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THE
RENAISSANCE COURT

IN THE
CRYSTAL PALACE.

DESCRIBED BY
M. DIGBY WYATT AND J. B. WARING.



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NOTICE.



THE Renaissance Courts have been designed and arranged by Mr. M. Digby Wyatt; principal superintendent, Mr. Charles Fowler, Junr.; principal draughtsman, Mr. Robert Dudley.

The entire Bourgtheroulde Arcade has been executed by M. Desachy of Paris, by whom and by Signor Pierotti of Milan, the principal casts have been supplied.

The Fountains in Terra Cotta are by Mr. Blashfield of London.

The Pavement of the Loggia is by the London Marble Working Company.

The Painting has been designed by Mr. Wyatt; the Upper Frieze being executed by Mr. Beensen; and the Arcade by Mr. Pantaenius of London. The Bronzing has been done by M. Loget of Paris, in the employ of M. Desachy. The Boys in the Ceiling of the Loggia are by Mr. Gow of London; the Portraits in the Lunettes by Mr. F. Smallfield of London, by whom also is the beautiful Painted Ceiling of the Gallery,

from an elaborate drawing from the original at Perugia, by Mr. Wyatt.

The construction of the Elizabethan Court was intrusted to Mr. Cundy, by whom also are the Monuments; and the whole of its painted decorations have been executed with great care and ability by Mr. Coulton of London.

Superintendent for Mr. Wyatt in this Court—Mr. Thomas Hayes.

THE RENAISSANCE COURT.

GENERAL REMARKS.

DURING the fifteenth century, a period remarkable for its great discoveries and names, there arose in Italy a style of art containing new and important elements, practised by artists of uncommon genius, who formed a school, holding a distinct and proud position, between the decay of Gothic, and the complete adoption of Antique art. Origin of the style.

To this school of art the name of "Renaissance," or Revival, has been given, in allusion to its adaptation of the antique; and with some justice, since an admiration of and return to the examples of old Roman art, characterises in a greater or less degree, almost all works both in literature and art during the fifteenth century. But another sentiment reigned in the minds of the great artists of those days, and is especially seen in the works of the sculptors, viz., an earnest and discriminating love of nature, and we venture to assert that at no epoch in the history of art is a finer or fresher perception of its most available features evinced. Its name. Its leading sentiments—the Antique—and Nature.

The love of nature, with the first great Renaissance artists, became a passion, and was the basis of their style. It is this which gives such a wonderful charm to the works of that illustrious triad, Ghiberti, Donatello, and Luca della Robbia, who, imbued with the true spirit of the antique and an unusual sense of the beautiful, ennobled all, even the commonest subjects, which came The last the basis of the early style

as pointed
out by
Vasari.

from their hands. We are the more desirous that this should be well understood, since it is a fact too often lost sight of, and the "Renaissance" implies not the revival of antique art only, but the return to that great school which nature keeps ever open to us. Vasari, in his introduction to the second part of his biographies, ably points out this fact; and we think that the more closely the earlier works of this period are studied, the more will the truth of his criticism be admitted.

Condition of
Italy when
the reform
took place.

Italy, the country where this "reform" took place, would seem, judging from its history, to have been in a state little favourable to the arts of peace. During the whole of the fifteenth century, it was devastated by civil and foreign wars, in which treason and deceit did everything and valour but little; yet, in spite of these troubles, commerce was extended and luxury increased. The sciences commenced a course full of promise for the future: public libraries were founded, theatres opened, and the newly-discovered arts of printing and engraving diffused more widely the best works of ancient and modern times. We should not be doing justice to the

Influence of
the noble
families.

Italians, however, if we omitted to mention the influence on this advance, which was exercised by the princely families of Italy. At Florence, science, literature, and art received noble and constant encouragement from Cosmo de' Medici (*pater patriæ*) and his son Lorenzo the Magnificent. The same praise is due to the Malatestas, Lords of Rimini; Alfonso of Aragon, at Naples; the Gonzagas, at Mantua; the Montefeltros, at Urbino; the Sforzas, at Milan; the Estés, at Ferrara, and many other noble families, whose patronage and love of the arts is the one great redeeming feature of a history otherwise but little honourable.

Contrast be-
tween their
turbulence
and the
artists' tran-
quillity.

Under the protection of these powerful families flourished the greatest artists of the period, and nothing affords a more striking contrast than the intrigues, violence, paltry ambition, and restless excitement, which we find in the history of the former, when compared with the quiet lives of the latter, characterised by an extraordinary abstraction from the busy world, a thorough devotion to art, and a homely sociability,

full of good feeling, and enlivened by the simplest pleasures.

We have no hesitation in giving the sculptors of the fifteenth century the place of honour. It was essentially a sculpturesque period, just as the triumph of painting characterises the sixteenth century as the pictorial period.

The period when sculpture triumphed.

The art of sculpture we now find entirely freed from the timidity of inexperience, and Donatello is as incomparable for his success in low relief, as Ghiberti is for his subjects in high relief. Count Cicognara says in his well-known "Storia della Scultura," "that this period is distinguished by a better knowledge of the human form, a more general imitation of antique models, a wider range of observation on the capabilities of imitation, and the expressions of the passions, a knowledge of anatomy which gave motion to the limbs, and a knowledge of perspective which gave reality to the build-ings represented."

How and

The artist held his place modestly, working for the sake of art and the love of truth; whilst in his productions he sought, not to astonish by his skill or science, but to infuse into others that love of nature and the antique which inspired himself.

Why.

Yet even in the fifteenth century we may distinguish two epochs, the earliest being characterised by a more distinct imitation of nature than had been previously practised, and the latter, which dates from the end of the century, by a more decided adoption of antique forms and ornament. Thus it is possible to trace, step by step, the gradations which led from the early Renaissance style to that adopted by the Italian artists of the sixteenth century; a change in which the influence of Squarcione as a teacher, and of Mantegna, the great Paduan artist, has, we think, never been sufficiently considered.

Two epochs in the fifteenth century at

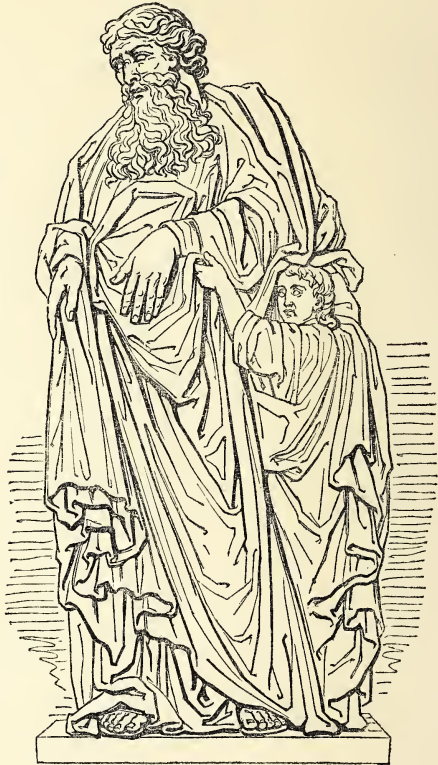
Florence, and Padua.

Although it was through the Renaissance artists of the fifteenth century alone that these two principles—of the direct imitation of nature, and of the revival of the antique—became of universal application in Italy; it would be unjust to pass over the merits of those artists by whom, at a much earlier period, and in exceptional cases, the propriety of their adoption had been vindicated.

Illustrations through Nicola Pisano.

Premonitory
symptoms of
the move-
ment in
Italy.

cated, both by precept and example. The chief of these masters was the great Nicola Pisano, whose study of the valuable remains of antiquity, first collected in the Campo Santo at Pisa, gave an extraordinary impetus to the arts of design at the commencement of the thirteenth



Nicola Pisano.

century. We consider it of great importance to a right apprehension of Renaissance Art to recognise clearly what was effected by Nicola Pisano, and we have, therefore, collected several illustrations bearing on the point.

Our first is a representation of Silenus with a Faun, taken from the Baptistery at Pisa.

In it we recognise the closest possible adherence to



The Antique.

the antique, which, for the sake of comparison, we have also engraved.

In the Pisan sculptor's complicated draperies, hiding the natural action of the figure, and avoidance of the

Direct imitation

nude, which when partially exhibited in the hands and feet, is drawn with good sentiment, but in bad proportion, we trace the imperfect knowledge of the imitator, when contrasted with the masterly arrangement of his original. Led on, however, no doubt by a sense of his own deficiencies, we soon find Pisano studying at that same source of light, by the rays reflected from which the antique had been originally illumined.

of the antique faulty.

From nature and the every day life of Italy, we see



Acolytes, from the tomb of St. Domenic at Bologna, by Nicola Pisano.

that our two next illustrations have been derived ; and we cannot but admire in them an ease, grace, and correctness of proportion, altogether wanting in his direct imitation of the antique.

Imitation of Nature much better.

His most remarkable manner, however, and the one upon which the Renaissance style of Donatello and Mantegna was subsequently formed, is that in which his imitation of the antique is freely interwoven with his own studies from nature. This we find agreeably shown in his

Combination
of the two.



The Visitation.—Part of a bas-relief in the pulpit of the Cathedral at Sienna, by Nicola Pisano.

celebrated bas-relief of the Worship of the Magi, from the pulpit at Pisa, in which the graceful and “naïf” action of the child, and foremost king, are curiously contrasted with the conventional horses, and the cold antique heads of the Virgin and St. Joseph. In an extraordinary number of works, for the production of a single artist, we find the great principles of the Renaissance dominant; and over the minds of his great son, Giovanni, and descendants Andrea and Nino, Nicola exercised a powerful influence; yet not, however, of sufficient strength to counteract the Gothic sentimental element, which, made fashionable by the French and

The influence of Nicola—
in abeyance until the beginning of the fifteenth century.

Germans, retarded for many years the development of the revived antique style in Italy.

Combination
of talent in
Renaissance
artists.

A remarkable feature in the Renaissance artists was their combination of the talents of sculptor and architect, executant and designer; from which cause, figures, foliage, and conventional ornament were so happily blended with mouldings and other structural forms, as to convey the



idea that the whole sprang to life in one perfect form, in the mind of the artist.

The Renaissance style vindicated,

from its
opponents.

The Renaissance style has of late years been the subject of violent abuse amongst a large section of writers on art; since its conditions as regards the reproduction of ancient forms fail to satisfy the classical purist; and in the enthusiasm excited by the revival of the Romanesque and Medieval styles, the Renaissance of the antique has been branded among the more prejudiced admirers of the two former, as something "pestilent." With such one-sided appreciations of art we have no sympathy, nor can we do otherwise than regret the intemperate advocacy of such partial perceptions. In all art there is some beauty, and that particular development of it which engaged the

whole souls of such immortal men as Ghiberti, Donatello, Brunelleschi, and their celebrated contemporaries, is likely to exhibit a more than ordinary share of beauty, and to present no slight claims upon our respect. Instead of opposing one style against another, and of indulging our pugnacity in its defence, we would rather desire the peculiar merit of each to be studied and appreciated, being satisfied that the power of the artist has in all ages extended with the range of his sympathies, and the largeness of his perceptions.

Until the opening of the Crystal Palace, the Renaissance styles of the Continent could have been known but to few, since their monuments were accessible to the traveller only, and, in this country at least, had been very poorly illustrated, whilst that style which prevailed in England from the decline of Gothic to the adoption of Italian architecture, bears but a remote resemblance to them. It was easy then to decry what was generally unknown, but now the best possible refutation is to be found in the monuments and sculpture of this Court, which we are satisfied will repay minute study; and few will examine the subjects it contains without a deep and increasing admiration at the grace of their design, the extreme delicacy of their execution, and the chastened fancy, and lively perception of the beautiful which they display.

Adhering to the precedent we have laid down for ourselves in describing other courts of the building, we shall preface our remarks on monuments in detail, by a few brief notices of the *history* of the styles in general, and their leading artistic features. We commence therefore with the

Opportunity now for the first time afforded for its study in this country.

