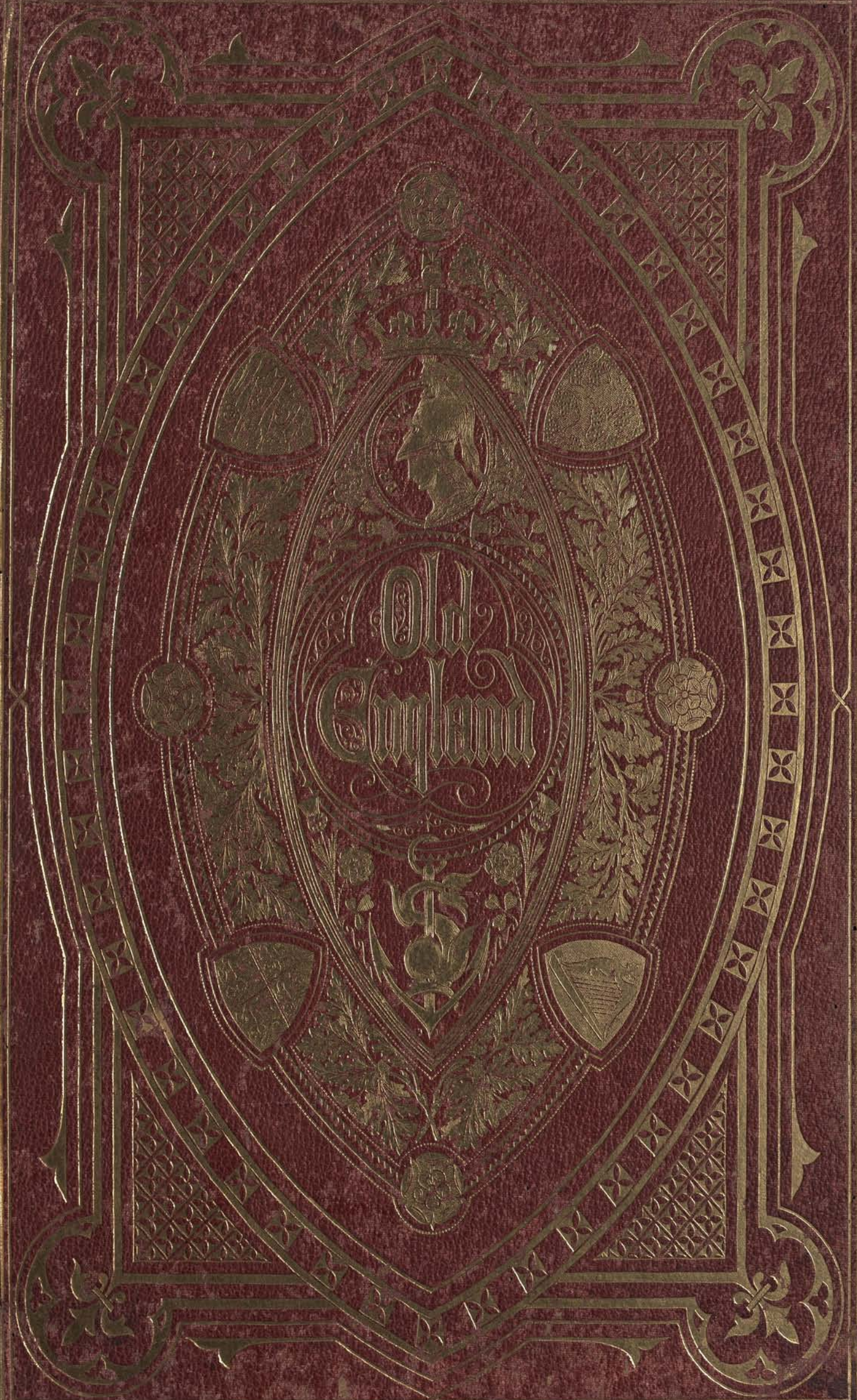
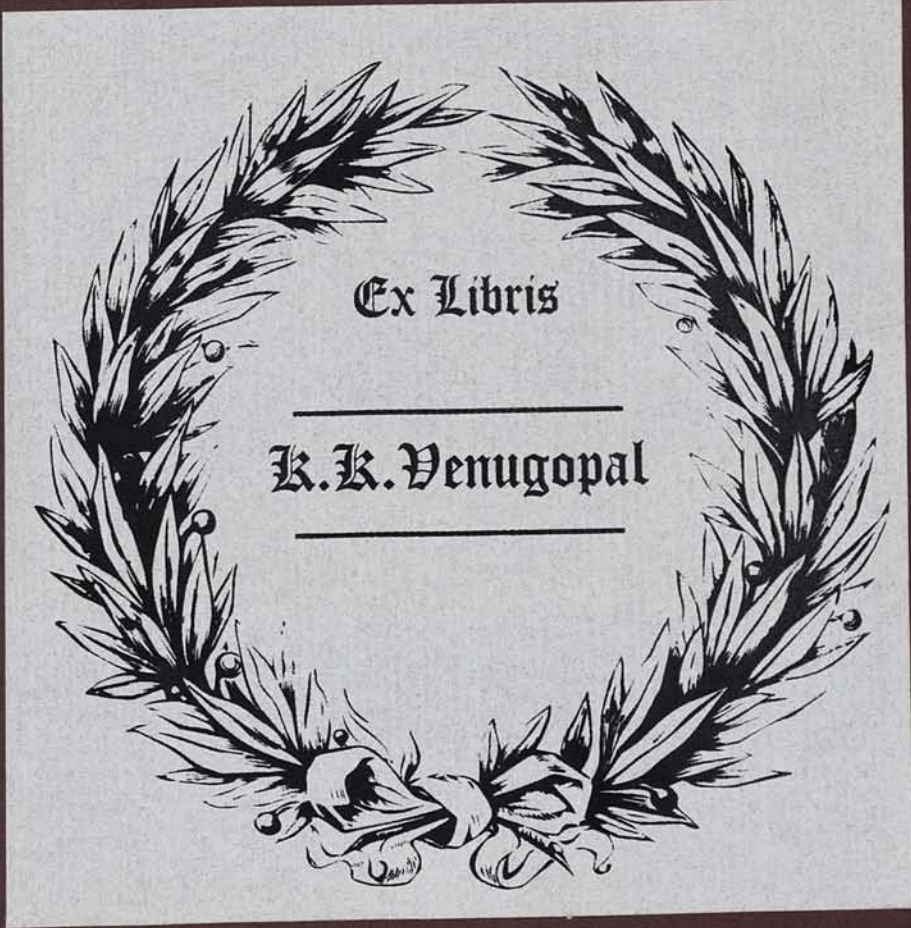


Old
England





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K.K. Venugopal



OLD ENGLAND:

A PICTORIAL MUSEUM

OF

REGAL, ECCLESIASTICAL, MUNICIPAL, BARONIAL,
AND POPULAR ANTIQUITIES.

EDITED

BY CHARLES KNIGHT.

IN TWO VOLUMES.—VOL. I.

LONDON:

JAMES SANGSTER AND CO., PATERNOSTER ROW.

ILLUMINATED ENGRAVINGS OF OLD ENGLAND.

VOLUME I.

* * Some of these Engravings are described at the pages to which they are respectively assigned in the following list. Others are not so described, although they are placed with reference to the general subject to which they belong. Where such description is not found in the text, we here subjoin a more particular notice of the Engraving.

