

whatever information, opportunity, study and observation, throw in his way with the certainty that no fact will be lost, but will in the end find its due place in the true history of our country.

ADDENDUM.

A curious and in some respects an important relic, came under my notice about three months since. It is a fragment of pottery, probably the handle of an amphora, of coarse Samian ware, found in Castle Field, Manchester, and after being in the possession of Barritt (the Manchester archæologist), and Capt. Hindley, is now in the valuable museum of Charles Bradbury, Esq., of the Crescent, Salford. It has a stamp on the convex surface in an ornamental border, and the words

COHRI
YRISIAVG
YOVIANVM
SPXXIIII

In the year 1796 a stone, 15 in. by 11, was found in Castle Field, with the very same inscription: it was described and figured in the Manchester Philosophical and Literary Transactions, vol. 5, p. 2, appendix p. 675, by Barritt, and an additional note was given by Dr. Holme. Mr. Bradbury has kindly presented a cast to the Historical Society.

 II.—THE JUDGMENT SCENE:

FROM A REPRESENTATION IN MR MAYER'S EGYPTIAN MUSEUM.

By the Rev. A. Hume, D.C.L., LL.D., F.S.A.

Any one who is familiar with mediæval illustrations, must have noticed one important respect in which they often differ from modern ones. A modern drawing or painting represents a continuous action at some particular instant of its occurrence; and the events which preceded and followed that particular moment are suggested more or less by the arrangement, situation, colouring, &c. But in the mediæval paintings much more than this was attempted. There was an effort on the part of the artist to give to the whole a dramatic character; to represent successive incidents like the

various acts or scenes of a play; and thus the work was supposed to be not merely *pictorial*, but also *historical*. There is a painting in the Royal Institution, for example, which gives on the one surface and in the one frame, nearly all the prominent facts connected with the betrayal, judgment, and crucifixion of our Lord, the painter evidently not supposing that the proprieties were at all violated, by giving, side by side, events which occurred at very different times. Similar paintings are found from time to time, as frescoes on the walls of ancient churches: they occur as the illuminations in monkish MSS.; and they are not unfrequent among the works of the old masters.