Importance of its history.

HISTORY OF THE RENAISSANCE STYLES.

About the latter part of the fourteenth century, the Gothic style of sculpture, which had penetrated widely into Italy, diverting attention from the scope of the original movement of Nicola Pisano, and had found favour in the eyes of Giotto, Orcagna, Andrea Pisano, and other artists, disappeared almost entirely before the more direct imitation of nature and the antique, mainly intro-

Origin of Renaissance Sculpture in Italy in the fifteenth century.

Great
masters of
the Tuscan
School.

duced by Jacopo della Quercia (1374-1424), whose career may be regarded as a turning-point in the history of Italian art, since he was, if not the first, at least one of the first sculptors whose works confer so great a lustre on the fifteenth century. This distinguished artist was, however, surpassed by one of his immediate followers, Lorenzo Ghiberti (1378-1455), whose works are characterised by a judicious imitation of nature, and a wonderful sense of the beautiful. At the same time, Donatello (1383-1466) imparted new life and vigour to art, qualities which, in spite of all their beauty, were not unfrequently wanting in the compositions of Ghiberti; and the best points of both these artists were happily united in the person of Luca della Robbia, who, during his long life, (1400-1480) executed an infinity of works, the ornamental details of which were carried out in a style of the freest and most graceful analogy with the antique. Filippo Brunelleschi (1375-1444), the great reviver of antique architecture, combined the talents of the sculptor and architect; the former being evinced by his trial piece for the bronze gates, gained by Ghiberti, and his crucifix in the Duomo at Florence,—the latter by his magnificent work at the same Cathedral. At the close of the century, ornamental sculpture had attained to great perfection in Tuscany, and the names of Mino da Fiesole (d. 1486), the greatest of the school of the Fiesolani, Benedetto da Maiano (1444-1498), and Bernardo Rossellini (d. 1490), bring to mind the exquisite monuments which abound in the churches of Florence, and other towns of the Grand Duchy. These artists excelled alike in wood, in stone, and in marble, their productions being only surpassed by those of Andrea Contucci, or Andrea del Monte Sansovino (1460-1529), whose works in ornamental sculpture at Orvieto, and in the church of Sta. Maria del Popolo at Rome, leave nothing to be imagined more perfect.

We engrave a charming specimen of a Virgin and child by Benedetto da Maiano, from the Strozzi Chapel, in the church of Santa Maria Novella at Florence, in which that peculiar sweetness characteristic of these early masters of that city, and of Fiesole, is carried to the very verge of affectation, and yet hovers so tenderly upon

the boundary, that it is impossible not to be captivated by its graces.



Virgin and Child, by Benedetto da Maiano.

Other notable sculptors of this Tuscan school were Andrea Verrocchio (1432-1488); Desiderio da Settignano (1453); Nanni d'Antonio di Banco, (d. 1430); and Matteo Civitali, of Lucca, (1435-1501).

In northern Italy, Renaissance art appeared a little later, and not without an impulse from the Tuscan school. The first great names which call for notice are those of the Lombardi, and Alex. Leopardi, who adorned Venice with some of its chief monuments, between the years 1450-1510. They were followed by Riccio, Bernardo, and Domenico di Mantua, and other lesser sculptors, whose glories were all eclipsed by the great Jacopo Sansovino, who belongs, however, rather to the Italian school of the sixteenth century.

At Milan, the important works of the Duomo, and the Certosa, near Pavia, created a truly remarkable school of ^{Western} Lombardy,

art, among the most celebrated artists of which may be noted, Fusina (1490), Solari, Amadeo, and Sacchi. The sculptor's talent had long been traditional in that vicinity, and these artists were worthy descendants and representatives of the "Maestri Comaschi," or Freemasons of Como, by whom were raised some of the finest works of the middle ages. Of all the Lombard cinquecento artists, however, our admiration must be reserved for Agostino Busti, better known as Bambaja, whose exquisite works in arabesque, at the Certosa, must ever remain marvels of execution.

Rome, and At Rome the opulence of the princes, and the great works undertaken by the successive Pontiffs, attracted to that city the highest procurable ability from Florence and other parts of Italy; while it was at the same time regarded, on account of the treasures of ancient art it yet possessed, as the great school in which correct architectural principles could alone be acquired. It can, however, hardly be said that any Roman school of Renaissance sculpture existed.

Naples. At Naples are to be found various works by Andrea Ciccione (1414), and Antonio Bamboccio. Guglielmo Monaco also ornamented the city with some remarkable works; but the greatest name is that of Angelo Aniello Fiore, who died about the year 1500, and who executed several beautiful monuments in the church of San Domenico Maggiore.

The Tuscan school the greatest. It will be observed that the greatest names in celebrity and number are those of the Tuscan school, and we may consider Florence to have been the principal seat of the early Renaissance style, from whence it extended throughout Italy, and was in general use there nearly a century before its adoption by other countries.

Renaissance Architecture Although the sculpture of the Renaissance period pre-eminently attracts our notice, yet a change fraught with even more important results was proceeding in Architecture, and when Gothic was still flourishing in England; before the chapels of St. George, at Windsor, or of King's College, Cambridge, were even commenced, the great Filippo Brunelleschi had executed the magnificent dome of the Cathedral of Florence (1420), perhaps the noblest in the world, and had built the churches of San Lorenzo in Tuscany;

and Santo Spirito at Florence, in a style, the simplicity and purity of which evince his deep study and sound appreciation of that antique art which he had so enthusiastically admired at Rome. Nor were pupils worthy of the master wanting. Michelozzo Michelozzi (d. 1470) designed several noble palaces at Florence and Milan, and the Strozzi palace, commenced by Antonio Pollaiuolo (surnamed Cronaca, on account of the marvellous stories he was wont to relate of the magnificence of the ancient Romans, whose monuments he carefully studied on the spot in the year 1489), is a fine example of the palatial architecture of Florence. Leon Batista Alberti (1398-1472) besides his very perfect designs executed at Florence, Rimini, and Mantua, wrote a work "De Re *Ædificatoria*," which still continues to be a text-book.

In Lombardy, at a somewhat later period, architecture Lombardy, received a fresh impulse, and the numerous works of the Lombardi (1457-1485), Scarpagnino, Bartolomeo Buono, and others, at Venice, the Certosa at Pavia by Ambrogio Fossone, and the Sala del Consiglio at Verona by Fra Giocondo (1490), exhibit other phases of architecture founded on antique models.

The little duchy of Urbino produced the last great architect of this century, and the name of Donato Lazzari, better known as Bramante (1444-1514), is immortalised as the first architect employed on the great dome of St. Peter's, and as the founder of the great Roman school. and the
Duchy of
Urbino.

FRANCE.

The wars undertaken by Charles VIII. (1483-1498), and Louis XII. (1495-1515) in Italy, afforded those monarchs an opportunity of admiring the advance of Renaissance art in that land, and by them it seems to have been introduced into France; its established adoption being completed under the encouragement of Francis I. (1515-1547): The Renaissance style of France derived from Italy, about A.D. 1500,

Somewhat before any of these dates, its influence may be traced in the illuminated miniatures, but its introduction into architecture is only visible at the close of the fifteenth and commencement of the sixteenth century, but existed partially at an earlier date.

and even then in combination with many Gothic features, and contemporaneously with the use of the Gothic style, as it was then practised.

Earliest ex-
amples (as
applied to
secular pur-
poses);

One of the first and most important examples of the Renaissance was the Château de Gaillon, built for Cardinal d'Amboise by Fra Giocondo, the Veronese architect (1500-1510), the remains of which are preserved in the court of the Palais des Beaux Arts at Paris. Other examples, of a slightly earlier date perhaps, in which the Gothic and Renaissance are combined, may be cited in the town-halls of Arras and St. Quentin, and the Hôtel de la Tremouille (now pulled down, but fragments preserved) at Paris. By Giocondo was built also the bridge of Notre Dame at Paris (1499-1507).

subsequent
specimens;

Other beautiful examples of the Renaissance style in France are the Palais de Justice at Dijon, begun in 1510; the Manoir d'Ango at Varengeville, near Dieppe, commenced in 1525, and the Château of the Counts of Dunois at Chateaudun, in both of which Gothic features are freely retained; the gallery of the Château Bourgheroulde at Rouen (after 1520); the Ducal Palace at Nancy; the house of Agnes Sorel at Orleans; the picturesque Château de Chenonceaux; the entrance to the Château of Nantouillet (after 1527); the splendid Château de Chambord (after 1523); the great staircase of the Château of Blois; the old portions of the Château de Fontainebleau; the Château d'Ecouen, by Jean Bullant (after 1540); the western façade of the court of the Louvre, by Pierre Lescot, a noble work begun in the year 1541; the Château de Madrid, built by the same architect for Francis I.; and a great number of other palatial or civic buildings in the same style, usually known as that of "François premier" scattered throughout the country.

and latest
monuments.

The Château d'Anet, built by Philibert Delorme for Diana of Poitiers, is the last of this class, the transition of which into a somewhat larger style of Italian architecture, is marked by the portion of the Tuileries commenced in 1564. The beautiful Hôtel de Ville at Paris commenced in the year 1549, from the designs of Domenico Boccardo, or di Cortona, an Italian, is nevertheless quite in the style of the best French renaissance.

For church architecture the Gothic style was still very generally used, and its application to that purpose not speedily given up ;—the Cathedral of Brou, in Burgundy, having been built between the years 1511-1531, and that of Orleans commenced so late as the year 1601. One of the earliest and best examples of such a change is to be seen in the well-known Church of St. Eustache, at Paris, commenced in 1532. Among other examples may be noticed the fine façade of St. Michael at Dijon, S. Clotilde in Andelys, beautiful portions of the cathedral at Tours, and the churches of Gisors and Argentan.

Its ecclesiastical application,

Works of ornamental architecture are numerous : among the best are the elegant fountain Delille, in Clermont (1511) ; the tomb of Louis XII. (after 1520) ; those of Cardinal d'Amboise and the Duke de Brézé, at Rouen ; of René, Duke of Lorraine, at Nancy, of Francis I. (1550), &c.

and ornamental.

Still more in France than in Italy did sculpture and architecture precede the art of painting. The greatest sculptors were Jean Juste, of Tours, Pierre Bontemps, Jean Goujon, Jean Cousin, Germain Pilon, and Barthélémy Prieur. Paul Pontius Trebatti was a Florentine. Leonard Limousin and Jean Courtois were celebrated as enamellers and glass painters, in which latter branch of art the name of Cousin stands pre-eminent ; and Bernard de Palissy, the celebrated worker in porcelain, was of unrivalled excellence, whilst the names of Pierre de Valence, Jean Bullant, Pierre Lescot, and Philibert Delorme worthily represent the architectural ability of the day. Nor should we forget to mention the names of Janet and the Clouets, whose portraits are distinguished by great fidelity and delicacy of execution.

Names of the principal artists in all departments.

SPAIN.

In Spain, the Renaissance style was even more speedily adopted and more richly carried out than in France, being introduced during the reign of Isabella the Catholic (1474-1504), and established under Charles V. (1517-1558). Want of space prevents our enumerating more than a few of the chief monuments which that country possesses.

The Renaissance style in Spain introduced under Ferdinand and Isabella;

principal
monuments,

The Hospital of the Santa-Cruz, at Toledo (1504-1514) shows it in full possession of the field. Other fine examples of its progress are, the "Cimborio," or Dome of Burgos Cathedral, finished in 1567, but in an early style; San Juan de la Penitencia, Toledo (1511); the Alcazar, Toledo (façade 1548); the Town Hall and Casa Zaporta, Zaragossa (1551 and 1560); the beautiful Town Hall of Seville (1559); and the Palace of Charles V., at Granada, which, built during the last half of the sixteenth century, forms a transition-point between the Renaissance and the severe style of Herrera (close of the sixteenth century).

and artists.