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2. PAINTED WINDOW OF SAXON AND NORMAN EARLS OF CHESTER	94
<p>BREKETON HALL, in Cheshire, was built in the reign of Elizabeth, by Sir William Brereton; and it is said that the queen herself laid the foundation-stone. The founder appears to have liberally used the beautiful art of staining glass in the decoration of his mansion. In many of the windows were the various bearings of the principal Cheshire families, some of which still remain. But the greatest object of curiosity in this mansion, an object, indeed, of historical interest, was the painted window, of which we have given a faithful copy in the illuminated engraving. This window, we know not for what cause, was some years ago removed to Aston Hall, in Warwickshire. It has had the advantage of being described and engraved in Ormerod's "History of Cheshire;" and a most beautiful and elaborate series of coloured fac-similes, the size of the originals, was executed by Mr. William Fowler, and published in 1808. From these our engraving is copied. Two of the figures represent Leofwine and Leofric, Saxon earls of Mercia. The other figures exhibit the seven Norman earls of Chester. The first earl, Hugh, surnamed Lupus, came into England with the Conqueror, who gave to him and his heirs the county of Chester, to hold as freely by him with the sword as he (William) held by the crown. He died in 1103. Richard, the son of Hugh, was the second earl. He was drowned in returning from Normandy in 1120. Dying without issue, he was succeeded by his cousin, Randolph de Meschines, the third earl, who died in 1129. The fourth earl, Randolph, surnamed de Gernonijs, took part with the Empress Maud and her son Henry, and he, with Robert Earl of Gloucester, made King Stephen prisoner at Lincoln in 1141. He died by poison in 1158. Hugh, surnamed Cyveliok, from the place in Wales where he was born, was the fifth earl; he died in 1180. Randolph, surnamed Blundeville, was the sixth earl. He was a brave, and what was more unusual for a baron, a learned man, having compiled a treatise on the Laws of the Realm. He lived in great honour and esteem in the reigns of Henry II., Richard I., John, and Henry III. He fought in the Holy Land with Cœur-de-Lion, and was the founder of the abbey of Delacroix, in Staffordshire, and of the Grey Friars at Coventry. He died in 1233, having held the earldom fifty-three years. Although married three times, he had no issue; but was succeeded by his nephew John, surnamed Le Scot. Upon his death without issue, in the twenty-second of Henry III., 1238, the King "thought it not good to make a division of the earldom of Chester, it enjoying such a regal prerogative; therefore taking the same into his own hands, he gave unto the sisters of John Scot other lands, and gave the county palatine of Chester to his eldest son." (Ormerod.) John le Scot was therefore the last independent Earl of Chester. From that time the eldest sons of the sovereigns of England have been Earls of Chester from the day of their birth.</p> <p>In the painted window it will be observed that each figure is placed within an arch. Each arch in the original window is seventeen inches in height, and about eight in width between the columns. The arches are struck from two centres, and have a keystone, on which is represented a grotesque head under a basket of fruit. It will of course suggest itself to the reader that this window, being in all probability executed in the time of Elizabeth, cannot be received as a perfectly faithful representation even of the costume of these redoubted vice-kings of the county palatine. Upon this point Ormerod has the following remarks: "The style of the architecture is of the era of Elizabeth, but an erroneous idea prevails as to the high antiquity of these figures, and as to their having been the identical representations of the earls which formerly graced the windows of Chester Abbey." To correct this idea the county historian refers to a rude drawing in the Harleian MS. 2151, which shows the character of that ancient glass. But he adds, "It is, however, not unlikely that the figures may have been copied from paintings, stained glass, or monkish illuminations, of considerable antiquity; though the paintings themselves were most probably executed for the decoration of the newly-erected Hall of Brereton at the close of the sixteenth century."</p>	
3. KEEP OF ROCHESTER CASTLE	98
4. COURT-CUPBOARD IN WARWICK CASTLE	103
<p>THE furniture of the ancient halls and castles of England was for the most part peculiarly suited to the size and structure of the apartments in which it was placed. Much of it was of oak, boldly and richly carved, in a manner exceedingly appropriate to the beautiful Gothic style of the windows, the panelling of the walls, and the decorations of the mantel-pieces and ceilings. The massy sideboard, or court-cupboard, as it is sometimes called, is one of those grand pieces of old Gothic furniture, of which, besides the one at Warwick Castle represented in our coloured engraving, there are still many specimens remaining in the old baronial apartments of England.</p>	
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THE parish church of Stratford-upon-Avon is a large and handsome structure, of the usual cross-form, with a central tower surmounted by a spire. The chancel, of which the coloured engraving exhibits a view from the south door, showing Shakspeare's monument on the north wall, is a fine specimen of late perpendicular architecture: the west end of the nave, the north porch, the piers, arches, and clerestory, are also perpendicular, but of earlier date; the tower, transept, and some parts of the nave, are early English: the ancient arches of the tower have been strengthened by underbuilding them with others of perpendicular character. Some of the windows have portions of good stained glass. Shakspeare was buried on the north side of the chancel: his monument on the north wall must have been erected previous to 1623, when his works were first published; for Leonard Digges, in the verses prefixed to that edition, thus addresses the departed poet:—

Shakespeare, at length thy pious fellows give
The world thy works: thy works by which outlive
Thy tomb thy name must; when that stone is rent,
And time dissolves thy Stratford monument,
Here we alive shall view thee still. This book
When brass and marble fade, shall make thee look
Fresh to all ages.

The sculptor of the monument was Gerard Johnson. It consists of a bust of Shakspeare with the body to the waist, under an ornamented arch between two Corinthian columns which support an entablature, above which are the arms and crest of Shakspeare in bold relief, surmounted by a sculptured skull. Below the figure are the following Latin and English verses;

Judicio Pylium, genio Socratem, arte Maronem,
Terra tegit, populus mœret, Olympus habet.

Stay, passenger, why goest thou by so fast?
Read, if thou canst, whom envious death hath placed
Within this monument—Shakspeare, with whom
Quick Nature died; whose name doth deck this tomb
Far more than cost; sith all that he hath writ
Leaves living Art but page to serve his wit.
Obiit Ano. Dni. 1616, ætatis 53, die 23 Apr.

16. CHANTRY, OR ORATORY OF THE BEAUCHAMP CHAPEL, WARWICK	375
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THE chantry, or oratory, represented in the illuminated engraving, is a detached building separated from the chapel by an open screen. It is a beautiful work of art, and the groined ceiling is especially rich and elegant.

17. METHLEY HALL	388
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METHLEY HALL, or Methley Park, in the West Riding of Yorkshire, seven miles south-east from Leeds, is the seat of the Saviles, Earls of Mexborough, which family have held the manor for several centuries. The original manor-house was built by Sir Robert Waterton, in the reign of Henry IV.; but after the manor became the property of the Saviles, the old house was pulled down, and the present magnificent mansion erected on its site by Sir John Savile, Baron of the Exchequer, with additions by his son Sir Henry Savile, in a handsome and uniform style. Of this building only the hall and the back part of the house remain: the far-famed gallery, with its armorial bearings in painted glass, no longer exists; it has given place to the present front part of the mansion, which is of no great magnificence without, but contains some very fine apartments, one of which, with its beautiful painted ceiling and pendant ornaments, its antique furniture, rich carving, and lofty mullioned windows, is exhibited in our coloured engraving.

18. MORRIS-DANCE	Title
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THE coloured engraving which is given as a title to the first volume of "Old England," is the representation of an ancient window of stained glass, formerly in the house of George Tollett, Esq., of Betley, in Staffordshire, which has been conjectured by Mr. Douce, from certain peculiarities of costume, to have been executed in the time of Edward IV. The six interior lozenges, on which we have engraved the title of our work, are vacant in the original. The figures on the other lozenges represent the performers of a Morris-Dance round a May-pole, from which are displayed a St. George's red cross and a white pennon. Immediately below the May-pole is the character who manages the paste-board hobby-horse, who, from the crown which he wears, and the richness of his attire, appears to represent the King of May; while, from the two daggers stuck in his cheeks, he may be supposed to have been a juggler and the master of the dance. Beneath the King of May is Maid Marian, as the Queen of May, with the crown on her head and attired in a style of high fashion, her coif floating behind, her hair unbound and streaming down her waist, and holding in her hand an emblematic flower. Margaret, eldest daughter of Henry VII., when married to James, King of Scotland, appeared thus, wearing a crown and with her hair hanging down her back. Of the other characters some are obvious enough, but others are conjectural. The left-hand figure at the top is the court fool, with his cockscorb cap and his bauble. The first figure to the right is supposed to represent a Spaniard, and the next a Morisco or Moor, both men of rank, in rich dresses, with the long outer sleeves hanging loose like ribbons, a fashion once prevalent in England as well as on the Continent. Beneath the Morisco is the instrumental performer, with his pipe and tabor; below him the lover or paramour of Maid Marian; and under him the friar, in the Franciscan habit. The King of May is the supposed representative of Robin Hood; the Queen of May, of his favourite Marian; and the friar, of his chaplain, Friar Tuck. Passing by Marian, we have the inferior fool furnished with his bib; above him the representative of the clown or peasant; and next above, the franklin or gentleman. The dresses are curiously appropriate to the characters.

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Old England.

ADVERTISEMENT.

ONE of the most picturesque descriptions in the most picturesque of poets,—that in 'The Faery Queen' of the old man who

"Things past could keep in memory," shows him sitting in a chamber which "seemed ruinous and old," but whose walls were "right firm and strong." Such are the ANTIQUITIES of a great Nation. They may appear "worm-eaten and full of canker-holes," but they are teeming with life, and will be fresh and beautiful as long as civilization endures. When the knights who looked on the old man of Spenser had perused his "antique Registers," and had traced his wondrous legends up to the time of the British kings who

"Entombed lie at Stonehenge by the heath," one of them bursts forth into this noble apostrophe:—

"DEAR COUNTRY! O how dearly dear
Be to thy foster-child, that from thy hand
Did common breath and nouriture receive!
How brutish is it not to understand
How much to her we owe, that all us gave;
That gave unto us all whatever good we have!"

Such is the just effect upon every generous mind of the study of the "ancient records" of our native land. The richest treasures that we have derived from a long line of ancestors are our antiquities. They carry us back to dim periods that have bequeathed to us no written explanation of the origin and the uses of their indestructible monuments. *Vast mounds, gigantic temples, mystic towers*, belong to ages not of barbarism, but of civilization different from our own. These are succeeded by the remains of the great Roman conquerors of the world, who bestowed upon Britain their refinements and their learning. Our Anglo-Saxon Arts and Sciences have left indelible traces, in written descriptions and pictorial representations snatched from the spoils of time; and in some architectural remains of early piety which have escaped the ravages of the Dane. Gradually the influences of Christianity are spread over the land; and the great connecting links between the past and the present rise up, in the glorious Ecclesiastical edifices that we are now at length learning to look upon with love and admiration—to preserve and to restore. But there are also monuments scattered through the country of the antagonist principles of brute force and military dominion. The *Feudal Times* have left us their impressive memorials, in *Baronial Castles* and crumbling Fortresses,—in the *Weapons and Armour* of their haughty Chieftains. These are succeeded by the *venerable Palaces and Mansions* which belonged to the age of early constitutional Government, when the Law allowed comfort to be studied in conjunction with security. To this age belong the monuments of *Civic Power*,

—the *Halls of Guilds and Companies*; and, more important still, the splendid seats of liberal Education, our *Endowed Schools and Colleges*. Amidst all these instructive though silent chronicles of the past, in which England is richer than any other country, have grown up the infinitely-varied peculiarities of the *middle classes*, during five centuries in which they have formed the strength of the nation; and these are preserved in numberless evidences of their *modes of life, public and domestic*. These things are surely of the deepest interest even to millions who speak the language of "old England," scattered through every quarter of the habitable Globe. The Antiquities of England are the Antiquities of North America and of Australia,—of mighty continents and fertile islands where the descendants of the Anglo-Saxon have founded "new nations." They are of especial interest to every dweller in the father-land. These "remnants of History which have casually escaped the shipwreck of time" (so Bacon defines Antiquities) are amongst the best riches of the freight of knowledge—not merely curiosities, but of intrinsic value.