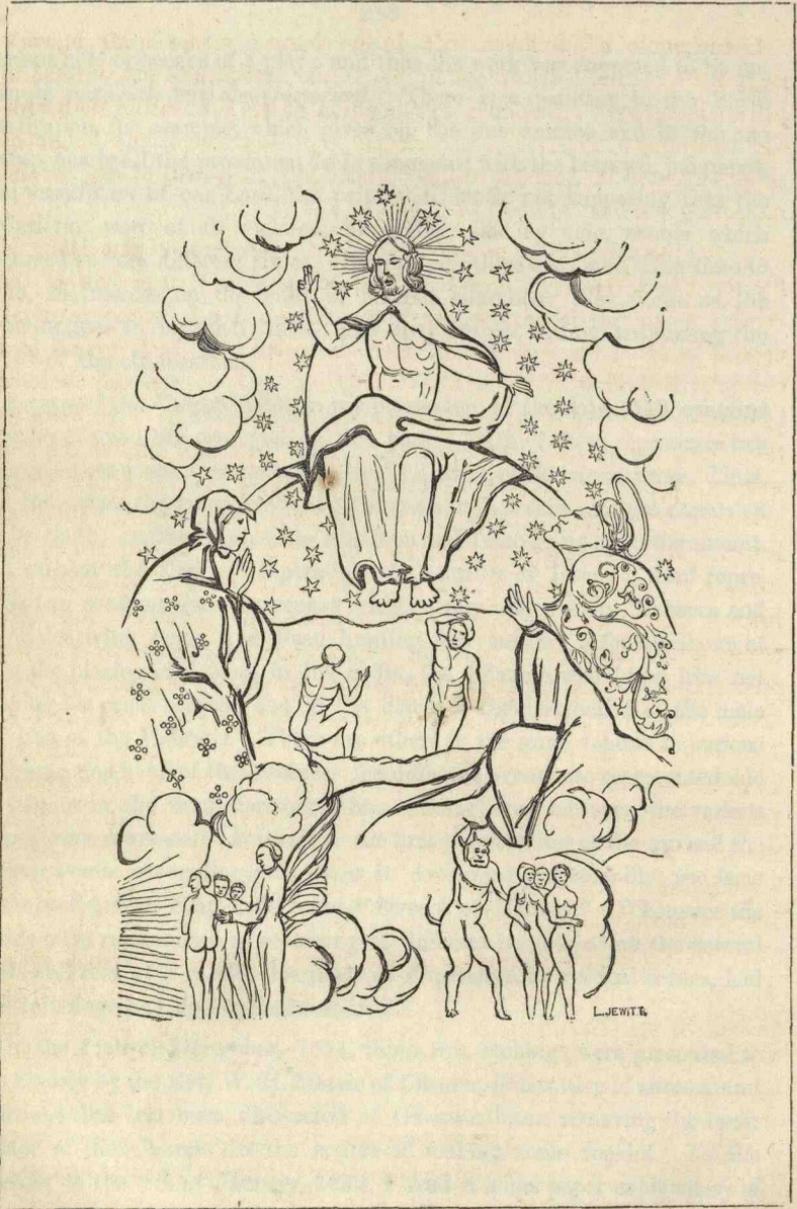
A copy of the Vulgate bible in my possession, of the date 1519, contains a series of woodcuts arranged on this plan. Each of them represents two scenes, either contemporaneous but locally distant, or else consecutive. Thus, one represents the transgression in Eden on its left side, and the expulsion on its right; another represents Abraham and Isaac going up to the mount, and without the slightest separation, the sacrifice of Isaac; a third represents two contemporaneous scenes within doors and without, Rebecca and Jacob deceiving Isaac, and Esau hunting for venison; a fourth shows at once the placing of Joseph in his coffin, the Pharaoh who knew him not swaying his cruel sceptre, and in the distance the destruction of the male children of the Hebrews. There are others in the same volume as curious as these; and in all of the instances the different events are represented side by side, or in the same horizontal line. Sometimes, however, the various scenes were represented vertically; the first commencing at the top and the various events succeeding each other in downward progress, like the facts in the well-known chart called the "Stream of History." Whenever the events were represented as occurring at different heights, as on the several floors and roof of a castle, this mode of illustration by vertical scenes, had a certain degree of appropriateness in it.

On the 11th of December, 1851, three 8vo. etchings were presented to this Society by the Rev. W. H. Massie of Chester, illustrative of three mural paintings that had been discovered at Gawsworth, on removing the inner plaster of the Church, in the course of making some repairs. At the meeting on the 8th of January, 1852, I read a short paper explanatory of one of them, and showing that while the grand object of it was to represent the GENERAL JUDGMENT, this was effected by three vertical compartments, which represented respectively, Heaven, Earth, and Hell.

various sets or scenes of a play, and thus the more the more they are
 merely received but also known. They are the same as the
 illustration for example which gives in the one picture the same
 frame nearly all the prominent parts connected with the subject, in
 and crucifixion of our Lord, the painter evidently not supposing that the
 proprietors were at all troubled by things, and by the same which
 occurred at very different times. Similar scenes are also seen to
 time as pictures on the walls of ancient temples, they occur as the
 illustrations in beautiful MSS., and they are not infrequently among the
 works of the old masters.

A copy of the *Vindicta* in my possession of the date 1770 contains
 a series of woodcuts arranged on the first page of each of them appears two
 scenes, either contemporary or not, but in the same scene. Thus
 one represents the transaction in which the king is shown in the explanation
 on his right; another represents the execution of James, the first, and
 and without the least regard to the execution of James, the first, and
 sent two contemporary scenes which does not give the same scene, but
 Jacob becoming king, and then having the crown, and then the crown
 once the frame of the scene in the English the English, and then the
 away his crown, and in the same scene the execution of the king
 children of the flowers. There are others in the same scene, and
 as these; and in all of these the different scenes are represented
 by side of the same horizontal line. Some are placed on the right
 scenes were represented vertically, and the scenes were in the same scene
 various scenes, and in the same scene, and in the same scene, and in the same scene
 in the well-known plate of the "Story of Henry." Moreover, the
 events were represented as occurring in different heights, as on the several
 floors and roof of a palace, this mode of illustration by vertical scenes, and
 a certain degree of improvement in it.