An inconceivable number of minor monuments, such as sepulchral tombs, doorways, staircases, &c., are to be found throughout the country, executed by the best artists of the time, among whom are to be noted, Pedro Gumiel (1492); Enrique Egas (1494); the celebrated Alonzo Berruguete (1500); Alonzo Covarubbias (1512); Felipe Vigarny or Borgogna, Diego Siloe (1525); and Juan de Herrera (1570-1590), by whom the modern Italian style was introduced.

GERMANY.

The Renais-
sance style
of Germany
and the Ne-
therlands.
Principal
monuments
of Germany.

In Germany and the Netherlands the Renaissance style penetrated at a somewhat late period.

In the first-named country the earliest and best examples are the Belvidere on the Hradschin, at Prague, built by Ferdinand I. (1558-1564), and the east side of the court of Heidelberg Castle (Otto Heinrichsbau, 1556-1559). Another portion of the castle (Friedrichsbau, 1601-1607); the curious building called the Martinsburg, at Mayence; the portico of the Town Hall, Cologne (1569-1571); the Town Hall of Augsburg (1615-1618); and the contemporary Town Hall of Nuremberg.

Influence of
Nuremberg
and Augs-
burg,

It was mainly through the influence exerted by the rich burghers of the two last-named cities that the Renaissance style became naturalised in Germany. The successful imitations of Milanese armour which began to be produced at Augsburg during the latter portion of the fifteenth century, no doubt assisted in giving a taste for forms of ornament based on the Antique. The influence

of Italy on the German painters, through Hemling, and Roger of Bruges, had already made itself perceptible ; and the way was admirably paved for the advent of those great masters Albert Durer and Peter Vischer, in whose productions we can never fail to recognise the struggle between the *crinkled* conventionalities of German Gothic, and that free and child-like imitation of nature which gave such bloom and freshness to the early works of the Renaissance period.

The fashion, once set, spread with extraordinary rapidity, affecting, not buildings only, but the design of every object of furniture or decoration. In metal-work, stove plates, wood and ivory carving, book illustration, &c., a rapid and highly interesting change of form took place ; and the designs of the Italian masters were very successfully imitated for trading purposes at the great manufacturing centres of Germany, and, ultimately, of Flanders. A race of artists of great talent arose, whose energies were concentrated upon the production of models of design for such objects : and through the spirited burins of such men as Heinrich Aldegraver, Albrecht Altdorfer, Georg Pens, Virgilius Solis, Hans Sebald Beham, Jean Collaert and Theodor de Bry, a race known as the "petits maitres," Germany was furnished with a series of engravings which formed the text of all artist workmen, from the period of the death of Albert Dürer, until the Renaissance style became frittered away into the mannerism of Zieterlin, or the Frenchified graces of Sanssouci.

The Netherlands afford few examples of the proper Renaissance style. At the Church of St. Jaques, Liège, and the Chapel of the Holy Blood, at Bruges—both late Gothic buildings—are to be seen indications of its presence. A very noble example of civic architecture is the Town Hall of Antwerp, by Cornelius Van Vriendt (1564), and particularly interesting, as showing the state of Renaissance architecture in the Netherlands, at a period when a great number of Flemish architects and artists set the fashion in this country.

shown not in buildings only, but in industry as well.

Chief monuments of the Netherlands.

ENGLAND.

The Renaissance style in England introduced by Torrigiano, 1518.

The earliest examples in England of the Renaissance style, were the monuments of Henry VII., &c. (1518), executed by Torrigiano. These were not without their effect at a later period, as evidenced by the monument of Sir Thomas Pope, at Oxford (1558); it was, however, rather in architecture than in sculpture that any great impression was made by them; since although innumerable tombs of this period in which figures form a leading element, are scattered about the country, we fail in any of them to meet with indications of power, or beauty, at all analogous with those qualities as evinced by Torrigiano. It was scarcely until after Bernini had given his great impulse to the arts of design, in the middle of the seventeenth century, that any attention was drawn to the subject of sculpture in this country.

Names of principal artists.

To return therefore to the subject of architecture, we find that another foreign artist, Holbein, visited England in 1526, and spread widely the growing taste for the new style. An Italian architect, John of Padua, is mentioned in 1544 as "devizor of his Majesty's buildings;" and another Italian, Girolamo da Trevigi, appears to have built in the new style. Somewhat later, in 1570, John Thorpe is mentioned as the architect of Kirby House, Bethnal Green, the first of a long and important series of buildings designed by him, amongst which are the noble mansions of Wollaton, Longford Castle, Audley Inn, and Kensington (Lord Holland's). Other architects, about the same period, were Thomas Holte, Robert Adams, Bernard Adams, Laurence Bradshaw, Gerard Christmas, Bernard Jansen, and the Smithsons.

Dates of principal monuments.

The dates of some of the chief palaces are here given: Knowle (1570), Burleigh (1577), Longleat (1579), Westwood (Worcester, 1590), Holland House (1607), Longford Castle (1612), and Audley Inn (1616); all of which are still in a pretty perfect state. The style general in these works is sufficiently exemplified in the

specimen here given from Holland House, erected very shortly after the date of Audley Inn (1616). Between the years 1619-1621, Inigo Jones, the great restorer of architecture in England, designed the Banqueting-house at Whitehall, which equals the works of the best Italian masters, and from that period the style we are in the habit of designating as "Elizabethan," lost ground throughout the country.

SECTIONAL—STYLES.

The Renaissance style of Italy stands by itself, other countries having been imitators of its later growth only.

In sculpture, it is characterised by a deep feeling for nature ; a dramatic method of description combined with great simplicity of treatment ; a pictorial feeling, which led to the representation of trees and clouds, a variety of grouping, and the use of perspective ; with a certain knowledge of, and inclination to, antique art, the whole being strongly impressed with the *individual* character of the artist. The same description applies to Renaissance paintings, whilst architecture, in its larger parts, such as the entablatures, columns, &c., was more determinedly founded on the antique, its ornament being taken freely from nature, and very pleasingly combined with antique and conventional adjuncts. As the study of ancient art advanced, men's minds became absorbed by it, and we can gradually perceive that change from a subjective to an objective feeling, which ended in the loss of the artist's individuality, and his imprisonment in the trammels of a rigid classicism. In Tuscany, the style is characterised generally by superior delicacy of drawing and expression ; a tendency to natural forms, and a refined purity of ornament, its architecture being generally massive and plain. In Venice, with the same ground-work, we remark a more fantastic and conventional system of design, possibly indicating that those who gave commissions paid more money, and yet cared less, for the monuments they required, than the patrons of arts in the former state. In Lombardy, the same character is found accompanied by somewhat less refine-

The Renaissance style, its characteristics in Sculpture in Italy,

and in Architecture in Italy ;

ment. Rome and Naples were chiefly recipients of the Florentine, Lombard, and Umbrian schools. In Italian the general name applied to this style is that of “Cinque Cento.”

in both in
France,

In France, the Renaissance style, although nearly allied to that of Lombardy, bears a completely national impress, and presents the same love of elongated proportions which distinguishes the French pointed style, many of the features of which, such as pinnacles, gargoyles, &c., were retained and transformed. A change, however, soon occurred, and we see, in the works of Goujon and Lescot, a boldness of treatment, and a free imitation of the antique, possessing points of the highest merit. The French expression for this style—“Renaissance”—has been very generally adopted in England.

in Spain,

In Spain, the Renaissance monuments exhibit an extraordinary degree of variety in their ornaments, which are of the most fantastic nature; an exuberant fancy would seem to have sought a vent, especially in the sculptured ornament of this style, which, though at times crowded, over-laden, and we must add, disfigured by the most grotesque ideas, is very striking for its originality and excellent workmanship. Its masses are frequently rather plain, but particular features, such as doors, windows, &c., are extravagantly ornamented; whilst, as in France, pinnacles, gargoyles, pierced parapets, and other Gothic features are freely retained. The name by which it is known in Spain is “El Plateresco.”

in Germany,
and the Ne-
therlands,

In Germany and the Netherlands, owing to its later development, the Renaissance evinces a nearer approach to the Italian style, or that which succeeded the early Renaissance, characterised in its architecture by larger and plainer masses, and a more heavy style of ornament. Heidelberg Castle (Otto Heinrichsbau) is founded somewhat on Lombard Renaissance models, whilst the Netherlands' buildings show an evident influence from French models.

and in Eng-
land.

In England, the style which prevailed from the decline of Gothic architecture (*circa* 1550) to the rise of Italian architecture, under Inigo Jones (*circa* 1620), is characterised by a somewhat grotesque application of the ancient orders and ornaments, by large and pictu-

resquely-formed masses, spacious staircases, broad terraces, galleries of great length (at times 100 feet long), orders placed on orders, pyramidal gables formed of scroll-work, often pierced, large windows divided by mullions, &c., bay windows, pierced parapets, angle turrets, and a love of arcades. The two principal features in the ornament being pierced scroll-work, strap-work, and prismatic rustication, combined with boldly-carved foliage (usually conventional) and roughly-formed figures. From the fact of Queen Elizabeth having reigned during the greater part of the period when this style was in vogue (1558-1603), it has been generally, and not inaptly, termed the "Elizabethan," although it is to be remarked, that she herself was but an indifferent patroness of the fine arts.

POLYCHROMATIC DECORATION.

Revival of
antique tra-
ditions in
painting,

in Tuscany.

IN no department of art was a greater change effected by the current of popular favour running strongly in the direction of a revival of the antique, than was wrought in the whole scheme of mural embellishment, during the latter half of the fifteenth century. The movement may be said to have in a great degree originated with Paolo Uccello of Florence (1397-1479?), who with many personal sacrifices and much laborious study, founded that art of linear perspective, which is so important a feature in the Renaissance school. Masaccio (1402-1443) painted those celebrated frescos in the church of the Carmine at Florence from which Michael-Angelo studied, and from which Raphael did not disdain to borrow. Fillippo Lippi (1412-1469) and Sandro Botticelli (1437-1515) in many respects equalled their great predecessor, whilst Benozzo Gozzoli, Domenico Ghirlandajo and Luca Signorelli were in their respective manners the worthy precursors of the later school.

Nature of
the change
effected

Under the hands of these artists, the pictures painted by them upon walls and ceilings were certainly of a more imposing character, both in composition and drawing, than any which had been previously executed; but the art of combining coloured enrichments of an architectural nature, so as to produce general effects as grand as those which had been attained in Byzantine and Gothic times, was sadly neglected; and it was not until the exhumation of wonderful remains of antique decoration of a monumental character at Rome, had drawn the attention of artists to the necessity of giving more attention to general effect, that any really agreeable polychromy was produced in Italy.

in the middle
of the fif-
teenth cen-
tury.

It was about the middle of the fifteenth century that the grotesque style* was introduced, and before its clas-

* So called from the "grotte" or domed apartments of the

sical detail, the old mosaic and interlacing bands, the conventional acanthus borders, together with the broad gold grounds, and blue ceilings with gilded stars, vanished as if by enchantment—the gilded ground remaining popular only in a modified form through the masters of the Umbrian school. Although Rome was the great source of inspiration, the movement may be said to have actually commenced in the North.

In Lombardy Francesco Squarcione (1394-1474) and his great scholar Andrea Mantegna (1431-1506) were founders of a very remarkable school, whose enthusiastic and excellent adoption of the antique produced a most important result, not only in Lombardy, but on art generally throughout Italy; a result which was greatly aided by the diffusion of their works through the medium of engraving, which, if Andrea did not invent, he was at least one of the first to put in practice. The noble cartoons by the latter master, preserved at Hampton Court, attest at once his power as a draughtsman, and his deep study of Roman antiquities.

Venice at this period produced a series of artists whose sense of the beauty of colour was early evinced and has perhaps never been surpassed, the earliest of whom were Carlo Crivelli, Luigi Vivarini and Antonello da Messina, followed by a large number of excellent painters, among whom may be cited the brothers Bellini and Marco Basaiti, and in the last half of the fifteenth century Cima da Conegliano and Vittore Carpaccio.