We propose to open to all ranks of the people, at the cheapest rate, a complete view of the REGAL, ECCLESIASTICAL, BARONIAL, MUNICIPAL, and POPULAR ANTIQUITIES OF ENGLAND, by the publication of the largest collection of Engravings, with explanatory letterpress, that has ever been devoted to this important branch of general information. Our work is addressed to the People; but the knowledge which it seeks to impart will be as scrupulously accurate as if it were exclusively intended for the most critical antiquary. To be full and correct it is not necessary to be tedious and pedantic. That knowledge will be presented, for the most part, in a chronological order; and thus our work will be a *Companion and a Key to every English History*. The ENGRAVINGS will embrace the most remarkable of our Buildings from the earliest times—Druidical Remains, Cathedrals, Abbeys, Churches, Colleges, Castles, Civic Halls, Mansions; *Sepulchral Monuments* of our Princes and Nobles; *Portraits* of British Worthies, and representations of the localities associated with their names; *Ancient Pictures and Illuminations* of Historical Events; the *Great Seals and Arms* of the Monarchy; *Coins and Medals*; *Autographs*; and, scattered amongst these authentic memorials of the rulers of the land, and of those who sat in high places, the fullest Pictorial indications of the *Industry, the Arts, the Sports, the Dresses, and the Daily Life* of the People.

The twenty-four COLOURED ENGRAVINGS which will form a portion of the work will consist of *Fac-Similes of Elaborate Architectural Drawings*, made expressly for this publication, and forming in themselves a most interesting series of Picturesque Antiquities.

* * * The Border represents the following objects:—at the top, Stonehenge, from the Salisbury side; on the left hand—Roman Pillars, Dover; Keep, Kenilworth Castle; the Duke's House, Bradford; Boat-hunt; on the right hand—Faversham Castle; Bastion, and Tower of Cathedral, Canterbury; Cairns Gate of Honour, Cambridge; Tomb of Queen Elizabeth; at the foot, South Terrace and Round Tower, Windsor Castle.



OLD ENGLAND.

BOOK I.

CHAPTER I.—THE BRITISH PERIOD.



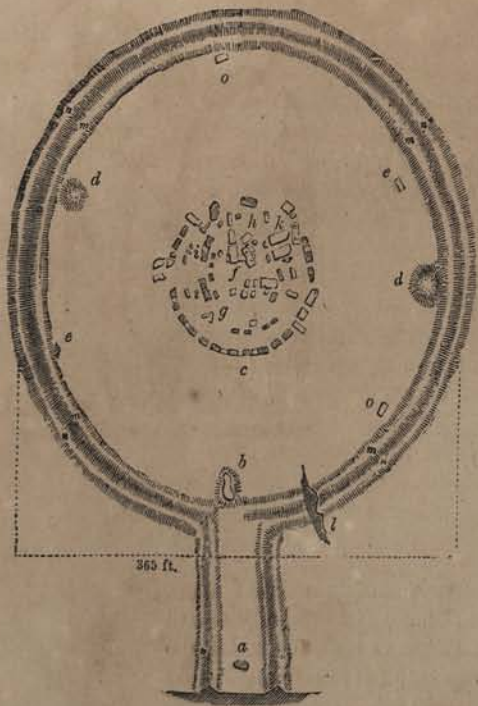
ARUM Plain—the Salisbury Plain of our own day—an elevated platform of chalk, extending as far as the eye can reach in broad downs where man would seem to have no abiding place, presents a series of objects as interesting in their degree as the sands where the pyramids and sphinxes of ancient Egypt have stood for countless generations. This plain would seem to be the cradle of English civilization. The works of man in the earliest ages of the world may be buried beneath the hills or the rivers; but we can trace back the labours of those who have tenanted the same soil as ourselves, to no more remote period than is indicated by the stone circles, the barrows, the earth-works, of Salisbury Plain and its immediate neighbourhood.

The great wonder of Salisbury Plain,—the most remarkable monument of antiquity in our island, if we take into account its comparative preservation as well as its grandeur—is Stonehenge. It is situated about seven miles north of Salisbury. It may be most conveniently approached from the little town of Amesbury. Passing by a noble Roman earth-work called the Camp of Vespasian, as we ascend out of the valley of the Avon, we gain an uninterrupted view of the undulating downs which surround us on every side. The name of *Plain* conveys an inadequate notion of the character of this singular district. The platform is not flat, as might be imagined; but ridge after ridge leads the eye onwards to the bolder hills of the extreme distance, or the last ridge is lost in the low horizon. The peculiar character of the scene is that of the most complete solitude. It is possible that a shepherd boy may be descried watching his flocks nibbling the short thymy grass with which the downs are everywhere covered; but, with the exception of a shed or a hovel, there is no trace of human dwelling. This peculiarity arises from the physical character of the district. It is not that man is not here, but that his abodes are hidden in the little valleys. On each bank of the Avon to the east of Stonehenge, villages and hamlets are found at every mile; and on the small branch of the Wyly to the west there is a cluster of parishes, each with its church, in whose names, such as Orcheston Maries, and Shrawston Virgo, we hail the tokens of institutions which left Stonehenge a ruin. We must not hastily conclude, therefore, that this great monument of antiquity was set up in an unpeopled region; and that, whatever might be its uses, it was visited only by pilgrims from far-off places. But the aspect of Stonehenge, as we have said, is that of entire solitude. The distant view is somewhat disappointing to the raised expectation. The hull of a large ship, motionless on a wide sea, with no object near by which to measure its bulk, appears an insignificant thing: it is a speck in the vastness by which it is surrounded. Approach that ship, and the largeness of its parts leads us to estimate the grandeur of the whole. So is it with Stonehenge. The vast plain occupies so much of the eye that even a large town set down upon it would appear a hamlet. But as we approach the pile, the mind gradually becomes impressed with its real character. It is now the *Chorea Gigantum*—the Choir of Giants; and the tradition that Merlin the Magician brought the stones from Ireland is felt to be a poetical homage to the greatness of the work.

Keeping in view the ground-plan of Stonehenge in its present state (Fig. 1), we will ask the reader to follow us while we describe the appearance of the structure. Great blocks of stone, some of

which are standing and some prostrate, form the somewhat confused circular mass in the centre of the plan. The outermost shadowed circle represents an inner ditch, a vallum or bank, and an exterior ditch, *m, n*. The height of the bank is 15 feet; the diameter of the space enclosed within the bank is 300 feet. The section *l* shows their formation. To the north-east the ditch and bank run off into an avenue, a section of which is shown at *p*. At the distance of about 100 feet from the circular ditch is a large gray stone bent forward, *a*, which, in the dim light of the evening, looks like a gigantic human being in the attitude of supplication. The direct course of the avenue is impeded by a stone, *b*, which has fallen in the ditch. A similar single stone is found in corresponding monuments. In the line of the avenue at the point marked *c* is a supposed entrance to the first or outer circle of stones. At the points *d* near the ditch are two large cavities in the ground. There are two stones *e*, and two *o*, also near the ditch. It is conjectured by some, that these formed part of a circle which has been almost totally destroyed. The centre of the enclosed space is usually denominated the temple. It consists of an outer circle of stones, seventeen of which remain in their original position; and thirteen to the north-east, forming an uninterrupted segment of the circle, leave no doubt as to the form of the edifice. The restored plan of Dr. Stukeley (Fig. 2) shows the original number of stones in this outer circle to have been thirty; those shadowed on the plan are still remaining. The upright stones of the outer circle are 14 feet in height, and upon the tops of them has been carried throughout a continuous impost, as it is technically called, of large flat stones of the same width. This has not been a rude work, as we see in the structures called cromlechs, where a flat stone covers two or three uprights, without any nice adjustment: but at Stonehenge sufficient remains to show that the horizontal stones carefully fitted each other, so as to form each an arc of the circle; and that they were held firmly in their places by a deep mortice at each end, fitting upon the tenon of the uprights. This careful employment of the builder's art constitutes one of the remarkable peculiarities of Stonehenge. The blocks themselves are carefully hewn. It is not necessary to add to our wonder by adopting the common notion that the neighbouring country produces no such material. The same fine-grained sandstone of which the greater number of the masses consists, is found scattered upon the downs in the neighbourhood of Marlborough and Avebury. The stones of the second circle are, however, of a different character; and so is what is called the altar-stone, marked *f* on the ground-plan. Of the inner circle, enclosing a diameter of 83 feet, which appears to have consisted of much smaller stones without imposts, but about the same in number as the outer circle, there are very few stones remaining. There is a single fallen stone with two mortices *g*, which has led to the belief that there was some variation in the plan of the second circle, such as is indicated by the letter *a* on the restored plan. Within the second circle were five distinct erections, each consisting of two very large stones with an impost, with three smaller stones in advance of each: these have been called trilithons. That marked *h* in the ground-plan is the largest stone in the edifice, being 21 feet 6 inches in height. The two trilithons marked *i* are nearly perfect. The stones of the trilithon *k* are entire; but it fell prostrate as recently as 1797. The external appearance which the whole work would have if restored, is shown in the perspective elevation (Fig. 3). The internal arrangement is exhibited in the section (Fig. 4). The present appearance of the ruin from different points of view is shown in Figs. 5 and 6.

