CONTENTS.

LECTURE I.

EARLY CHRISTIAN SYMBOLISM IN FOREIGN COUNTRIES.

Period to be dealt with.—Meaning of term Symbolism.—Classification of Christian Symbols; according to the nature of the thing by which the idea is suggested; according to the literary source whence it is derived.—Sources of the materials for the study of Christian Symbolism.—Change of source as regards geographical area, time, and class of building, monument, or object.—Change in subjects at different periods.—Change in style of Christian Art.—Christian Symbolism in Foreign Countries.—The Catacombs at Rome (A.D. 50-400).—Gilded glass vessels from the Catacombs (A.D. 250-350).—Sculptured sarcophagi (A.D. 250-650).—Mosaics (A.D. 350-850).—Lamps (A.D. 200-500).—Holy Oil vessels (A.D. 600-700).—Holy Water vessels (A.D. 500-1000).—Belt clasps from Burgundian and Frankish graves (A.D. 500-700).—Ivories (A.D. 400-1200).—Church Doors (A.D. 1000-1200).—MSS. (A.D. 500-1200). Pages 1 to 70

LECTURE II.

ROMANO-BRITISH PERIOD AND CELTIC SEPULCHRAL MONUMENTS.

Romano-British Period (A.D. 50-400).—Earliest historical records of the existence of Christianity in Britain (A.D. 314).—Christian Symbols on Roman sarcophagi, pavements, villas and objects.—Sarcophagus of Valerius Amandinus at Westminster.—Roman pavement at Frampton, Dorsetshire, and Villa at Chedworth, Gloucestershire.—The Chi-Rho Monogram.—List of Romano-British objects bearing Christian Symbols; number very small.—Celtic Sepulchral Monuments (A.D. 400-1066).—The early Celtic Church.—Differences from Roman Church in method of keeping Easter and Tonsure.—First historical notice of Christianity in Ireland (A.D. 431).—Origin of Celtic Christianity.—First introduced into Scotland from Gaul by St. Ninian (A.D. 410), and subsequently from
x

CONTENTS.

Ireland by St. Columba (A.D. 563).—Northumbria converted from Paganism by Aidan, first bishop of Lindisfarne (A.D. 635).—Early Welsh Saints (A.D. 550-600).—Duration of the Celtic Church in Great Britain.—Classification of Celtic Christian monuments.—Their geographical distribution.—Dated examples.—Rude Pillar Stones (A.D. 400-700).—Symbolism of rude pillar-stones with debased Latin and Ogham Inscriptions.—The Chi-Rho Monogram and its development into the Cross.—Various forms of the Chi-Rho Monogram.—Earliest forms of the Cross.—Crosses on rude pillar-stones without inscriptions.—Crosses on rude pillar-stones with minuscule inscriptions.—DNS, DNI, DNO abbreviations.—Symbolism of the later Celtic Sepulchral Monuments (A.D. 650-1066).—Sepulchral Slabs at Clonmacnoise and elsewhere.—Various forms of Crosses.—The IHQ, XPS, and XPI abbreviations.—The Alpha and Omega.—The Fish Symbol.—Early Erect Head-stones.—Tombstone of Frithburga at Whitchurch.—Hog-backed Recumbent Monuments.—Zoomorphic Examples at Brompton, Yorkshire, Govan, Renfrewshire, and Heysham, Lancashire.—Man in ancient attitude of prayer.—Sculptured sarcophagus at Govan.

Pages 71 to 129.

LECTURE III.

THE HIGH CROSSES OF IRELAND (10th CENT.).—SUBJECTS ON THE HEADS.

Changes in class of building, monument, and object on which symbolism occurs at different periods and different geographical areas.—Changes in subjects chosen for illustration.—Changes in treatment of subjects.—The High Crosses of Ireland, not sepulchral, but commemorative, or terminal.—Called High Crosses or Crosses of the Scriptures in the Annals of the Four Masters.—Monuments at Monasterboice, co. Louth.—Scheme of Decoration applied to the High Crosses of Ireland.—Subjects on the heads, shafts, and bases of the Crosses.—The Cross of Muiredach at Monasterboice (A.D. 924).—The Crucifixion.—Does not occur in the Catacombs at Rome.—The Palatine Graffito.—Proceeded by the Agnus Dei placed on the Cross instead of the Saviour in His Human Form.—Byzantine type of Crucifixion.—Irish type.—Scottish type.—Crucifixion associated with figures playing harps, and others holding horns.—David playing the Harp.—Saxon type of Crucifixion.—Sol and Luna.—The Hand-Symbol, or Dextera Dei.—Scenes in which it occurs,—Other ways of representing the First Person of the Trinity.—Christ in Glory, at the Transfiguration, the Ascension, the Second Advent, and the Last Judgment.—St. Michael weighing Souls. 

Pages 130 to 181.
LECTURE IV.

THE HIGH CROSSES OF IRELAND.—SUBJECTS ON THE SHAFTS AND BASES.