To no series of artists, however, was Italy more indebted for her successful revival of polychromatic decoration, than to those masters who are known as the Umbrian school, and no monument is more interesting as a specimen of this revival than the ceiling which has been reproduced at the back of the Renaissance Court.

The original was executed by Perugino in the later years of his life, at the "Sala di Cambio" at Perugia. It is peculiarly valuable, since it was after he had been called to Rome, and had executed some works there, that he returned to his birth-place, and executed this

ancients, which having been for the most part covered up by the accumulation of soil, had, upon their being uncovered, truly the effect of painted grottoes.

ceiling ; evidencing how deeply he had been engaged in studying the antique at the fountain-head. A rare tribute to the value of Perugino as a master in arabesque ornament, was paid by his pupil Raffaele, when he was requested by the Pope to destroy a ceiling painted by Perugino in one of the Stanze of the Vatican, to make way for a picture which the Pope desired him to paint ; he refused to carry out his employer's wish, thus vindicating the title of his old master to the highest merit as an arabesque painter.

and his pupils.

It is a curious circumstance, that Raffaele and Pinturicchio were both pupils at the same time under Perugino, though Pinturicchio was much older than Raffaele. In addition to them there was Bacchiacca, whom Vasari mentions as celebrated for his little figures, animals, and ornaments.

The new system

We observe on inspection how much the old system of colouring is altered in these works. In the early frescoes, the artists had in their mind pure colours—reds, blues, yellows, bright greens, &c.—but in these, the browns and grays, and other tertiary colours come into play ; and instead of making up a sort of mosaic, by a number of little pieces of different tints, and so inducing an appearance of flatness, they took a ground, and upon that they painted. That was the principle of the antique, which was the school in which Perugino had studied.

carried out by Raffaele and Pinturicchio,

Pinturicchio and Raffaele worked together under Perugino on the ceiling of the "Sala di Cambio," and the former was called, in consequence, to Sienna, to execute decorations for the library. Finding a difficulty in making designs for the more historic portion of the work, he called in the aid of Raffaele, and while Raffaele prepared the cartoons for the subjects (the life of Æneas Silvius), Pinturicchio designed the decorations. It is in these, and some of his other works (as in the churches of Rome—Santa Maria del Popolo, Santa Maria sopra Minerva, and Santa Croce in Gerusalemme), that Pinturicchio seems to have very much revived, in his style of colour, the practice of Fra Beato and Gentile da Fabriano.

Lionardo da Vinci,

One great name we have left unmentioned : it is that of Lionardo da Vinci, the Florentine (1452-1519), who

is usually classed with the sixteenth century artists, but who claims equally a place, and a most important one, among those of the fifteenth century. In him were combined the characteristics of each period, modified by an individual power of the most remarkable kind.

It was however through his follower Bernardino Luini, and Luini. rather than by himself, that mural decoration of the Renaissance period was chiefly affected, and in the Certosa at Pavia, the Church of San Maurizio Maggiore, and the Casa Taverna, at Milan, the genius of that great artist shines forth as a consummate master, not only of figure drawing and composition, but of the arrangement of architectural colour as well.

Mural decoration of the Renaissance style in France takes two distinct forms—the one descended from the Gothic, and affected indirectly only by the antique, and the other completely Italian in character. The first of these is, as may readily be supposed, the earliest. In it the whole system of colour is derived from the rich hangings, the tapestries, and embroideries, with which the walls of the old chateaux were usually hung. The subjects of the pictures long remained analogous to those, taken from the romances of chivalry, which the ladies of the period delighted to work with their own fair hands, and which have been immortalised in the great publication of M. Jubinal. The diapers and powderings, stencilled and painted upon the walls, consist, with scarcely any exception, of the same kind of patterns which may be seen upon the stuffs worn by the noble personages pourtrayed in the Illuminated Manuscripts. The names of but few artists who wrought in this style in France have been preserved to us, and beyond the painters Bourdichon, Perreal, and Pion, we know of but few. The shining light however of the period as an artist was the celebrated René d'Anjou, Duke of Lorraine (father of Margaret of Anjou), whose name must ever be regarded with respect not only as a munificent patron of art, but as intimately associated with the change from tempera to oil painting.

The Italian school was created in France by Primaticcio, del Rosso, and other masters imported by Francis I.: it soon became indigenous through the

Mural decoration in France; its ancient school,

and that "of Fontainebleau."

activity of men such as Jean Cousin, Clouet, Janet, Limousin, Courtois, Etienne de Laulne, &c.—; the rapid dissemination through the country of Raffaele's designs, by the engravings of Marc Antonio, helping to prepare the public and aristocratic mind for that complete change which was effected in polychromy, at Fontainebleau, Madrid, Chenonceau, and many other of the Royal Chateaux, ending with the apartments of Marie de Medicis in the Palace of the Luxembourg.

Painting in
England and
Germany in
Elizabethan
times.

In England, and Germany, painting in Elizabethan times principally rejoiced in panel pictures, and we have reason to believe that mural decoration never reached any very high pitch of perfection. It is true that Falstaff tells the hostess how "a pretty slight drollery, or the story of the prodigal, or the German hunting in water work, is worth a thousand of these bed-hangings, and these fly-bitten tapestries," but as the lady appears by no means inclined to agree with him, we may be justified in doubting whether any of the substitutes for the much loved "arras" were to be compared even to those hangings, which have so long formed the popular embellishment of Wolsey's Hall at Hampton Court.

We shall now proceed to our description of the Renaissance Courts, commencing with the various works of art which surround its façade to the Nave.

EXTERIOR OF THE RENAISSANCE COURTS FACING THE NAVE.

THE statue nearest the nave, on the right of the spectator looking towards the façade of the Court, as well as the corresponding one, in a line with it, is from the tomb of Maximilian of Austria, in the Hof Kirche at Inspruch, Tyrol. We would draw particular attention to these statues, as being amongst the most remarkable and artistic works in the building. They are very skilfully executed, and the elaborate workmanship of their armour and dresses gives them an additional interest as types of the costume of the sixteenth century.

Renaissance
sculpture in
the Nave—

figures from
the tomb of
Maximilian;

They are generally said to have been cast in bronze by the Tyrolese sculptors Löffler, between the years 1513 and 1533. The Löfflers were a family of Inspruch artists, the eldest of whom was Peter, who flourished at the close of the fiteenth century. His successors were Elias and Hans Löffler. Christopher flourished about the year 1580. Gregory died A.D. 1560, and another Christopher, the last of the Löfflers died in 1623.

by whom
executed.

Nagler, in his 'Künstler's Lexicon,' we know not on what authority, states that these statues were cast by Melchior Godl, a Tyrolese artist, in 1529, and subsequently Kugler, speaking of them says, they were chiefly executed in the first and second half of the sixteenth century by Stephen and Melchior Godl, about the year 1529, and Hans Lendenstrauch (1570), whilst of Gregory Löffler, to whom they are usually ascribed, no record remains.

Doubts upon
the subject.

On the right is placed the fine bronze statue of Albert, Archduke of Bavaria, from the monument of Louis of Bavaria, erected by the Emperor Maximilian, A.D. 1622, in the cathedral at Munich. A remarkably fine piece of sculpture, ascribed to Hans Kreutzer. The

Statue of
Albert of
Bavaria.

costume of the period in which the Archduke lived is faithfully rendered, and is of the richest character ; his loose coat or mantle is puffed and slashed, turned up with fur, probably sable, and is furnished with sleeves which hang down at the elbow, leaving the arms free ; the wrists have small ruffs or frills ; he holds his richly-worked gloves in his right and his sword in his left hand ; his doublet and mantle are both covered with excellent ornament in the Renaissance style.

As illustrating the costume of the sixteenth century.

In the sixteenth century, costume underwent a great change, not arising, however, as might have been imagined, from the revived influence of the antique, but from the fact that the manufacture of linen, velvet, and silk made great progress at this period. Cloth consequently became less considered, and was used almost solely for the close-fitting hose, the shoes or buskins being of velvet or satin ; it may be remarked, however, that silk hose were introduced during this century ; the rest of the costume, which is admirably exemplified by the present statue, was composed of velvet and satin, and gold or silver-stuffs embroidered with gold, &c., the different portions being fastened together by silk tags ; the mantle was especially rich, being lined internally with sable or miniver, as costly as the outside ; the sleeves of this mantle were not in one piece but usually attached by tags or "aiguillettes ;" the jerkin, doublet, &c., were slashed, to allow the fine linen beneath to be seen. The colours were of the richest description, the cap being generally of black velvet and jewelled. François Rabelais gives minute descriptions of the dresses of this period, and satirises the custom now first introduced of going about armed, every one he tells us carrying "la belle épée au côté, la poignée dorée, le fourreau de velours de la couleur des chausses, le bout d'or et d'orfèvrerie, le poignard de même."

Statue of St. George, by Donatello.

The statue on the left is the celebrated St. George, by Donatello. It occupies one of the external niches of the church of Or San Michele, at Florence, to which it was presented by the guild of sword-makers and armourers. The munificence and taste of these guilds of tradesmen we shall again have occasion to mention with praise in the

case of Ghiberti's Gate. It is an excellent representation of the Christian warrior, firm and ready to front danger, yet tranquil. "The character of the saint," writes Vasari, "is indeed expressed most wonderfully, and life seems to move in that stone. It is certain that in no modern figure has there yet been seen so much animation, nor so life-like a spirit in marble, as nature and art have combined to produce by the hand of Donato in this statue." The armour, though of modern form, bears nevertheless an antique impress. The head and hands are very fine and closely founded on nature, and the entire design is not unworthy of Vasari's ungrudging praise. Mrs. Jameson, in her very valuable work on "Legendary Art," observes that, "the noble, tranquil, serious dignity of the figure, admirably expresses the Christian warrior; it is so exactly the conception of Spenser, that it immediately suggests his lines:—

" 'Upon his shield the bloody cross was scored,
 For sovereign help, which in his need he had—
 Right faithful, true he was, in deed and word;
 But of his cheere did seem too solemn sad:
 Yet nothing did he dread, but ever was ydrad.' "

The companion figure to the St. George, by Donatello, at the Chapel of Or San Michele, is the celebrated statue of St. Matthew, by Ghiberti, in which the character of the Christian Orator and Teacher is no less admirably expressed, than is that of the Christian Warrior in St. George. Both works are in an eminent degree at once artistic and philosophical.

Further on are the busts of Henry IV. of France, and a Florentine Lady, by Antonio Rosellini, from the collection of M. Piat of Paris (on the right facing the nave). (See *Portrait Gallery*, No. 305.)

Antonio Rossellini, of Florence, was one of the many excellent sculptors who flourished in the second half of the fifteenth century; his chefs-d'œuvre are the elegant sepulchral monument of Cardinal Jacob of Portugal, in San Miniato, near Florence (1456, one of the earliest designs of the kind), a relief of the Madonna and Child in the Museum at Florence, and an excellent bust of Matteo Pamieri (1468) in the same collection; a relief

Busts of
 Henry IV.
 of France,
 and of a
 Florentine
 Lady by
 Rossellini.
 Life of Ros-
 sellini.

of the Birth of Christ and the sepulchral monument of Maria of Arragon, &c., in the church of Monte Oliveto



St. Matthew, by Ghiberti.

at Naples. Antonio was brother of an equally excellent sculptor, Bernardo Rossellini, who died A.D. 1490.

Busts of Ne-
roni, Sully,
& Francis I.

Beyond these are busts of Diotisalvi Neroni (a noble specimen of Florentine sculpture also from the collection of M. Piat), Sully, and Francis I. (See *Portrait Gallery*, Nos. 263, 299.)

The busts on the left, as we face the nave, are those of

Shakspeare (from his monument in Stratford church) and Machiavelli (from the cabinet of national sculpture, in the Gallery of the Uffizii, Florence). (See *Portrait Gallery*, Nos. 407, 183.)