The description which we have thus given, brief as it is, may appear somewhat tedious; but it is necessary to understand the



1.—Ground Plan of Stonehenge in its present state.



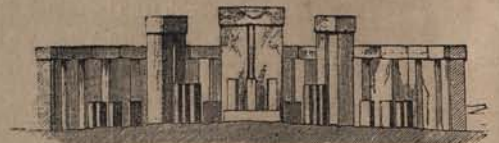
5.—Stonehenge



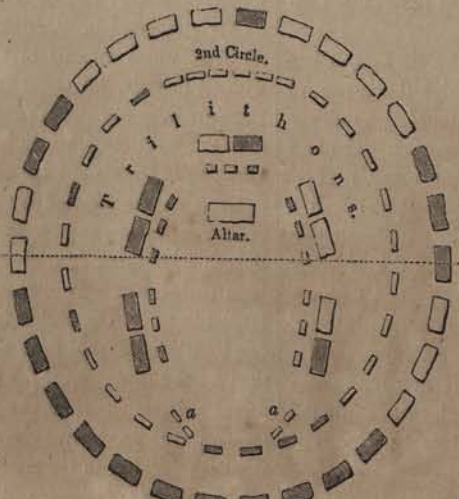
6.—Stonehenge.



3.—Stonehenge.—Perspective Elevation resto e.l.



4.—Stonehenge: section 1 to 2 (Restored Plan, Fig. 2), 105 feet.



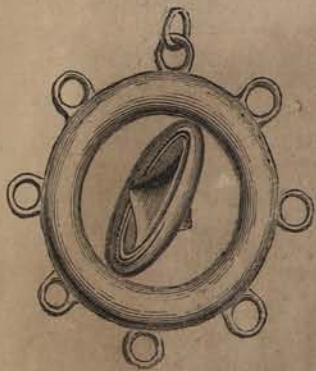
2.—Stonehenge.—Restored Plan.



7.—Druidical Circle at Darab.



8.—Druidical Stone in Persia.



10.—Astronomical Instrument.



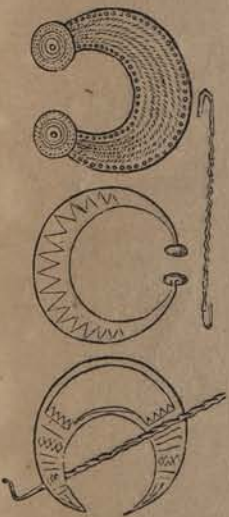
17.—Saron Plain.



13.—Two Druids. Bas-relief found at Antun.



15.—Group of Arch-Druid and Druids.



14.—Druidical Ornaments.



16.—Ancient British Weapons of bone and flint.



12.—Gaulish Deity. Hesus.



9.—Druidical Circle of Jersey.



11.—Gaulish Deity. Cernunnos.

general plan and some of the details of every great work of art, of whatever age, ruinous or entire, before the mind can properly apply itself to the associations which belong to it. In Stonehenge this course is more especially necessary; for however the imagination may be impressed by the magnitude of those masses of stone which still remain in their places, by the grandeur even of the fragments confused or broken in their fall, by the consideration of the vast labour required to bring such ponderous substances to this desolate spot, and by surmise of the nature of the mechanical skill by which they were lifted up and placed in order and proportion, it is not till the entire plan is fully comprehended that we can properly surrender ourselves to the contemplations which belong to this remarkable scene. It is then, when we can figure to ourselves a perfect structure, composed of such huge materials symmetrically arranged, and possessing, therefore, that beauty which is the result of symmetry, that we can satisfactorily look back through the dim light of history or tradition to the object for which such a structure was destined. The belief now appears tolerably settled that Stonehenge was a temple of the Druids. It differs, however, from all other Druidical remains, in the circumstance that greater mechanical art was employed in its construction, especially in the superincumbent stones of the outer circle and of the trilithons, from which it is supposed to derive its name; *stan* being the Saxon for a stone, and *heng* to hang or support. From this circumstance it is maintained that Stonehenge is of the very latest ages of Druidism; and that the Druids that wholly belonged to the ante-historic period followed the example of those who observed the command of the law: "If thou wilt make me an altar of stone, thou shalt not build it of hewn stone: for if thou lift up thy tool upon it, thou hast polluted it." (Exodus, chap. xx.) Regarding Stonehenge as a work of masonry and architectural proportions, Inigo Jones came to the conclusion that it was a Roman Temple of the Tuscan order. This was an architect's dream. Antiquaries, with less of taste and fancy than Inigo Jones, have had their dreams also about Stonehenge, almost as wild as the legend of Merlin flying away with the stones from the Curragh of Kildare. Some attribute its erection to the Britons after the invasion of the Romans. Some bring it down to as recent a period as that of the usurping Danes. Others again carry it back to the early days of the Phœnicians. The first notice of Stonehenge is found in the writings of Nennius, who lived in the ninth century of the Christian era. He says that at the spot where Stonehenge stands a conference was held between Hengist and Vortigern, at which Hengist treacherously murdered four hundred and sixty British nobles, and that their mourning survivors erected the temple to commemorate the fatal event. Mr. Davies, a modern writer upon Celtic antiquities, holds that Stonehenge was the place of this conference between the British and Saxon princes, on account of its venerable antiquity and peculiar sanctity. There is a passage in Diodorus Siculus, quoted from Hecatæus, which describes a round temple in Britain dedicated to Apollo; and this Mr. Davies concludes to have been Stonehenge. By another writer, Dr. Smith, Stonehenge is maintained to have been "the grand orrery of the Druids," representing, by combinations of its stones, the ancient solar year, the lunar month, the twelve signs of the zodiac, and the seven planets. Lastly, Stonehenge has been pronounced to be a temple of Budha, the Druids being held to be a race of emigrated Indian philosophers.

Startling as this last assertion may appear to be, a variety of facts irresistibly lead to the conclusion that the circles, the stones of memorial, the cromlechs, and other monuments of the highest antiquity in these islands, have a distinct resemblance to other monuments of the same character scattered over Asia and Europe, and even found in the New World, which appear to have had a common origin. In Great Britain and Ireland, in Jersey and Guernsey, in France, in Germany in Denmark and Sweden, such monuments are found extensively dispersed. They are found also, though more rarely, in the Netherlands, Portugal, and Malta; in Gozo and Phœnicia. But their presence is also unquestionable in Malabar, in India, in Palestine, in Persia. Figures 7 and 8 represent a Druidical circle, and a single upright stone standing alone near the circle, which are described by Sir William Ouseley as seen by him at Darab, in the province of Fars, in Persia. Our engravings are copied from those in Sir William Ouseley's book. We have placed them upon the same page with the representations of Stonehenge. If we had obliterated the Oriental figures, a superficial observation might easily receive them as representations of Stonehenge from another point of view. The circle of stones at Darab is surrounded by a wide and deep ditch and a high bank of earth; there is a central stone, and a single upright stone at some distance from the main group. The resemblance of the circle at Darab to

the general arrangement of Stonehenge, and other similar monuments of Europe, led Sir William Ouseley to the natural conclusion that a "British Antiquary might be almost authorised to pronounce it Druidical, according to the general application of the word among us." At Darab there is a peculiarity which is not found at Stonehenge, at least in its existing state. Under several of the stones there are recesses, or small caverns. In this particular, and in the general rudeness of its construction, the circle of Darab resembles the Druidical circle of Jersey (9), although the circle there is very much smaller, and the stones of very inconsiderable dimensions,—a copy in miniature of such vast works as those of Stonehenge and Avebury. This singular monument, which was found buried under the earth, was removed some fifty years ago by General Conway, to his seat near Henley, the stones being placed in his garden according to the original plan.