On the 11th of December 1851, three Bro. drawings were presented to
 this Society by the Rev. W. H. Massie of Chester, illustrative of three mural
 paintings that had been discovered at Oswestry, on removing the
 plaster of the Chapel in the course of making some repairs. At the
 meeting on the 6th of January 1852, I read a short paper explanatory of
 one of them and showing that while the ground object of it was to com-
 ment the German Jacobins, this was effected by three vertical com-
 ments which represented respectively, *Illegitimacy*, *Illegitimacy*, and *Hell*.



THE LAST JUDGMENT:

FROM A LIMOGES ENAMEL, IN MR. MAYER'S EGYPTIAN MUSEUM, LIVERPOOL.

In the month of November, 1852, in the course of a visit to Mr. Mayer's Egyptian Museum, I discovered in one of the apartments not devoted to Egyptian objects, a remarkable corroboration of my remarks on the Gaws-worth painting. This was a very elegant representation of the Judgment scene, executed in Limoges enamel, apparently on a basis of copper, and measuring within the frame, 11 inches by 7½.

I. The most prominent part of the picture is the figure of the Deity at the top, which represents heaven. This occupies more than half of the vertical height of the picture, nearly two thirds. He is seated, as usual, upon a rainbow, his feet resting upon the earth; the back ground is a beautiful deep blue sky, which is studded with golden stars and bordered by clouds. The Judge is represented as the second person of the Trinity; the chest, hands and arms, and feet, which are bare, exhibit the five wounds; the rest of his person is concealed in the copious folds of a brown mantle or robe, trimmed with gold and fastened at the throat. The head is surrounded by a glory in gold, and the right hand is elevated in the attitude of blessing, while the left is inverted expressive of repulsion. At his feet appear kneeling upon clouds, a male and a female figure. The former is St. John and the latter the Virgin, who were recommended to each other's good offices, in the character of mother and son. The head of St. John is surrounded with a nimbus, and the drapery of both is very peculiar. St. John's inner vestments are yellow; and the mantle or surcoat is of dark red material, covered with floral embroidery in gold. The Virgin wears a brown tunic with gold trimmings; over this, a blue mantle speckled with cruciform flowers in gold; and a white hood covering the head and shoulders, bearing a resemblance both to the head dress of the Knights Templar, and to the hoods of modern rustic maidens.

II. The portion which represents the Earth, occupies but a small space. The blue sea flows in front, and the land lies behind. The time is, the instant of the Resurrection. Just on the sea coast, and almost in the water, a strong man is bursting his way through the earth; a little farther back, another seems resting; and in the distance is, apparently, an infant.

III. The base of the picture represents the separation of those who are judged. On the left, an angel dressed in white, with golden hair and dark green wings, is conducting three of the justified, on the clouds, in the direction of the sun; while on the right, *i.e.*, on the left of the Judge, a demon is

flogging three others forward towards the mouth of the infernal regions. This is represented like the mouth of a huge bird ready to swallow them up ; while both the demon, and his place of punishment, are represented as green.

It is only within the present week that I have seen the enlarged lithographic illustration published by the Rector of Gawsworth, the dimensions of which are, 26 inches by 11½. The general coincidence of it, in plan and execution, with that just described, are even more remarkable than I before supposed ; for the etching, from which I wrote last session, represented several points less perfectly than the lithograph does. The following facts require notice.