Busts of Shakspeare and Machiavelli.

Beyond these are the busts of Ben Jonson, Cosmo de Medici, and Lord Bacon.

Busts of Ben Jonson, Cosmode Medici, and Lord Bacon.

The remaining statues are from the fountain of the Tartarughe, at Rome, described in the Handbook to the Italian Court.

Statues from Tartarughe fountain at Rome.

The entire façade of the entrance from the nave, with the exception of the upper frieze, is from the Hôtel Bourgheroulde at Rouen. The greater portion of the original edifice was commenced towards the close of the fifteenth century by William Leroux, who was living in 1486, and was completed by his son, the Abbé d'Aumale. The arcade, which is here reproduced, forms a spacious gallery on the north side of the palace, and exhibits a complete adoption of the Renaissance style, being evidently of later date than other portions of the building, and probably subsequent to the year 1520.

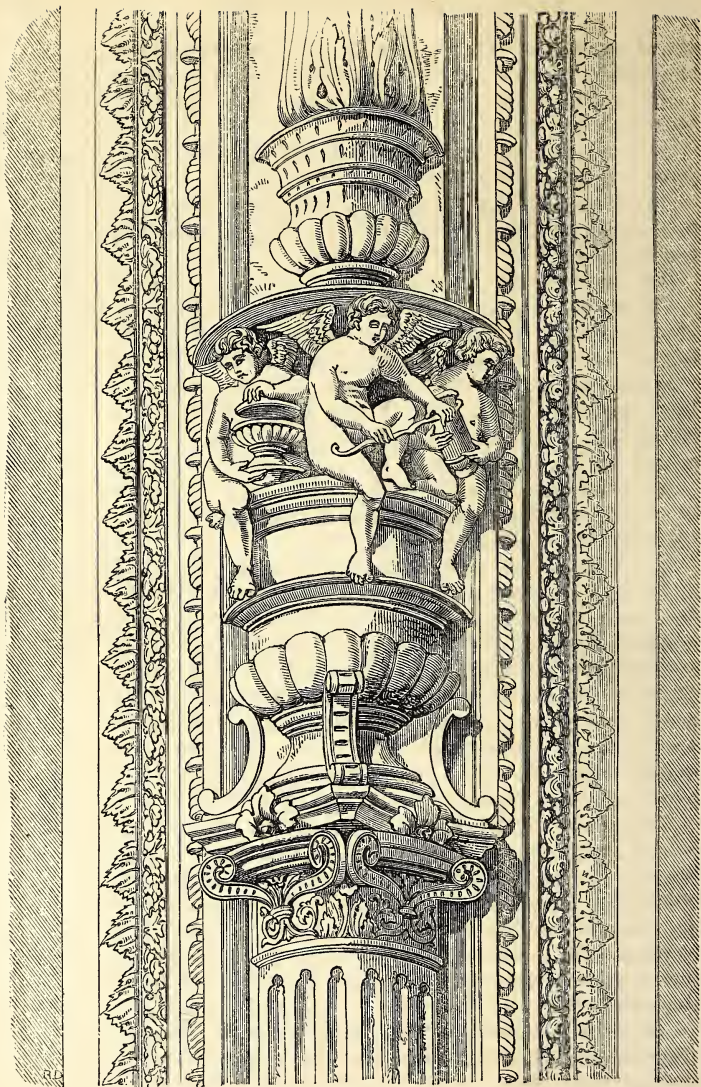
The façade of the Court taken from the Hôtel Bourgheroulde, Rouen.

The pilasters are ornamented with delicately executed arabesques; their caps are gracefully designed, and the decoration of the upper portion equally deserves praise. The arches are of the form called "Burgundian," from their great frequency in Late Gothic buildings in Burgundy. The candelabra-like columns of the sides are characteristic of the style; and we would particularly draw attention to the boys and satyrs which ornament them. The open-worked ornament of the second moulding exhibits the influence of late Gothic art, as not yet quite extinct.

Its style.

The entire design affords an excellent idea of the Renaissance style, prevalent in France during the reign of Francis I. (1515-1547), known in France as that of "François Premier." It is much to be regretted that the present condition of the Hôtel Bourgheroulde is anything but satisfactory, the surface of the stone in which the carvings are executed having been completely destroyed by the weather. So soon as it was determined to adopt a restoration of this monument as a leading illustration of the Renaissance style, casts of the principal portions were taken by M. Pellegrini of Rouen, with the kind permission of the proprietor. These casts were then

Its restoration.



A PORTION OF THE SIDE COLUMNS. HÔTEL BOURGHEROULDE.

placed in the hands of M. Desachy, by whose artist-workmen elaborate restorations of every part have been made.

The sculpture on the plinth represents the meeting of Francis I. and Henry VIII., at the Field of the Cloth of Gold, between Guisnes and Ardres, near Calais, in the year 1520, of which a very interesting representation is to be seen at Hampton Court, in a painting which has been erroneously ascribed to Holbein. These are the only contemporary illustrations of that well-known event, we believe, now extant.

The sculpture on its plinth.

Commencing with the farthest panel on the left hand of the spectator, the English cavalcade is seen issuing from the gates of the town, the walls of which are lined with spectators. The horsemen are followed by serving men on foot, the plumed bonnet of each of whom hangs by a band over his back. Further on we observe a numerous group of spectators.

First

The most conspicuous figure of the second compartment is an ecclesiastic bareheaded, mounted on a richly-caparisoned horse, and bearing a crucifix: he is preceded by two horsemen, who carry the insignia of office.

Second panel.

In the next compartment, Henry VIII., surrounded by a guard of foot soldiers, is seen mounted on a noble charger, and with raised cap, salutes Francis I., similarly mounted, and surrounded by a guard of nobles and military. The caparisons of both their horses are remarkably rich, and are decorated with their respective armorial badges. This compartment has been repeated, so as to complete the subject, on each side of the entrance to the Court. The remaining two panels illustrate the French procession. The farthest of them on the right hand differs somewhat from its pendant; and a cavalier is shown mounting on his horse, which is curiously put into perspective. The costumes of both countries appear to be very similar, and are faithfully rendered; the whole subject being treated with the delicacy of finish and minuteness of ornament peculiar to the early Renaissance sculptors.

Third panel.

Fourth, Fifth, and Sixth panels.

It would appear that the greatest punctilio at first prevailed at this meeting. The Kings left their quarters at the same time, which was notified by the firing of a culverin; passed each other in the middle point

The actual historical circumstances.

between the towns, and the moment Henry entered Ardres, Francis placed himself in English hands at Guisnes. But the French monarch resolved to terminate this endless ceremonial, and, accompanied only by three attendants, rode gallantly into Guisnes, one day, crying to the astonished guard, "You are all my prisoners, carry me to your master." Henry, charmed with his frankness, cordially embraced him, and, unclasping a pearl collar from his throat, presented it to Francis, who returned it by a bracelet of great beauty and value. In after years, Henry espoused the cause of Charles V. against Francis.

The Pistoia frieze, The large frieze running not only above the Hôtel Bourgheroulde Arcade, but above that adjoining it, from Holland House, is from the Hospital of the Poor (Ospedale dei Poveri), at Pistoia in Tuscany.

executed by the nephews of Luca della Robbia. The original is executed in coloured porcelain, a process invented and brought to great perfection by Luca della Robbia, the great Tuscan sculptor, and is sometimes quoted as one of his works. It is, however, more justly ascribed to his nephews, Giovanni, Luca, and Girolamo della Robbia, and was executed about the year 1528.

The first panel, The first panel to the left represents the distribution of money and clothing to the aged poor and sick.

second, In the second, food is given to the hungry and starving.

third, In the third, the sick and diseased are being attended to.

fourth, In the fourth, the sick couch is visited, and the consolations of religion are brought to the dying.

fifth, In the fifth, pilgrims and poor travellers are relieved.

sixth, In the sixth, prisoners are visited.

and seventh. In the last group, near the centre, is a figure, whose head is encircled with a nimbus, and over whose shoulders depend the strings of a cardinal's hat.

The colour of the original, The ecclesiastics who performed all these good offices wore white dresses, with black scapularies. In the original the whole is strongly coloured, and has a glazed polish, which, while it preserves the terra cotta from the action of the weather, takes away considerably from its charm as a work of art. In the reproduction of this frieze, therefore, the blue ground which forms an agreeable

feature in the original, has been retained, but the objectionable colour and varnish have been omitted.

In this great work the drawing is excellent, the grouping good, the expressions varied and powerful, and the general truth to nature is very admirable.

and its artistic qualities.

The secret of the preparation invented and used by Luca della Robbia and his family in this particular style of glazed terra cotta was lost shortly after the death of his nephews. A similar process has, however, been successfully practised by Messrs. Minton, of Stoke-upon-Trent, favourable examples of which are to be seen at the Museum of Practical Geology, in Jermyn Street, and the booking-office of the Great Western Railway Station, Paddington.

Luca del'la Robbia ware.

In the arrangement of the gilding and colouring of this façade, which have been executed by M. Pantaenius, an attempt has been made to illustrate the delicate mode of treatment so frequently and happily introduced by the artists of the Renaissance period in connection with marble and alabaster monuments, in which little more was done than relieving the ornaments by gilding the grounds.

Gilding and colouring of the façade of the Court.

THE ENTRANCE LOGGIA.

Entering the Court in the centre of the façade, the visitor passes through a loggia, the floor of which has been executed in imitation of the ordinary Italian inlaid pavements, by the London Marble-Working Company.* The vault is painted with a series of boys holding scrolls, on which are written the names of the artists especially connected with the portraits beneath. A somewhat similar arrangement occurs in the entrance loggia to the monastery of the Certosa at Pavia. The boys have been ably painted by Mr. Gow, of London.

The Loggia, its pavement, ceiling,

In the lunettes beneath the ceiling are the following portraits, taken from the most authentic sources, and painted by Mr. Frederic Smallfield, of London.

and lunettes beneath.

* By this company two very beautiful carved marble benches were presented to the Crystal Palace Company. They are placed in the Pompeian Court.

Series of portraits, of great patrons of Renaissance Art.

In the central compartment, Francis I., taken from his portrait by Titian; Henry II., from his likeness by Janet; Diana of Poitiers, from a carving by Jean Goujon, and contemporary enamels; Catharine de Medicis, from her monument at St. Denis. In the compartment to the right, Leo X., Lorenzo de' Medici (see *Portrait Gallery*), Lucrezia Borgia, from a contemporary medal, and Elizabetta Gonzaga, from a rare medal; and in the left compartment, Maximilian of Germany, from a picture by Lucas van Leyden; Charles V. of Spain, from Titian's portrait in the Gallery at Madrid; Isabella the Catholic, from her coins, and from one of the very interesting bas-reliefs in the cathedral at Grenada; and Mary of Burgundy, from Burgmaier's engraving in the "Memoirs of Maximilian, der Weiss Kunig." (See *Portrait Gallery*.)

This series of personages has been selected as exhibiting the great patrons of Renaissance art, male and female, in Italy, France, Germany, and Spain. As no just apprehension can be formed of the conditions under which the great artists of the Renaissance period worked, throughout Europe, without taking into account the historical and personal circumstances connected with those individuals, we shall proceed to give an epitome of the lives of the two chief patrons of Art at this period.

Leo X.