When we open the great store-house not only of divine truth but of authentic history, we find the clearest record that circles of stone were set up for sacred and solemn purposes. The stones which were taken by Joshua out of the bed of the Jordan, and set up in Gilgal, supply the most remarkable example. The name Gilgal itself signifies a circle. Gilgal subsequently became a place not only of sacred observances, but for the more solemn acts of secular government. It was long a controversy, idle enough as such controversies generally are, whether Stonehenge was appropriated to religious or to civil purposes. If it is to be regarded as a Druidical monument, the discussion is altogether needless; for the Druids were, at one and the same time, the ministers of religion, the legislators, the judges, amongst the people. The account which Julius Cæsar gives of the Druids of Gaul, marked as it is by his usual clearness and sagacity, may be received without hesitation as a description of the Druids of Britain: for he says, "the system of Druidism is thought to have been formed in Britain, and from thence carried over into Gaul; and now those who wish to be more accurately versed in it for the most part go thither (*i. e.* to Britain) in order to become acquainted with it." Nothing can be more explicit than his account of the mixed office of the Druids: "They are the ministers of sacred things; they have the charge of sacrifices, both public and private; they give directions for the ordinances of religious worship (*religionēs interpretantur*). A great number of young men resort to them for the purpose of instruction in their system, and they are held in the highest reverence. For it is they who determine most disputes, whether of the affairs of the state or of individuals: and if any crime has been committed, if a man has been slain, if there is a contest concerning an inheritance or the boundaries of their lands, it is the Druids who settle the matter: they fix rewards and punishments: if any one, whether in an individual or public capacity, refuses to abide by their sentence, they forbid him to come to the sacrifices. This punishment is among them very severe; those on whom this interdict is laid are accounted among the unholy and accursed; all fly from them, and shun their approach and their conversation, lest they should be injured by their very touch; they are placed out of the pale of the law, and excluded from all offices of honour." After noticing that a chief Druid, whose office is for life, presides over the rest, Cæsar mentions a remarkable circumstance which at once accounts for the selection of such a spot as Sarum Plain, for the erection of a great national monument, a temple, and a seat of justice:—"These Druids hold a meeting at a certain time of the year in a consecrated spot in the country of the Carnutes (people in the neighbourhood of Chartres), which country is considered to be in the centre of all Gaul. Hither assemble all from every part who have a litigation, and submit themselves to their determination and sentence." At Stonehenge, then, we may place the seat of such an assize. There were roads leading direct over the plain to the great British towns of Winchester and Silchester. Across the plain, at a distance not exceeding twenty miles, was the great temple and Druidical settlement of Avebury. The town and hill-fort of Sarum was close at hand (23). Over the dry chalky downs, intersected by a few streams easily forded, might pilgrims resort from all the surrounding country. The seat of justice which was also the seat of the highest religious solemnity, would necessarily be rendered as magnificent as a rude art could accomplish. Stonehenge might be of a later period than Avebury, with its mighty circles and long avenues of unhewn pillars; but it might also be of the same period,—the one distinguished by its vastness, the other by its beauty of proportion. The justice executed in that judgment-seat was, according to ancient testimony, bloody and terrible. The religious rites were debased into the fearful sacrifices of a cruel idolatry. But it is impossible not to feel that at the bottom of these superstitions there was a deep reverence for what was high and spiritual: that not only

were the Druids the instructors of youth, but the preservers and disseminators of science; the proclaimers of an existence beyond this finite and material world—idolaters, but nevertheless teaching something nobler than what belongs to the mere senses, in the midst of their idolatry. We give entire what Cæsar says of the religious system of this remarkable body of men:—

“It is especially the object of the Druids to inculcate this—that souls do not perish, but after death pass into other bodies: and they consider that by this belief more than anything else men may be led to cast away the fear of death, and to become courageous. They discuss, moreover, many points concerning the heavenly bodies and their motion, the extent of the universe and the world, the nature of things, the influence and ability of the immortal gods; and they instruct the youth in these things.

“The whole nation of the Gauls is much addicted to religious observances, and, on that account, those who are attacked by any of the more serious diseases, and those who are involved in the dangers of warfare, either offer human sacrifices or make a vow that they will offer them; and they employ the Druids to officiate at these sacrifices; for they consider that the favour of the immortal gods cannot be conciliated unless the life of one man be offered up for that of another: they have also sacrifices of the same kind appointed on behalf of the state. Some have images of enormous size, the limbs of which they make of wicker-work, and fill with living men, and setting them on fire, the men are destroyed by the flames. They consider that the torture of those who have been taken in the commission of theft or open robbery, or in any crime, is more agreeable to the immortal gods; but when there is not a sufficient number of criminals, they scruple not to inflict this torture on the innocent.

“The chief deity whom they worship is Mercury; of him they have many images, and they consider him to be the inventor of all arts, their guide in all their journeys, and that he has the greatest influence in the pursuit of wealth and the affairs of commerce. Next to him they worship Apollo and Mars, and Jupiter and Minerva; and nearly resemble other nations in their views respecting these, as that Apollo wards off diseases, that Minerva communicates the rudiments of manufactures and manual arts, that Jupiter is the ruler of the celestials, that Mars is the god of war. To Mars, when they have determined to engage in a pitched battle, they commonly devote whatever spoil they may take in the war. After the contest, they slay all living creatures that are found among the spoil; the other things they gather into one spot. In many states, heaps raised of these things in consecrated places may be seen: nor does it often happen that any one is so unscrupulous as to conceal at home any part of the spoil, or take it away when deposited: a very heavy punishment with torture is denounced against that crime.

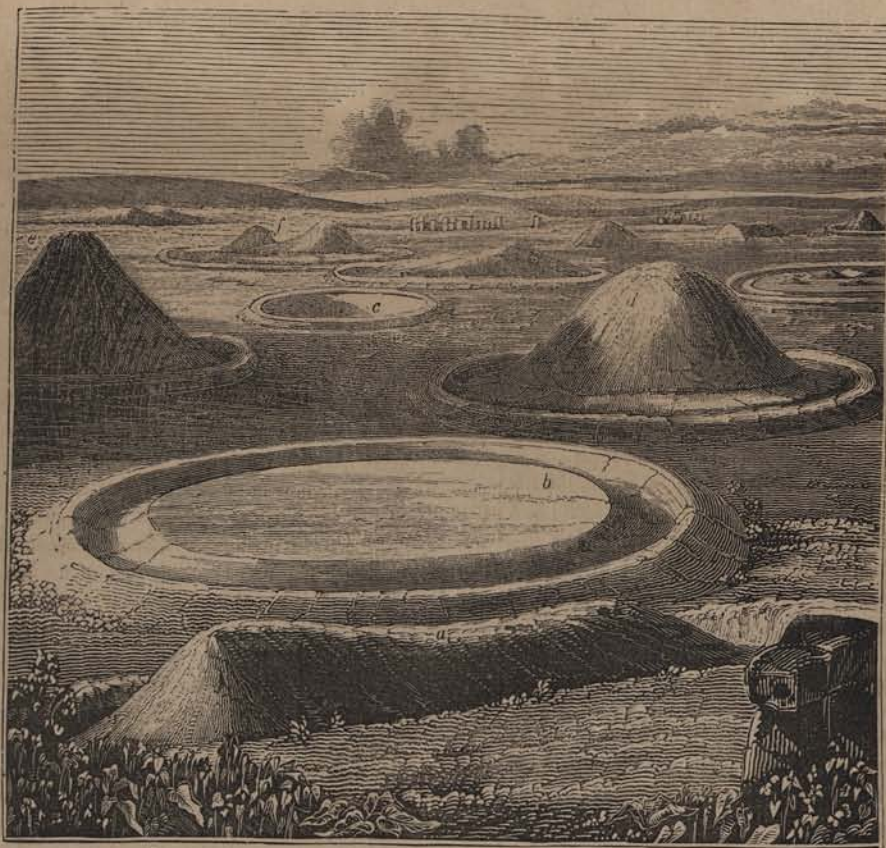
“All the Gauls declare that they are descended from Father Dis (or Pluto), and this, they say, has been handed down by the Druids: for this reason, they distinguish all spaces of time not by the number of days, but of nights; they so regulate their birth-days, and the beginning of the months and years, that the days shall come after the night.”*

The precise description which Cæsar has thus left us of the religion of the Druids—a religion which, whatever doubts may have been thrown upon the subject, would appear to have been the prevailing religion of ancient Britain, from the material monuments which are spread through the country, and from the more durable records of popular superstitions—is different in some particulars which have been supplied to us by other writers. According to Cæsar, the Druids taught that the soul of man did not perish with his perishable body, but passed into other bodies. But the language of other writers, Mela, Diodorus Siculus, and Ammianus Marcellinus, would seem to imply that the Druids held the doctrine of the immortality of the soul as resting upon a nobler principle than that described by Cæsar. They believed, according to the express statement of Ammianus Marcellinus, that the future existence of the spirit was in another world. The substance of their religious system, according to Diogenes Laertius, was comprised in their three precepts—to worship the gods, to do no evil, and to act with courage. It is held by some that they had a secret doctrine for the initiated, whilst their ritual observances were addressed to the grosser senses of the multitude; and that this doctrine was the belief in one God. Their veneration for groves and of oak and for sacred fountains was an expression of that natural worship which sees the source of all good in the beautiful forms with which the earth is clothed. The sanctity of the mistletoe, the watch-fires of spring and summer and autumn, traces of which observances still remain amongst us, were

* Cæsar de Bell. Gall., lib. vi. Our translation is that of the article “Britannia,” in the Penny Cyclopædia.