Greek Painter's Guide from Mount Athos.—Arrangement and relative position of subjects on Christian monuments dependent on the importance of the subject, on the shape of the surface to be decorated, and on the use for which the building, monument, or object is intended.—Subjects on the shafts of the High Crosses of Ireland.—The importance of the sculptured stones in supplementing the knowledge of early Christian art, derived from the study of the contemporary MSS.—Subjects on the shaft of the Cross of Muiredach, at Monasterboice.—Temptation of Adam and Eve.—The Expulsion from Paradise.—Adam and Eve condemned to work.—The Adoration of the Magi.—Christ seized by the Jews.—Subjects on the Great Cross at Monasterboice.—Scenes from the Life of David, copied from miniatures in the MS. Psalters.—The Sacrifice of Isaac.—Survival of Archaic Symbolism on the Logierait tombstones.—The Three Children in the Fiery Furnace.—The Soldiers guarding the Sepulchre.—Subjects on the Moone Abbey Cross.—Daniel in the Lions' Den.—The Flight into Egypt.—Enthroned Figures.—Bird holding disc or loaf between two ecclesiastics.—Miracle of the Loaves and Fishes.—Monuments at Kells, co. Meath.—Cross of SS. Patrick and Columba at Kells.—Subjects on the base of a similar nature to those on the pre-Norman sculptured stones of the East of Scotland.—Chariots.—Subjects on the broken cross-shaft in Kells Churchyard.—Noah in the Ark.—The Baptism of Christ with the Rivers Jor and Danus.—Subjects on the Cross in the Street of Kells.

Pages 182 to 235.

LECTURE V.

NORMAN SCULPTURE, CHIEFLY IN THE ARCHITECTURAL DETAILS OF CHURCHES (A.D. 1066-1200).

The Norman Style of Architecture introduced into England by Edward the Confessor (circa A.D. 1065).—Styles of Architecture in Great Britain before the Conquest.—Christian Symbolism in sculptured details of Celtic and Saxon Churches.—Sculptured details of Norman Churches of the eleventh century.—Sculptured details of Norman Churches of the twelfth century.—Dated examples of Norman Sculpture.—All the richest specimens of Norman sculpture belong to the reigns of Stephen and Henry II, and are found chiefly in small parish churches in
CONTENTS.

remote districts.—Scheme of the decoration of a Norman Church.—Subjects sculptured on the tympana of Norman doorways.—The Cross.—The Agnus Dei.—Associated with figures of beasts and the Symbols of the four Evangelists.—Christ in Glory within the vesica-shaped aureole, supported by Angels.—The Symbols of the Four Evangelists.—The Cherubim and Seraphim.—The contest between Good and Evil.—St. Michael and the Dragon.—St. Michael, the Guardian of Souls.—Christ trampling on the Asp and the Basilisk.—Christ bruising the Serpent’s head.—Virtues and Vices.—The Harrowing of Hell.—The Devil bound, or the Scandinavian Loké.—The Coronation of the Virgin.—The Virgin and Child.—Inscriptions on Norman Tympana.—Subjects sculptured on Norman Fonta.—Arrangement of the Designa.—Subjects having reference to Baptism.—Temptation of Adam and Eve.—Baptism of Christ.—The Rite of Baptism.—Scenes from the Life of Christ, copied from the series of miniatures found in the MS. Psalters.—The Nativity.—The Adoration of the Magi.—The Massacre of the Innocents.—The Flight into Egypt.—The Raising of Lazarus.—The Entry into Jerusalem.—The Last Supper.—Christ washing the Disciples’ Feet.—The Descent from the Cross.—The Three Maries at the Sepulchre.—Christ giving the Keys to St. Peter.—Apostles.—Saints.—Ecclesiastics.—Seasons, Months, and Signs of the Zodiac, copied from the miniatures of the Calendars accompanying the MS. Psalters.—The Bell-Ringer.—The Dancing Woman.—Reversed Figures.—Miscellaneous Norman Sculpture.—Details of Doorways.—Details of Chancel-Arches.—Capitals of Columns in Nave, Chancel, and Crypt.—Slabs built into Walls.—Sepulchral Monuments.

Pages 236 to 333.

LECTURE VI.

THE MEDIEVAL BESTIARIES.

Predominance of animal forms in the decoration of early Christian Monuments and Buildings.—The existence of a system of Christian Symbolism, founded on the characteristics of animals, in the literature of the Middle Ages.—The Medieval Bestiaries: their nature and origin.—List of MSS. and published texts.—Illustrated Bestiary MSS.—The Mystic Zoology of the Bestiary applied to the decoration of Ecclesiastical Buildings.—The thirteenth-century painted glass windows at Bourges Cathedral.—Subjects taken from the Bestiary associated with Scriptural types of the Resurrection.—The Pelican.—The Lion.—Other examples on painted glass windows at Tours, Lyons, and Le Mans.—The fourteenth-century sculptured Bestiary at Strasburg Cathedral.—The Eagle.—The Unicorn.—The Phoenix.—The twelfth-century sculptured Bestiary at Ault in Yorkshire.—The Fox.—The Panther.—The Hyaena.—The Cala-
CONTENTS.

XIII

drius.—The Terrebolem.—The Whales.—The Dragon.—Further use of the Bestiary to explain the Symbolism of Norman Sculpture and the Celtic Crosses.—Difficulty of identifying foreign animals on account of the ignorance of the artist as to their real appearance.—Help afforded by the occurrence of animals in scenes from Scripture, such as David and the Lion, etc., and in the Zodiac; by comparison with illustrations of the Bestiaries—The Syren and the Centaur.—Sagittarius and the Savage Man.—The Serra.—The Griffin.—The Crocodile and the Hydra.—Beast swallowing or disgorging men.—Beast holding human head in its mouth.—Human head between two beasts.—The Stag.—Hunting Scenes.—The Serpent.—The Elephant and the Mandrake.—The Goat.—The Tiger.—Classification of beasts represented in Christian art.—Creatures really existing.—List of beasts which can be identified.—Birds.—The Tree which produces Birds.—The Tree of Life, or Arbor Persephonum.—Fish.—Reptiles.—The Basilisk.—Fabulous Creatures.—The Chimera.—Monstrous Creatures, made by reduplication of limbs, heads, and bodies, or putting them in the wrong position.—The Manticora.—Mystical Creatures, described in Daniel and the Apocalypse.—Conclusion.  Pages 334 to 395.