Leo X. Giovanni de' Medici, better known as Leo X., son of Lorenzo the Magnificent, was born at Florence in the year 1475. He was educated by the most learned men of his time, and nominated a cardinal at the age of thirteen. At seventeen he took orders. At this time his family were proscribed, and he sought vainly to regain his position in Florence. He was elected Pope in 1513, and his reign commenced under the happiest auspices. Nor were the great promises he made unfulfilled. As a statesman, as a churchman, and as a patron of the arts and letters, he was equally active and zealous. Of the great political events which marked his reign, he was the prime mover. As a priest his zeal and ambition led him to grant those numerous indulgences which found an opponent in Luther; and no history can be more interesting than that which recounts the obstinate and successful resistance of the great Reformer. His muni-

ficence to artists and learned men was unbounded. Greeks and Orientals were obtained by him to teach their respective languages in the great university he intended to found; Plato, Homer, Sophocles, Aristotle, and Tacitus were printed under his direct patronage; and his love for the antique spread itself among all classes. Of the numerous great artists he gathered round him, the names of Michael Angelo and Raffaelle are sufficient to guarantee his discernment. He died in the year 1521. His portrait is taken from Raffaelle's celebrated picture in the Tribune at Florence.

Lorenzo de' Medici, known as "the Magnificent," was born in 1448. In the year 1469 he became Chief of the Florentine republic, and in spite of the troubles and wars of his own and neighbouring states, attracted to Florence all that was great in literature and art. His sagacious counsel was sought by all parties, and as no one was more generally esteemed, so no one more deserved it, for his numerous and remarkable qualities. His tastes leaned towards the study of ancient times, its literature and art, and he formed academies, after the model of Plato's, in which were educated the most eminent men of the succeeding generation, amongst whom the name of Michael Angelo is prominent. Lorenzo died at his palace of Careggi near Florence, in the arms of Politian, the author, and the all accomplished Pico di Mirandola, in the year 1492. His portrait has been taken from a picture by Vasari.

Lorenzo de
Medici.

THE INTERIOR OF THE COURT.

Passing out of the vestibule to the left, the plinth is ornamented with examples of Italian sculpture in the fifteenth century.

The small head of St. John, is from the Museum (Uffizii) at Florence, by Donatello. It is evidently studied from nature, and is remarkable for its relief at the lower part of the face. It is carved in that style of "bassissimo relievo," or very low relief, for which Donatello was celebrated. The antique medals were much admired, and sometimes closely copied by him, and from this fact may

Head of St.
John, by
Donatello;

have arisen his affection for this particular manner of sculpture, the legitimate conditions and conventions of which have never been better understood than by him. There is no better or more beautiful instance of this,



than the beautiful subject we engrave. A bronze patera by Donatello in the Casa Martelli at Florence, in which the Antique is certainly closely imitated, but with a fire, and energy, which make the imitation even better than the original.

Donato di Betto Bardi, better known as Donatello, was born at Florence A.D. 1383. He is considered

to be the chief sculptor of the fifteenth century, and his works are exceedingly numerous. Some of his his works, most celebrated productions are the statues of St. Peter, St. Mark, and St. George, at Or San Michele, Florence; the well-known "Zuccone," or "bald-pated" St. Mark, at the Campanile of that city; bronze reliefs for the high altar of St. Antonio, Padua; a bronze statue of Judith, in the Loggia dei Lanzi, Florence; and Erasmo da Narni, better known as "Gattamelata," an equestrian bronze statue, at Padua. He died at Florence, A.D., 1466, after a long life of unusual activity, and indefatigable attention to his art, on which he exercised a great and lasting and in-
fluence. influence; he had numerous pupils, amongst the best of whom were Michelozzo, Desiderio da Settignano, Antonio Filarete, and Andrea del Verocchio.

The centre subject is a Madonna and Child from the Berlin Museum, attributed to Luca della Robbia, a Madonna
and Child,
by Luca del-
la Robbia; graceful composition in lower relief than is usual with that great sculptor, who, with Donatello and Ghiberti, formed the celebrated triad of early Florentine sculptors, and whose works are generally characterised by a more effective style of execution.

Luca della Robbia was born at Florence in 1400. his life, He was early apprenticed to a goldsmith, but soon abandoned it for sculpture, to pursue which he underwent great privations. His first patron was Sigismondo Malatesta, Lord of Rimini, which town he visited. On his return to Florence, he was commissioned to work on works, the celebrated Campanile, or tower of the cathedral, and on the organ screen (1438), in which he introduced his famous singing boys, in rivalry with Donatello, by whom a similar screen had been erected on the opposite side of the cathedral. In this he gave so much satisfaction, that he was given the bronze door of the sacristy to execute, on which he was engaged from 1446 to 1464. In the arch above this door was placed his first work in terra cotta. Desirous of giving durability to this material, he invented a peculiar glaze or polish to be applied to it; this originally was simply a white glaze vitrified. After numerous experiments however, he succeeded in applying colour to it, and having been employed by Cosmo de'

Medici to ornament a room with that style of work, he was so successful, that orders came in to him from every quarter, and some of his most celebrated works are in that style. He is mentioned in public documents as still living in 1480, but the exact period of his death is unknown. Other artists of the same name followed in his steps, including Andrea, his brother, and Andrea's sons, Giovanni, Luca, and Girolamo. It is uncertain whether Ottaviano, and Agostino della Robbia,* by whom the celebrated façade of the Church of San Bernardino at Perugia was executed, were at all related to him.

and in-
fluence.

Head of
female saint,
by Donatello.

The next subject is the head of a female saint, in very low relief, by Donatello, from the original in the Museum at Florence; a beautiful profile, inspired with that simplicity of sentiment which characterises the works of the early Renaissance sculptors.

The altar-tomb attached to the plinth is that of Ilaria di Caretto, wife of Paolo Guinigi, Lord of Lucca. She was the daughter of Carlo, Marquis di Caretto, and was buried in December 1405; the present monument, however, was not executed till the year 1413.

Tomb of
Ilaria di
Caretto,

It is the work of Jacopo della Quercia, the Sienese sculptor, and is preserved in the cathedral of Lucca. The costume of the countess is that of the period in which she lived. The boys holding garlands are remarkable as showing that close study of nature (visible in the bandiness of their legs), of which Jacopo was one of the earliest advocates. The corresponding side of the basement, with boys and garlands, is now preserved in the Museum at Florence.

by Jacopo
della
Quercia.

Circumstan-
ces con-
nected with
the monu-
ment.

Vasari, in his life of Jacopo, says that he was invited from Siena to Lucca, "where he constructed a mausoleum for the wife of Paolo Guinigi, who was then lord of that city, and who had died some short time previously. * * * On the basement are figures of boys in marble supporting a garland; these are so finely executed, that they seem

* The "di," or "della," in Italian, occurring between a Christian and surname does not always imply that the latter is a patronymic, since it serves frequently to indicate either the place of birth, or the adoption, or apprenticeship, of a pupil, as in the case of the younger Sansovino.

rather to be of flesh than of stone. On the sarcophagus is the figure of the lady buried within, also finished with infinite care, and at her feet on the same stone, is a dog in full relief, as an emblem of her fidelity to her husband. When Paolo Guinigi left, or rather was driven out of Lucca in 1429, and the city remained free, this sepulchre was removed from its place (San Martino), and such was the hatred borne to the Guinigi by the Lucchese, that it was almost totally destroyed; but their admiration of the beautiful figure and rich ornaments restraining them to a certain extent, they some time afterwards caused the sarcophagus with the statue to be carefully placed near the door leading into the sacristy of the cathedral."

Jacopo della Quercia, who was born during the last half of the fourteenth century, near Siena, in Tuscany, may be termed the Father of the early Renaissance school. His earliest works are at Siena and Lucca; at Bologna he was employed for twelve years on the great doorway of the cathedral, but his finest production is the fountain or conduit in the great square at Siena, for which he received 2200 golden ducats, and obtained merited distinction. After this time he is usually known as Jacopo della Fonte (of the Fountain); he was appointed warden of the Cathedral of Siena as a reward, and died in that city in the year 1424.

Life and works of della Quercia.

Jacopo was one of the unsuccessful competitors for the bronze doors of the baptistery at Florence, and it was subsequent to this disappointment, embittered by the success of so young a rival as Ghiberti, that he visited Bologna, at which city he made so lengthened a stay.

His competition for the Florence door.

Vasari commences his lives of the Renaissance artists with that of Jacopo della Quercia, selecting him as the man, "who devoting himself to sculpture with a more earnest study, began to show that a near approach might be made to nature herself; and it was from him that other artists first took courage to hope that it was possible in a certain measure to equal her works."*

Called by Vasari, the father of Renaissance sculpture.

His influence.

He had many followers, among whom were Nicolo dell'

* The quotations from Vasari are from the translation by Mrs. Jonathan Foster, Edit. Bohn.

Arca, at Bologna, Matteo Civitale of Lucca, and Lorenzo di Pietro, called Vecchietta, of Siena.

Three panels
with angels
from San
Protasio,
Venice;

The three next panels beyond the sarcophagus are from bas-reliefs, on an altar in the church of San Protasio, at Venice. The subject is a concert of angels; those in the centre are remarkable for their sweetness of expression; they sustain the sponge, the ladder, &c., emblems of the Crucifixion.

their pecu-
liarities,

A singularity which we have already remarked in the head of St. John, is seen here more fully developed; it consists in the marked character produced by the deep under-cutting of certain portions of the contours, a difficult process with such delicate outlines, but executed without the slightest coarseness, and producing a remarkable effect. This peculiarity is not uncommon in the works of the early Renaissance artists, but it soon disappeared, and examples of its application are now rare. Speaking of these figures, Cicognara says that the sculptors of the second half of the fifteenth century were divided into two schools, one of which followed the Florentine style, and the other the impulses of its own genius; he adjudges these bas-reliefs to an intermediate position, the sculptor having evidently been inspired by the works of the Paduan painters (Squarcione, Mantegna, &c.), whilst the execution speaks of the influence exercised by Donatello. In the ceiling, over the heads of the central group, we remark also that attempt at the representation of perspective, which became such a distinguishing feature in the works of succeeding sculptors.

technical,

and artistic.

Pilasters
from the
tomb of
Louis XII.
of France;

The pilasters which separate the various panels of the plinth are from the tomb of Louis XII., now at St. Denis, near Paris, and one of the most elaborate examples of the French Renaissance school (sixteenth century). The execution of this monument has been generally ascribed to Paul Pontius Trebatti, a Florentine sculptor who settled in France in 1536, but an entry in the Royal records, dated 1531, gives directions from Francis I. to the Cardinal Duprat that payment shall be made to Jean Juste, of Tours, for the marble sepulchre of the "feux roy Loys et Royne Anne." The ornament of the pilasters is gracefully composed, and based on that study of nature commonly found in work of the early Italian

by whom
executed.

Renaissance school, very different to the running curves of a later period, and quite in the early Renaissance style. (See Portrait Gallery, No. 298.)

The first subject on the wall next adjoining the above series of monuments is one of the doors of the Church of St. Maclou, at Rouen.

First of the doors from St. Maclou, Rouen,

This fine example of French wood carving was executed by Jean Goujon, one of the earliest and best sculptors of the French Renaissance school. The date of his residence at Rouen is found by extracts of accounts cited by Deville in his work on Rouen. It was during the years 1540, 41, and 42, that he was employed in decorating the cathedral and the church of St. Maclou, which are among his earliest authentic works. From Rouen he went to Ecouen, where Cousin, Jean Bullant and Bernard Palissy were at work on the château in course of erection for the great Constable de Montmorency.

by Jean Goujon ;

Jean Goujon, usually considered the restorer of his life, sculpture in France, was born early in the sixteenth century. His best works are the Fontaine des Innocents at Paris (1550), the Caryatides of the Louvre, and the Diana of Poitiers. He was shot, it is supposed, by accident, whilst at work on a scaffold at the Louvre, in 1572, during the massacre of St. Bartholomew. Goujon, Pilon, and other artists of the same period, are sometimes called of the Fontainebleau school, from the influence exercised on French art in the sixteenth century by Primaticcio, Nicolo dell' Abbate, &c., who were employed by Francis I. in decorating his palace at Fontainebleau.