tributes to the bounty of the All-giver, who alone could make the growth, the ripening, and the gathering of the fruits of the earth propitious. The sun and the moon regulated their festivals, and there is little doubt formed part of their outward worship. An astronomical instrument found in Ireland (Fig. 10) is held to represent the moon's orbit and the phases of the planets. They worshipped, too, according to Cæsar, the divinities of Greece and Rome, such as Mars and Apollo: but Cæsar does not give us their native names. He probably found ascribed to these British gods like attributes of wisdom and of power as those of Rome, and so gave them Roman names. Under the church of Notre Dame, at Paris, were found in the last century two bas-reliefs of Celtic deities, the one Cernunnos (Fig. 11), the other Hesus (Fig. 12), corresponding to the Roman Mars. Other writers confirm Cæsar's account of their human sacrifices. This is the most revolting part of the Druidical superstition. The shuddering with which those who live under a pure revelation must regard such fearful corruptions of the principle of devotion, which in some form or other seems an essential part of the constitution of the human faculties, produced this description of Stonehenge from the pen of a laborious and pious antiquary, Mr. King:—“Although my mind was previously filled with determined aversion, and a degree of horror, on reflecting upon the abominations of which this spot must have been the scene, and to which it even gave occasion, in the later periods of Druidism, yet it was impossible not to be struck, in the still of the evening, whilst the moon's pale light illumined all, with a reverential awe, at the solemn appearance produced by the different shades of this immense group of astonishing masses of rock, artificially placed, impending over head with threatening aspect, bewildering the mind with the almost inextricable confusion of their relative situations with respect to each other, and from their rudeness, as well as from their prodigious bulk, conveying at one glance all the ideas of stupendous greatness that could be well assembled together.” And yet the “determined aversion and degree of horror” thus justly felt, and strongly expressed, might be mitigated by the consideration that in nations wholly barbarous the slaughter of prisoners of war is indiscriminate, but that the victim of the sacrifice is the preserver of the mass. If the victims once slain on the Druidical altars were culprits sacrificed to offended justice, the blood-stained stone of the sacred circle might find a barbarous parallel in the scaffold and the gibbet of modern times. Even such fearful rites, if connected with something nobler than the mere vengeance of man upon his fellows, are an advance in civilization, and they are not wholly inconsistent with that rude cultivation of our spiritual being which existed under the glimmerings of natural impulses, before the clear light of heaven descended upon the earth.

We stand without the bank of Stonehenge, and we look upon the surrounding plains, a prospect wide as the sea. We walk along the avenue previously noticed which extends for the third of a mile on the north-east. It then divides into two branches, the northward of which leads to what is called the cursus. This is a flat tract of land, bounded on each side by banks and ditches. It is more than a mile and five furlongs in length. Antiquaries have not settled whether it was a more recent Roman work or an appendage to the Druidical Stonehenge. At either extremity of the cursus are found what are called barrows. The southern branch of the avenue runs between two rows of barrows. On every side of Stonehenge we are surrounded with barrows. Wherever we cast our eyes we see these grassy mounds lifting up their heads in various forms (Fig. 18). Some are of the shape of bowls, and some of bells; some are oval, others nearly triangular; some present a broad but slight elevation of a circular form, surrounded by a bank and a ditch (Figs. 19, 20, 21, and 22). The form of others is so feebly marked that they can be scarcely traced, except by the shadows which they cast in the morning and evening sun. This is the great burial-place of generations long passed away. Spenser tells us, according to the old legends, that a long line of British kings here lie entombed. Milton, in his History, relates their story, “Be it for nothing else but in favour of our English poets and rhetoricians.” The poets had used these legends before Milton collected them. If the old kings were here buried, though their very existence be now treated as a fable, they have wondrous monuments which have literally survived those of brass and stone. Unquestionably there were distinctions of rank and of sex amongst those who were here entombed. Their graves have been unmolested by the various spoilers who have ravaged the land; and, what is more important to their preservation, the plough has spared them, in these chalky downs which rarely repay the labours of cultivation. But the antiquary has broken into them with his spade and his mattock, and he has established their sepulchral character, and the peculiarities of their sepulture. Sir



18.—a. Long Barrow. b. c. Druid Barrows. d. Bell-shaped Barrow. e. Conical Barrow. f. Twin Barrow.



19.—1. Long-barrow. 2. Bell-barrow. 3. Bell-barrow. 6. Variety of Druid-barrow. 8. Cone-barrow. 9. Broad-barrow. 13. Silbury Hill.



20.—4, 10, 11. Varieties of Druid Barrow. 5. Another variety. 7. Twin-barrow. 12. Tumulus called Mill-barrow, Wilts. 14. Tumulus, New Grange, Drogheda.



21.—17. Four Tumuli at Bartlow Hills, Essex. 18. Gallery of the largest.



23.—Remains of Oil Sarum.



22.—15, 16. Galleries at New Grange, Plan and Section

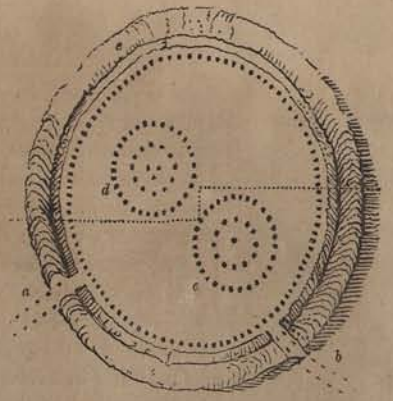
- 1. Flint Arrow-Heads.
- 2. Cells.
- 3. Cells.
- 4. Cells.
- 5. Weapon.
- 6. Pin.
- 7. Arrow-Heads.
- 8. Dirk or Knife.
- 9. Spear-Head.
- 10. Lance Head.
- 11. Brass Knife in sheath, set in stag's-horn handle.
- 12. Flint Spear-Head.
- 13. Ivory Tweezers.
- 14. Ivory Bodkin.
- 15. Amber Ornament.



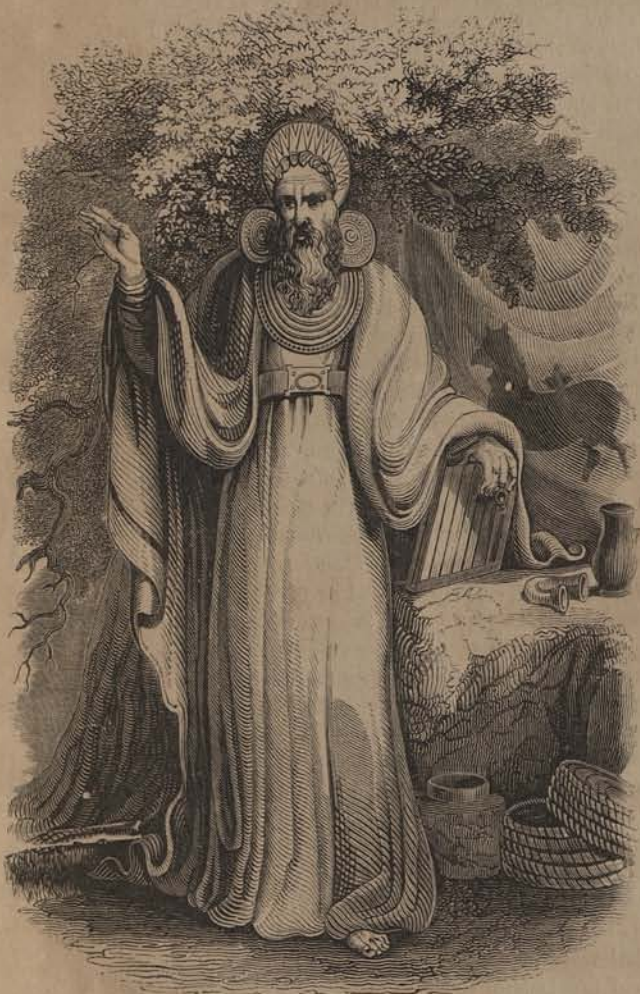
- 16. Necklace of Shells.
- 17. Beads of Glass.
- 18. Ivory Ornament.
- 19. Nippers.
- 20. Stone for Sling.
- 21. Stone to sharpen bone.
- 22. Ring Amulet.
- 23. Breastplate of Blue Slate.
- 24. Incense Cup.
- 25. Ditto.
- 26. Ditto.
- 27. Whetstone.
- 28 to 32. Urns.
- 33 to 37. Drinking-Cups.



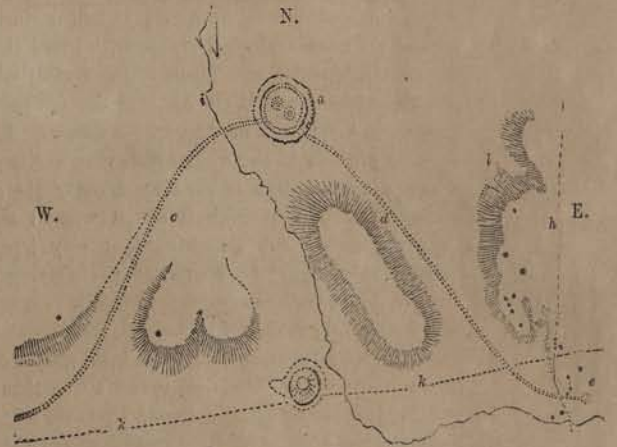
25.—General View of Abury—restored.



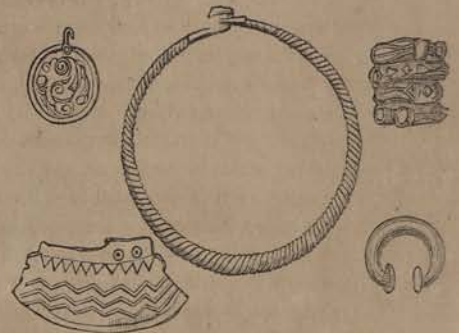
26.—Abury. Plan and Section.



