer that it was simply a domical vault constructed over a spring of water which supplied the castle. Curiously enough some years after the writer occupied an old house at Hampstead in which there was an exactly similar arrangement!

In a castle in the South of England, which has become a regular show-place, after descending a narrow staircase a terrible “dungeon” is shown to the visitor, with a sham skeleton in it! The custodian of the place, after opening the door with a vast amount of unnecessary noise and exertion, introduces the show with the following harangue: “Ladies and gentlemen, you are now in the deepest dungeon of the castle, forty feet below the moat, and here in this horrible place the poor creatures used to be immured often for life by the inhuman tyrants of those cruel times!” After this of course a little subscription is asked for, having pocketed which the showman, with unblushing impudence, opens a door which gives access to a flight of steps leading down into the garden!

Of course there are genuine dungeons, and they are to be seen at the Tower of London, where, however, a most injudicious “restoration” was perpetrated some thirty years back, when a number of the inscriptions cut by state prisoners were removed from their original positions and put together into one

tower, so as to make a more effective exhibition! Such a treatment has of course robbed them of nearly all the interest which they formerly possessed.

Torture chambers also exist, but it must not for a moment be supposed that they were a usual appendage to mediæval dwellings. Torture was alas, regarded as a part of the administration of justice, and attached to buildings devoted to such purposes there were of course torture chambers. Beneath the Rathhaus at Ratisbon, for instance, may be seen complete arrangements for the administration of this cruel and most fallacious means of extracting evidence. The worst feature of the case is the fact that torture was administered alike to the guilty and the innocent, and probably the greater lies the victim told the more easily he would come off.

With regard to “secret passages, extending for miles under the earth,” all attempts to explore them have resulted in showing that they really extend a very short way, at the utmost from one part of the castle to another, or possibly beneath a road. The notion that they connected buildings four or five miles apart is banished from the minds of all archæologists, and only holds its own in the writings of the ultra-sensational school of novelists.

Instead of such chimeras the patient archæologist will do far more service to mankind by attempting to discover features which illustrate the daily life, manners and customs of bygone ages, which tell us of the ordinary habits, which clear up doubts as to their religious, political, and municipal institutions. All these help to give us correct ideas of history, to propagate true views as to the peoples and customs of former times, to dissipate erroneous opinions and ignorant prejudices, to show how far we are indebted for our own civilisation to past ages, in what we have improved upon their habits and practices, and it may even be, in what respects we fall short of them, for we must not regard all progress as true advancement, or all increase as pure gain, and when we compare the people of past times with ourselves, let us remember that we are not unbiassed judges. We condemn their superstitions, errors, and shortcomings; but are too often blind to our own. We must not overlook the possibility that future ages may judge them more leniently than they will us.

It is not in our power to pass judgment upon olden times. If we think we see their faults, let us attempt to avoid them; if we think we see their virtues let us attempt to copy them: but it is not ours to sit upon the judgment-seat and condemn indiscriminately. Let us remember that there is One alone who knows the secrets of all hearts, and He has said—“Judgment is Mine.”

H. W. B.

[THE END.]



RUINS OF ATHENS.