The figures in niches on the left side are Justice, Moses, and Mary Magdalen ; and on the right, Faith, Elias, and the old law (*lex vetus*). The Creator is enthroned at the top, surrounded by the heavenly host. In the panel immediately beneath is represented the Baptism of Jesus by St. John. The Holy Spirit, in the form of a dove, is seen descending on the Saviour's head. The supporting figures beneath are those of the four Evangelists.

subjects of the door ;

The ornament of the lower panel, and the festoons of the sides, are good examples of the breadth and boldness of the artist's peculiar style, while the exquisite finish

its artistic merit.

of the architectural members, covered with ornament in very low relief, attests his refinement, and at the same time convey the valuable lesson, that the true artist overlooks no point of detail; neither adding labour where no increased expression can be obtained, nor withholding it in any position in which it can be made to enhance the general effect of his work.

Bas-relief
above of
Faith, by
Luca di
Luca,

The centre bas-relief above this door is an allegorical figure of Faith, adoring the mystery of the sacred host. She sits with hands joined before the chalice containing the wine, and surmounted by the holy wafer, the cup being supported by a cherub's head. The original is in the Florence Museum, and is attributed to Luca di Luca, probably the nephew of Luca della Robbia, whom we have already had occasion to notice as engaged on the frieze from Pistoia.

a nephew of
Luca della
Robbia.

Luca the younger was chiefly occupied on glazed terracotta work; but his brother Girolamo extended his practice to marble and bronze, and was much employed by Francis I. at Paris, to which place he invited Luca, who unhappily died soon after his arrival there.

Shields in
low relief
from the
church of
San Giovan-
ni e Paolo at
Venice.

The ornamented shields on each side are of the form and decoration common to such works in the Venetian Cinque Cento school of sculpture, and are cast from specimens in the Church of St. John and St. Paul at Venice.

First of the
Doria door-
ways.

The next doorway is from one of the Doria palaces at Genoa, and is a good example of the style of early Renaissance work peculiar to that city at the close of the fifteenth or commencement of the sixteenth century. The frieze of the door is ornamented with sculpture representing the triumphal procession* of princes of the Doria family, in which the arms and costumes of the time are intermixed with objects, such as the car, the vase, &c., in the antique taste. The princes themselves hold standards with the inscription "Noli me tangere." It was not until after the period illustrated by this piece of architecture that Genoa became so celebrated for its numerous and lordly palaces, the first of which was commenced in the year 1552. The piece of ornament immediately above this door is also from Genoa, and of the same style. In the central wreath are the letters I.H.S., the initials of the Saviour; and the

Bas-relief
above, from
Genoa, with
the initials
I.H.S.

other two wreaths inclose shields with the eagle of the Doria family, and another armorial charge of plain bands. The initials I.H.S. (Jesus hominum salvator) are said to have been invented by St. Bernardine, of Siena, and to have been suggested by him to a poor card-maker, as a subject for ornamental cards, shortly after the plague of Siena, in 1437 ; consequently, their presence on a building in Italy would indicate a date subsequent to that year. The letters, however, in their Greek signification, were no doubt made use of as a sacred monogram at a much earlier period.

The large window in the centre of the wall is from the façade of the Certosa, or Carthusian monastery, near Pavia, founded by Gian Galeazzo Visconti, Duke of Milan, in 1396, but not commenced, so far as regards the present façade, until 1473, from the designs of Ambrogio Fossano. The building itself is remarkable for the quantity and

The great window of the Certosa, at Pavia,



Figure from the Large Window, by Busti.

excellence of its sculpture and other ornament, and contains examples of almost every phase of art in Italy.

ascribed to
Agostino
Busti.

The very rich and noble window here reproduced is supposed to be the work of Agostino Busti or Bambaja, as he is also called, the best and one of the earliest sculptors of the Lombard school. The date of his birth is not ascertained, but he does not appear to have lived beyond the middle of the sixteenth century.

His style exhibits a very beautiful intermediate position between the Paduan and the Florentine schools, with the crisp and multiplied lines of the hair and draperies of the former, he combined a *naïveté*, and sweetness altogether Florentine. This union is charmingly displayed in the little figure we engrave from the Capella della Presentazione, in the Duomo, at Milan.

That the window is Busti's work is only a surmise, arising from the great delicacy and merit of its sculpture. A large number of artists were employed at the Certosa at the close of the fifteenth century, among whom were Busti, G. A. Amadeo, Antonio di Locate, Batista and Stefano da Sesto, Marco Agrate, Andrea Fusina, C. Solari, Giacomo della Porta, Crist. Romano, &c., and we have unfortunately no means of ascertaining the particular works of respective artists save in a few cases.

Names of
other artists
by whom it
may have
been exe-
cuted;

four such
windows in
the façade.

Four of these magnificent windows ennoble the front of the building, two on each side of the central doorway. In the one under consideration, the sides of the opening are sculptured with medallions of martyred saints, beneath each of whom is introduced the manner or emblem of their torture.

The subjects
of the panels
on the left-
hand side,

On the left hand commencing near the ground is—1. A head of St. George. 2. St. Sebastian, beneath whom are a bow and arrows, showing the manner of his death. 3. St. George, with the wheel beneath broken, at his prayer. 4. St. Lawrence, beneath the gridiron on which he was burnt. 5. Probably St. Stephen, the Protomartyr; on the back of his head appears to be a stone, above this is an angel's head, in which grief is beautifully expressed, enclosed above and beneath by a gracefully arranged piece of natural foliage and fruit (apple).

and on the
right;

On the right hand commencing at the ground is medallion 1. Head, unknown. 2. St. Lucy, with her eyes torn out, sculptured on the ornament beneath her.

3. St. Apollonia, beneath whom are pincers holding a tooth, her teeth having been drawn prior to her final martyrdom. 4. St. Agatha, a piece of ornament sculptured with her breasts, which were cut off. 5. St. Catharine, beneath whom is the wheel on which she would have suffered, but for divine interposition, above her is an angel's head of a peculiarly sweet but sorrowful expression, enclosed with natural foliage of figs and cherries, well composed and executed. On the shields above is written "gra," a contraction of gratia. This abbreviation in connection with the band of saints and martyrs is probably introduced to remind the faithful of the store of "grace" gained for the Church by their works of supererogation.

The upper architrave is ornamented with heads of ecclesiastics. The frieze is remarkable for its bold and deep cutting, and the cornice is purely antique. The reveals, or inner sides of the window, have figures of bishops or fathers of the church, in high relief. The central and side columns resemble antique candelabra, and are richly ornamented with foliage, figures of supporting angels, and heads of monks.

The Carthusian order was originally instituted by St. Bruno (1084), and besides its religious observances gave all its attention to the possession and cultivation of the ground, thus all the Carthusian monasteries were rich in lands and the monks masters of the art of agriculture. The rules of the order were of the most severe nature, yet their number was at one time very great, and their conventual churches, &c., were of the most sumptuous character.

The columns at the side of the window are from the Hôtel Tremouille at Paris, now destroyed as a building, but fragments of which are preserved at the Ecole des Beaux Arts at Paris.

The origin of the château was of ancient date, but the most important parts of it were built by the Sire Louis de Tremouille, who in 1485 married Gabrielle de Bourbon Montpensier, and in 1499 gave a magnificent fête at the château, on the marriage of Louis XII. and Anne of Bretagne; he accompanied Louis to the war in Italy, and was killed at the battle of Pavia in 1524.

the architectural features.

The Carthusian order.

Columns from the Hôtel at Paris,

built by Louis de Tremouille;

their artistic features.

These columns are twisted in the Gothic style ; having Renaissance ornament carved up the shaft, and surmounted with capitals almost entirely in the latter style. The two are, however, very equally balanced in these interesting examples, which seem to belong to the close of the fifteenth century.

The second Genoa doorway.

The doorway beyond is, like its pendant, from Genoa, and belongs equally to one of the Doria palaces ; the wreaths at the side contain portraits of the Roman emperors, the centre wreath having the holy initials, I.H.S., ingeniously forming a cross, and surmounted by a crown. The frieze, as in the corresponding door, represents a triumphal procession of the Doria, with the detail, however, of a more marked antique character. The shield is charged with the crowned eagle, their family emblem. In both cases the car is drawn by centaurs ; the roll moulding of the angle and the corner brackets are characteristic of early Genoese Renaissance work.

Difficulty of identifying Genoese localities.

Owing to the changes which have occurred, and do so still, in the way of alterations and the change of names, it is difficult to trace the connexion of the houses from whence these doors are taken with the Doria family, though the armorial bearings plainly indicate the fact ; the one under notice may be found in what is now called the Salita Garibaldi.

The second door from St. Maclou, at Rouen ;

The next subject is another of the wooden doors of St. Maclou, at Rouen, by Jean Goujon. There is no account of these doors farther than the fact already mentioned of their being executed in 1540-42 ; the subjects of the sculpture are consequently left to be made out ; and in some cases they are very problematical.

subjects of the upper portion ;

The figures in niches, on the left hand, represent high priests of the Jewish church ; those on the right, Moses, with a sword and tablet, emblematic of his double mission as warrior and lawgiver, and above him apparently one of the prophets. At the highest central point the hand of God, surrounded by angels' heads, issues out of flames, and points to the circular panel beneath, where the sheep of his fold appear to be claimed by Christianity, in the person of the Pope, who advances with his clergy to take the charge of them from the hand of their Jewish guardians ; one of whom falls,

or is precipitated by invisible power, over the wattles of the penfold. The whole panel is supported by four figures; those on the extreme left and right being St. John the Baptist, and apparently David, the two great prophets of the New and Old Testament, the two centre figures seem to emblematised the new and the old law. The figures in the interspaces are doubtless allegorical.

In the lower panel Christ is represented sitting on clouds; beneath him, in a small oval, are represented two Cupids, or genii of love; the bow of the smaller one is burning in flames to the left; whether intended as a Christian allegory, or as Hymen loosing Cupid, is very doubtful, owing to the strange amalgamation by the Renaissance artists of Christianity and antique mythology in their subjects. The general idea, however, of the sculpture seems to be the superiority of the new to the old revelation; the two being combined, but the latter holding an inferior position.

The whole of this carving is of rather a rougher description than that of the first door, but both show that vigour of execution and feeling for effect which characterise all Goujon's works; in which as he advanced, that predilection for the antique which, without detracting from their force, gave them more dignity, became more strikingly developed.

The frieze which surmounts these subjects is that of the Singers, by Luca della Robbia, from the organ-loft in Florence cathedral. This celebrated and truly noble specimen of the early Renaissance school of sculpture, was originally placed in the cathedral, at a great height from the ground, but has since been removed, and is preserved in the Royal Gallery at Florence.

Luca was already working on the Campanile, when the authorities incited by his admirable productions and the recommendations of Vieri de' Medici, commissioned him to execute these ornaments in marble for the new organ in course of erection, as it would appear, about the year 1445. "In the prosecution of this work," writes Vasari, "Luca executed certain stories for the basement, which represent the choristers who are singing; to the execution of these he gave such earnest attention, and succeeded so well, that although the figures are sixteen braccia (about

of the lower.

Artistic features.

The Singers, an alto-relievo by Luca della Robbia.

The commission given in 1445.

fifty feet) from the ground the spectator can nevertheless distinguish the inflation of throat in the singers, and the action of the leader as he beats the measure with his hands, with all the varied modes of playing on different instruments, the choral songs, the dances and other pleasures connected with music."

Cicognara's
comments
upon it.

Cicognara, in his "Storia della Scultura," judiciously praises this work, for the manner in which a difficult subject has been rendered;—such speaking and varied character being given to the choristers, that you can almost point out the nature of their different voices, and this without any of that contortion, which generally deforms the face of the singer.

Its artistic
features;

The *naïveté* of the children too is admirably expressed, one boy putting back with his hand the long locks which fall over his eyes, and another beating time with his foot. We hardly know what to particularise, where all is so excellent. We believe that in no other existing work is the mirth and mischief, and, at the same time, the innocence and simplicity of youth, so charmingly appreciated and expressed as in this, which though evidently founded on a close and continued study of nature, in her everyday guise, is still ennobled by a due admixture of the simple dignity of antique art, and a perception of those finer touches which redeem the commonest occupations from vulgarity. As a work of art, its well-arranged groups, expression, action, drawing and shadows, place it among the chef-d'œuvres of Luca, and pronounce him at the same time one of the greatest artists that Italy has produced.

it procured
him a com-
mission for
the bronze
door of the
Cathedral at
Florence.