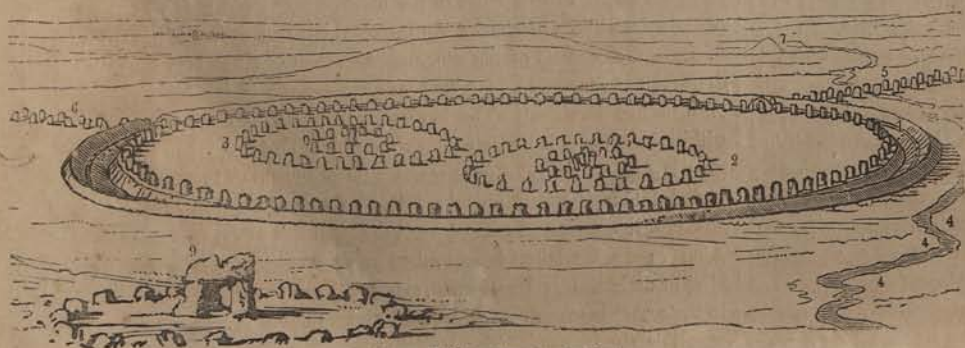
29.—Arch-Druid in his full Judicial Costume.



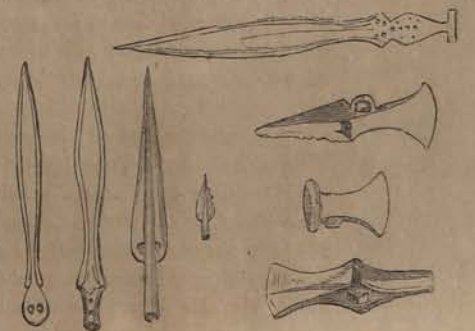
27.—Abury, Extended Plan.



30.—Ornaments and Patterns of the Ancient Britons.



23.—Abury. Bird's-eye view from the North.



31.—British Weapons of Bronze, in their earliest and improved state.

Richard Colt Hoare, who devoted a life to the examination of the antiquities of Wiltshire, justly says: "We must not consider every barrow as a mere tumulus, or mound, loosely or fortuitously thrown up: but must rather view them as works of evident design, and executed with the greatest symmetry and precision." These remarkable monuments contain not only the bones and the ashes of the dead, but various articles of utility and ornament, domestic utensils, weapons of war, decorations of the person, perhaps insignia of honour (Figs. 13 and 14), the things which contributed to comfort, to security, and to the graces of life (Fig. 24). Mela says that the Druidical belief in a future state led the people to bury with the dead things useful to the living. The contents of these barrows indicate different stages of the arts. In some there are spear-heads and arrow-heads of flint and bone (Fig. 16); in others brass and iron are employed for the same weapons. In some the earthen vessels are rudely fashioned, and appear to have been dried in the sun; in others they are of regular form, as if produced by the lathe, and are baked and ornamented. But whatever be the difference in the comparative antiquity of these barrows, it is a remarkable fact that in those of South Wiltshire, which have nearly all been explored, nothing whatever has been discovered which could indicate that this mode of sepulture was practised after the Roman dominion had commenced in Britain. The coins of the conquerors of the world are not here to be looked for.

Towards the northern extremity of that extensive range of chalky downs which, whether called Salisbury Plain or Marlborough Downs, present the same geological character, we find the seat of one of the most remarkable monuments of the ancient inhabitants of this island. About a mile to the north of the great road from Bath to London is the village of Abury or Avebury. A traveller unacquainted with the history of this little village, lying in its peaceful obscurity on the banks of the Kennet, out of the common way of traffic, might walk through it almost without noticing the vast blocks of stone which lie scattered at very irregular distances amongst its ploughed fields, or stand, as if defying time and man, close by the farmer's homestead. Year after year has their number been diminished; so that if we had only now begun to judge of the whole from its remaining parts, the great temple of Abury might have appeared to the incredulous eye little more than the imaginative creation of confiding antiquarianism. Upon the neighbouring downs there are large blocks of stone lying here and there, and seeming perhaps as symmetrically arranged as the remains of Abury. The shepherds call them the Grey Wethers, a name which implies that they have an affinity to natural objects. Man, indeed, has not disturbed their rest since they were thrown on these downs like pebbles cast by the Titans. The land upon which the Grey Wethers lie is too barren for culture; but the soil of Abury rendered the great Druidical temple an incumbrance upon its fertility. For two centuries we can trace the course of its destruction. Gibson describes it as "a monument more considerable in itself than known to the world. For a village of the same name being built within the circumference of it, and, by the way, out of its stones too, what by gardens, orchards, enclosures, and the like, the prospect is so interrupted that it is very hard to discover the form of it." The good old gossip Aubrey saw the place in 1648, and Charles the Second desired him to write an account of it in 1663. The King himself went to see it in that year; and perhaps we can have no better evidence than this of the remarkable character of the structure; for Charles, we imagine, would be as sceptical as Edie Ochiltree* about the existence of circles, and avenues, and altars, and cromlechs, whose plan could be indicated only by a few crumbling sand-stones. Gibson, continuing his very brief notice of Abury, says, "It is environed by an extraordinary *vallum*, or rampire, as great and as high as that at Winchester; and within it is a graff (ditch or moat) of a depth and breadth proportionable. . . . The graff hath been surrounded all along the edge of it with large stones pitched on end, most of which are now taken away; but some marks remaining give liberty for a conjecture, that they stood quite round." In Aubrey's time, sixty-three stones, which he describes, were standing within the entrenched enclosure. Dr. Stukeley made a minute examination of Abury, from 1720 to 1724. His work, 'Abury, a Temple of the British Druids,' was published in 1743. King says, "In Dr. Stukeley's time, when the destruction of the whole for the purpose of building was going on so rapidly, still forty-four of the stones of the great outward circle were left, and many of the pillars of the great avenue: and a great cromlech was in being, the upper stone of which he himself saw broken and carried away, the fragments of it alone making no less than twenty

* "Prætorian here, Prætorian there, I mind the bigging o't."—Scott's *Art-quary*.

good cartloads." In 1812, according to Sir Richard Hoare, only seventeen of the stones remained within the great enclosure. Their number has been since still further reduced. The barbarism of the Turks, who burned the marble monuments of Greece for lime, may find a parallel in the stone-breakers of Abury, and in many other stone-breakers and stone-defacers,—the beautifiers as bad as the destroyers,—in our own country, and almost in our own day.

Dr. Stukeley, who brought to the study of these early antiquities something similar to the genius by which a naturalist can discover the structure of a fossil animal by the formation of a tooth or a claw, has given us some very complete plans for the restoration of Abury; and although he has been sometimes held to be enthusiastic and credulous, there is such sound foundation for his conjectures in this particular case, that antiquarians are pretty well agreed to speak of Abury, as it was, upon his authority. His admiration of this monument is, as we might expect, somewhat exaggerated. Aubrey said, "These antiquities are so exceedingly old that no books do reach them; I can affirm that I have brought this temple from utter darkness into a thin mist." But Stukeley endeavours to bring the original structure of the building into the clear light of day; and to describe it as perspicuously as if the ground-plans of the Arch-Druid architect were lying before him. We may smile at this; but we must not forget that the elements of such an erection are very simple. No one doubts about the great circular vallum and ditch which surround the principal work. It was there when Aubrey wrote; it remains to this day, however broken and obscured. The plan (Fig. 26) exhibits this bank *e* with the ditch *f*: immediately within the ditch was a circle of stones, dotted on the plan. This circle is stated to have been composed of a hundred stones, many from fifteen to seventeen feet in height, but some much smaller, and others considerably higher, of vast breadth, in some cases equal to the height. The distance between each stone was about twenty-seven feet. The circle of stones was about thirteen hundred feet in diameter. The inner slope of the bank measured eighty feet. Its circumference at the top is stated by Sir Richard Hoare to be four thousand four hundred and forty-two feet. The area thus enclosed exceeds twenty-eight acres. Half-way up the bank was a sort of terrace walk of great breadth. Dimensions such as these at once impress us with notions of vastness and magnificence. But they approach to sublimity when we imagine a mighty population standing upon this immense circular terrace, and looking with awe and reverence upon the religious and judicial rites that were performed within the area. The Roman amphitheatres are petty things compared with the enormous circle of Abury. Looking over the hundred columns, the spectators would see, within, two other circular temples, marked *c* and *d*; of the more northerly of these double circles some stones of immense size are still standing. The great central stone of *c*, more than twenty feet high, was standing in 1713. In 1720 enough remained decidedly to show their original formation. The general view (Fig. 25) is a restoration formed upon the plan (Fig. 26). Upon that plan there are two openings through the bank and ditch, *a* and *b*. These are connected with a peculiarity of Abury, such as is found in no other monument, of those called Celtic, although near Penrith a long avenue of granite stones formerly existed. At these entrances two lines of upright stones branched off, each extending for more than a mile. These avenues are exhibited in the plan (Fig. 27). That running to the south and south-east *d*, from the great temple *a*, terminated at *e*, in an elliptical range of upright stones. It consisted, according to Stukeley, of two hundred stones. The oval thus terminating this avenue was placed on a hill called the Hakpen, or Overton Hill. Crossing this is an old British track-way *h*. Barrows, dotted on the plan, are scattered all around. The western avenue *c*, extending nearly a mile and a half towards Beckhampton, consisted also of about two hundred stones, terminating in a single stone. It has been held that these avenues, running in curved lines, are emblematic of the serpent-worship, one of the most primitive and widely extended superstitions of the human race. Conjoined with this worship was the worship of the sun, according to those who hold that the whole construction of Abury was emblematic of the idolatry of primitive Druidism. The high ground to the south of Abury within the avenues is indicated upon the plan (Fig. 27.) Upon that plan is also marked *f*, a most remarkable monument of the British period, Silbury Hill, of which Sir R. Hoare says, "There can be no doubt it was one of the component parts of the grand temple at Abury, not a sepulchral mound raised over the bones and ashes of a king or arch-druid. Its situation, opposite to the temple, and nearly in the centre between the two avenues, seems in some degree to warrant this supposition." The Roman road *k* from Bath to London passes close under Silbury Hill, diverging from the usual straight line