1. The nimbus which surrounds the head of the Saviour, who is Judge, has cruciform points ; the figures at the base of the rainbow, on his right and left respectively, are the Virgin and St. John ; and, except the head, chest, arms, and feet, the body is covered in the ample robe, fastened at the throat, as in the other picture. Some scattered marks in the etching assume more shape here, and turn out to be the embroidery on the bannerets of the two trumpets sounded by the angels. The one over the head of the Virgin contains the pillar of scourging, the cross, the ladder, and the spear. That over the head of St. John contains the five wounds merely, with gouts of blood.

2. The middle compartment of the picture, representing Earth, exhibits the Resurrection. On the Judge's right, a saint with a cross, (not St. Peter and his key,) is leading off a large number, including a pope, a king, and queen, whom he seems to be conducting into the gates of Paradise. On the other side, Satan is claiming his own ; and these seem merely in the act of rising from the earth, as if in illustration of St. Paul's remark, that "the dead in Christ shall rise first."

3. In the lowest compartment, the portion which indicates the mouth of the infernal region, is on the observer's right, as before ; but part of it has been removed by the injury of the plaster on the wall. It has evidently been like the head of a gigantic snake, of which, only the upper jaw and fangs now remain. Into this, a demon appears in the act of driving several of the condemned ; while other demons, by carrying, wheeling in a barrow, and leading, are conducting additional ones to the same place of torment. There are light, dark, and mulatto demons ; and one on the observer's left, seems

to be forcing himself from the ground, near the base of an overspreading tree.

Strangely enough, since it was announced that I would read this paper, another illustration has been put into my hands; contained in the present number of the *Journal of the British Archæological Association*. The painting from which the illustration is taken, is found in St. John's Church, Winchester; and, like the others, is divided into three compartments, in this case, very formally.

(1.) The upper one represents the Judge on the throne; and near him, the pillar, the cross, the scourge, and the spear. The head is surrounded with a nimbus, with cruciform points, and the figure is covered by a green mantle. The Virgin is seated on his right hand; two angels exhibit the instruments of torture; two sound trumpets; and the twelve apostles "sit on twelve thrones," as if to judge the "twelve tribes of Israel."

(2.) In the middle compartment, nearly half of which is obliterated, Michael the Archangel, is engaged in weighing the spirits; and, while some, including a bishop, a king, and several monks, are found sufficient, and are led off by a Franciscan to happiness; others, of course, are found wanting. These are led off by the arch fiend, who is represented of gigantic proportions and horrible appearance; while the feet of the persons still preserved on the plaster, shew the direction in which they are following.

(3.) The lowest compartment represents, apparently, the first act, viz., the Resurrection; but, instead of exhibiting the individuals as rising from the earth, each is, apparently, flinging aside the lid of a gorgeous stone sarcophagus; kings still exhibiting their earthly crowns, bishops their mitres, and monks their peculiar tonsures.

In these three examples, coincident in subject, and executed at points considerably remote, one sees a uniformity of design and a regular principle of execution. Nor is it necessary to infer that they were executed at or near the same period, though they are all included in the general term "mediaeval." If the several dates of their execution extended over a period five times as great as it actually does, it is not probable that the subject would have been materially altered. We can here analyse the very ideas that occupied the mind of the Artist; we see the points in which there would be coincidence and variety if the subject were chosen in modern times; in short we find the same mixture of scripture and popular feeling

shown in the colours, which history, domestic and literary, would lead us to expect. There is a fashion in art, as there is in dress and manners; it is influenced by that species of innocent and floating superstition which has been called "folk-lore;" and the style of any particular period, or mode of illustration, was, we may fairly assume, that which was best calculated to impress at the time. Those who found their devotional feelings stirred by the performance of a rude miracle play, may well have been impressed by an illustration like one of these, addressed not to the understanding but the eye, and speaking its plain but impressive lesson from wall or window. If it occur to any one that there is too much of what is material on subjects which are only partially so, let him consider how much of the material is mixed up with the spiritual, even in our own enlightened days; when thousands of our countrymen, who rarely think of the subject at all, entertain ruder thoughts of the solemn scene which has been pictured, than any of the artists did.