instead of being cut through this colossal mound. The bird's-eye view (Fig. 28) exhibits the restoration of Abury and its neighbourhood somewhat more clearly. 1 is the circumvallated bank, 2 and 3 the inner temples, 4 the river Kennet, 5 and 6 the avenues, 7 Silbury Hill, 8 a large barrow, 9 a cromlech.

Silbury Hill (Fig. 32) is the largest artificial mound in Europe. It is not so large as the mound of Alyattes in Asia Minor, which Herodotus has described and a modern traveller has ridden round. It is of greater dimensions than the second pyramid of Egypt. Stukeley is too ardent in the contemplation of this wonder of his own land when he says, "I have no scruple to affirm it is the most magnificent mausoleum in the world, without excepting the Egyptian pyramids." But an artificial hill which covers five acres and thirty-four perches; which at the circumference of the base measures two thousand and twenty-seven feet; whose diameter at top is one hundred and twenty feet, its sloping height three hundred and sixteen feet, and its perpendicular height one hundred and seven feet, is indeed a stupendous monument of human labour, of which the world can show very few such examples. There can be no doubt whatever that the hill is entirely artificial. The great earth-works of a modern railway are the results of labour, assisted by science and stimulated by capital, employing itself for profit; but Silbury Hill in all likelihood was a gigantic effort of what has been called hero-worship, a labour for no direct or immediate utility, but to preserve the memory of some ruler, or lawgiver, or warrior, or priest. Multitudes lent their aid in the formation; and shouted or wept around it, when it had settled down into solidity under the dews and winds, and its slopes were covered with ever-springing grass. If it were a component part of the temple at Abury, it is still to be regarded, even more than the gathering together of the stone circles and avenues of that temple, as the work of great masses of the people labouring for some elevating and heart-stirring purpose. Their worship might be blind, cruel, guided by crafty men who governed them by terror or by delusion. But these enduring monuments show the existence of some great and powerful impulses which led the people to achieve mighty things. There was a higher principle at work amongst them, however abused and perverted, than that of individual selfishness. The social principle was built upon some sort of reverence, whether of man, or of beings held to preside over the destinies of man.

It requires no antiquarian knowledge to satisfy the observer of the great remains of Stonehenge and Abury, that they are works of art, in the strict sense of the word—originating in design, having proportion of parts, adapted to the institutions of the period to which they belonged, calculated to affect with awe and wonder the imagination of the people that assembled around them. But there are many remarkable groups of immense stones, and single stones, in various parts of England, which, however artificial they may appear, are probably wholly or in part natural productions. Some of these objects have involved great differences of opinion. For instance, the Rock of Carnbré, or Karn-bré, near Truro, is held by Borlase, in his 'Antiquities of Cornwall,' to be strewn all over with Druidical remains. He says, "In this hill of Karn-bré, we find rock-basins, circles, stones erect, remains of cromlechs, cairns, a grove of oaks, a cave, and an inclosure, not of military, but religious, structure; and these are evidences sufficient of its having been a place of Druid worship; of which it may be some confirmation, that the town, about half a mile across the brook, which runs at the bottom of this hill, was anciently called Red-drew, or, more rightly, Ryd-drew, *i. e.*, the Druid's Ford, or crossing of the brook."

The little castle at the top of the hill is called by Borlase a British fortress (Fig. 33); and in this point some antiquaries are inclined to agree with him. But they for the most part hold that his notions of circles, and stones erect, and cromlechs, are altogether visionary; and that the remarkable appearances of these rocks are produced by the unassisted operations of nature. It is certain, however, that about a century ago an immense number of gold coins were discovered on this hill, which bear no traces of Roman art; and which, having the forms of something like a horse and a wheel impressed upon them, Borlase thinks allude to the chariot-fighting of the British, being coined before the invasion of Cæsar. Davies in his 'Mythology and Rites of the British Druids,' considers them to be Druidical coins; the supposed horse being a mystical combination of a bird, a mare, and a ship,—“a symbol of Kéd or Ceridwen, the Arkite goddess, or Ceres of the Britons.” It is unnecessary for us to pursue these dark and unsatisfactory inquiries. We mention them to point out how full of doubt and difficulty is the whole subject of the superstitions of our British ancestors. But wherever we can find distinct traces of their work, we discover something far above the conceptions of mere barbarians—great

monuments originating in the direction of some master minds, and adapted by them to the habits and the feelings of the body of the people. The Druidical circles, as we have shown, are not confined to England or Scotland. On the opposite shores of Brittany the great remains of Carnac exhibit a structure of far greater extent even than Abury. "Carnac is infinitely more extensive than Stonehenge, but of ruder formation; the stones are much broken, fallen down, and displaced; they consist of eleven rows of unwrought pieces of rock or stone, merely set up on end in the earth, without any pieces crossing them at top. These stones are of great thickness, but not exceeding nine or twelve feet in height; there may be some few fifteen feet. The rows are placed from fifteen to eighteen paces from each other, extending in length (taking rather a semicircular direction) above half a mile, on unequal ground, and towards one end upon a hilly site. When the length of these rows is considered, there must have been nearly three hundred stones in each, and there are eleven rows: this will give you some idea of the immensity of the work, and the labour such a construction required. It is said that there are above four thousand stones now remaining." (Mrs. Stothard's 'Tour in Normandy and Brittany.')

It is easy to understand how the same religion prevailing in neighbouring countries might produce monuments of a similar character; but we find the same in the far East, in lands separated from ours by pathless deserts and wide seas. So it is with those remarkable structures, the Round Towers of Ireland; which were considered ancient even in the twelfth century. Many of these towers are still perfect. They are varied in their construction, and their height is very different; but they all agree in their general external appearance, tapering from the base to a conical cap or roof, which forms the summit. They are almost invariably found close to an ancient Christian church; which is accounted for by the fact that the sites of pagan worship were usually chosen by the early missionaries for rearing a holier structure, which should reclaim the people from their superstitious reverence, to found that reverence upon the truths which were purifying the lands of classic paganism. The Round Tower of Donoughmore (Fig. 35) is one of these singular monuments. "The only structures that have been anywhere found similar to the Irish Round Towers are in certain countries of the remote East, and especially in India and Persia. This would seem to indicate a connexion between these countries and Ireland, the probability of which, it has been attempted to show, is corroborated by many other coincidences of language, of religion, and of customs, as well as by the voice of tradition, and the light, though faint and scattered, which is thrown upon the subject by the records of history. The period of the first civilization of Ireland then would, under this view, be placed in the same early age of the world which appears to have witnessed, in those Oriental countries, a highly-advanced condition of the arts and sciences, as well as flourishing institutions of religious and civil polity, which have also, in a similar manner, decayed and passed away." ('Pictorial History of England.')

The same reasoning may be applied to the Druidical circles, of which the resemblances are as striking, in countries far removed from any knowledge of the customs of aboriginal Britons.

About seven miles south of Bristol is a small parish called Stanton Drew. The name is held to mean the Stone Town of the Druids. Stukeley was of opinion that the Druidical monument at this place was more ancient than Abury. The temple is held to have consisted of three circles, a large central circle, and two smaller ones. Of the larger circle five stones are still remaining; and of the smaller ones still more. Stanton Drew was described in 1718, by Dr. Musgrave, and afterwards by Stukeley. The stones had suffered great dilapidation in their time; and the process of breaking them up for roads has since gone forward with uninterrupted diligence. They are very rude in their forms, as will be seen by reference to the engraving (Fig. 34). That marked *a* is singular in its ruggedness. The stone *b* inclines towards the north, and its present position is supposed to be its original one: in its general appearance of bending forward, it is not unlike the single stone in the avenue at Stonehenge. The stone *c* differs greatly from the others, in being square and massive. The largest stone, *d*, is prostrate; it is fifteen feet and a half in length. The engraving represents not the circular arrangement, but remarkable separate stones, of which *e* is at a considerable distance from either of the circles. The largest stones are much inferior in their dimensions to those at Stonehenge and Abury. The smaller ones lie scattered about at very irregular distances; and it certainly requires a great deal of antiquarian faith to find the circles which are traced with such infallible certainty by early and recent writers. It is very different with Abury and Stonehenge. The country people have their own traditions about