On the completion of this work, such was the satisfaction of the superintendants, that they gave him a commission for the bronze door of the sacristy.

Della Rob-
bia's ulti-
mate career.

It was at the conclusion of these works that Luca, perceiving that his labour had been excessive, and the time they had occupied long, whilst his gains were but small, resolved, says Vasari, to leave marble and bronze, and perceiving the expeditious manner of moulding in clay, did, after much study, invent and practice that peculiar terra cotta work, which has since been known by his name.

The next subject, proceeding along the wall, facing

the entrance from the nave, is a portion of the monument raised to the memory of Giovanni (Gian) Galeazzo Visconti, Duke of Milan, at the Certosa of Pavia. It was designed by Galeazzo Pellegrino in 1490, but was not completed until the middle of the sixteenth century. The greater part of it is from the chisel of Giov. Cristoforo Romano; but others worked on it, among whom Vasari mentions Giacomo della Porta.*

The monument of Gian Galeazzo Visconti at Pavia;

This elaborately carved cenotaph is truly a military monument. The ornament of the pilasters is ingeniously formed by a number of objects which were in general use during the wars of the fifteenth and sixteenth centuries. On the return angle of the right hand pilaster is everything relating to the keep and ménage of the horse, comb, sponge, shears, corn-bag, spurs, harness, bit, and saddle. On the front of the same pilaster we observe helmets, &c., gracefully combined with foliage and figures.

its ornamental character.

On the front of the left pilaster are arranged the various parts of a knight's armour, whilst on the return side are equally represented the arms used by the infantry; halberts, arrows, arbalasts, and a shirt of chain armour.

Arms and armour shown on the pilasters;

The firearms shown are very interesting, as giving a good idea of their condition at the time in Italy, which country was foremost in the invention and manufacture of them. Pistols, of which the species called the dag is shown on the pilaster, derive their name from Pistoia in Tuscany, where they were first manufactured, and Siena was celebrated for its foundries.

and firearms

The Italians were famed for the manufacture of armour and firearms. Milan being the principal seat of the first, and Tuscany of the second. Shortly after the invention of cannon in the fourteenth century, the Italians bethought themselves of fixing a portable one to a stick or pole. The touch-hole at first was at the top; but as the wind blew the priming off, it was changed to the side, with a pan to hold powder, and a cover for the pan, which turned on and off by a pivot: this species of

of early Italian manufacture.

* This artist is not to be confounded with the able imitator of Michael Angelo—Gulielmo della Porta.

hand cannon was known in England in 1446. Some were furnished with a battle-axe at the handle. An apparatus was afterwards invented with a hold for the match, suggested by the crossbow, and thence called "arc à bouche," or arquebus. When Henry VII. formed his guard of yeomen, half were archers, and the other half arquebusiers. Up to this time the match was held in the hand. Hans Burgmayer's plates of the Emperor Maximilian's triumph show their equipment at the beginning of the sixteenth century. In the time of Henry VIII., the hacquebut became a common weapon, and the Italians made fresh inventions, as the firelock, the wheel-lock, the pistol, the dag, &c. Muskets were first used at the battle of Pavia, and served greatly to give Charles V. the victory. Some years later, in 1562, carabineers were employed at the battle of Dreux, during the French civil wars; and the use of firearms from henceforward became general.

The Visconti
"Biscia."

The arms on the frieze are those of Visconti's relatives or partisans. The well-known Visconti "Biscia," or serpent with a human head in its mouth, quartered with an eagle, is seen on the banners of the trumpeters, in the piece of sculpture above, which represents the defeat of the Emperor Robert of Bavaria's Germans and their Florentine allies near Brescia in 1401; in the original there are six of these panels, commemorating the chief events of Visconti's life.

The battle
near Brescia.

The foremost figure, as indicated by the armorial bearings, is one of the Visconti, who with his cavaliers charges and puts to flight a body of knights, among whose emblems the Florentine lily, and the Austrian eagle are conspicuous. The composition is full of spirit and movement, and affords an excellent idea of the nature of the battles common at the time, in which the heavy cavalry were of the greatest use, the minor importance of the infantry being expressed by a small body of foot soldiers, who appear to be engaged, but in a very quiet manner, in the distance.

The inscrip-
tion.

The Latin inscription beneath the battle is "Imperio auspicio que suo hostiles exercitus debellat." The one on the architrave above the arch is so defaced as to be illegible.

As this bas-relief, from its extraordinary undercuttings and detached figures, presented greater difficulties to the moulder than any other object of which a cast has been taken for the Crystal Palace, it may not be out of place here to pay a tribute of admiration to the great skill of the Milanese moulder, Signor Pierotti, by whom, not this only, but every other cast from the monuments of the Certosa, have been made for the Company.

Great difficulties of making a cast of this alto-relievo.

Within the arch of this cenotaph are placed a circular composition of the Virgin adoring the infant Jesus, a specimen of Cinque Cento carving from the Museum at Berlin, and a Virgin and Child beneath, by Donatello, characterised by the usual sweetness and unaffectedness of that great master.

Virgin and Child from Berlin, and by Donatello.

Next to Visconti's monument is the inclosure of a door from the Hôtel de Ville, at Oudenarde, in Belgium.

Door inclosure from Oudenarde.

This piece of ornamental architecture leads into the council chamber of the town hall: the central panelled portion forms the door itself, each panel being filled in with bold and well-arranged ornament. The sunk mouldings of the panels, and the projecting brackets (supporting the arms), bear evidence to the retention of late Gothic features. In other respects the detail is purely antique in character. These large wooden doorways, forming an architectural composition of themselves, and projecting into the space occupied by the chamber, are peculiar to the Renaissance style in Flanders and Holland, and were introduced from thence into England, where they are frequently to be found in our old mansions.

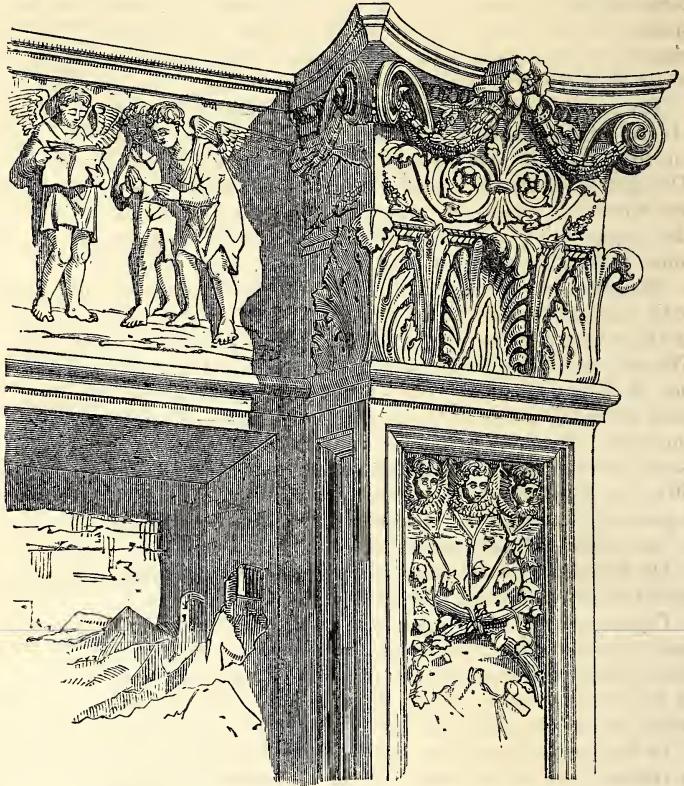
The Town Hall of Oudenarde is one of the finest in Belgium; it is in the late Gothic style, and was not completed until about the year 1520. The noble doorway here reproduced, was constructed in the year 1530, by Paul Van der Schelden, and forms a worthy entrance to the great civic hall of those opulent traders, who in the sixteenth century well deserved the title of merchant princes. These town halls or palaces were used as the residence of the chief magistrate, for the meeting of the guilds, municipal councils, and sometimes as courts of justice.

Town Hall.

Above the Oudenarde door an arrangement has been

Pilasters

from the tomb of Louis XII. made for the purpose of exhibiting a series of beautiful pilasters from the tomb of Louis XII., in the cathedral



Pilaster Cap and Sculpture, from the Great Portal of the Certosa.

of St. Denis. To this tomb we have already alluded, and may therefore refrain from further observations with respect to these pilasters; but the attention of the visitor must be specially invited to the exquisite bas-relief by Luca della Robbia, which is fixed in the centre between the pilasters. This charming specimen, in which the student scarcely knows whether most to admire the

gentle beauty and sweetness of the heavenly mother, or the grace and *naïveté* of the Divine child, is from a terracotta in the possession of M. Piat of Paris. In the spaces on each side of this centre subject are placed statuettes of singular style and garb, taken from the tomb of Cardinal d'Amboise in Rouen cathedral.

Virgin and Child by Luca della Robbia, and figures from the tomb of Cardinal D'Amboise, Rouen.

The next subject is from the return sides (interior) of the principal entrance to the Certosa, at Pavia, being on the left-hand side as the visitor enters the church. The portal itself, the great windows, and entire façade are worked in white marble and elaborately sculptured, the design being made by Ambrogio Fossano, or Borgognone, in 1473.

The pilasters of this particular portion are ornamented with continuous wreaths intertwined with vine branches, in the foliage of which are perched various kinds of birds. The subject of the lowest panel on the left, is the meeting of Mary and Elizabeth. In the next, St. John baptises Jesus, by whose side are attendant angels. In the third, St. John preaches in the wilderness. In the fourth is represented the decapitation of St. John. In the fifth, the daughter of Herodias presents John's head on a platter to her father. In the sixth, the headless body is being buried by the Apostles.

Alto-reliefs of the entrance doorway of the Certosa, Pavia. Subjects of the left-hand pilaster—from the New Testament;

On the right hand pilaster are represented passages in the life of St. Ambrose, of Milan.

and of the right hand—

Commencing at the base is St. Ambrose in his child's bed or cradle, when, according to tradition, a swarm of bees settled on him while asleep, and walked in and out of his open mouth without stinging him; his relatives stand around astonished at this miracle.

from the Life of St. Ambrose.

In the second panel he is being consecrated bishop. It is related that in his case, "*Nolo episcopari*" was no mere form, since he fled thrice from Milan to escape that honour, and was only constrained by force to accept it. He was consecrated in the year 374, being then thirty-four years of age.

In the third panel he is represented preaching before a royal personage, probably the Emperor Gratian, for whom in 377, he wrote a treatise against Arianism.

In the fourth, the same prince apparently receives benediction at his hands.

In the fifth he stands at the door of the Temple, and refuses admittance to the Emperor Theodosius, whom he had previously rebuked and openly anathematised in Council, in the year 390. Theodosius after this caused a massacre of Christians at Thessalonica, and when at Milan, went to the Cathedral ; but Ambrose met him in the porch and boldly reprimanded him, nor would he hear of reconciliation until the Emperor had undergone a degrading penance. The attitude of Ambrose, with the arms slightly extended and the palms of his hands facing the Emperor, is precisely the action of disapproval and anger still common in Italy.

In the sixth panel he is mounted on a charger and armed with a scourge, whilst the temporal power, symbolised by an armed man, crouches beneath his horse's feet. Theodosius agreed to do penance, and the triumph of the spiritual over the temporal power was signal. The Emperor died in the arms of Ambrose in the year 395 ; and Ambrose himself died in 397. He was in every way a remarkable and fine character, his peculiar religious opinions were the result of the times in which he lived. As an orator, a writer, a statesman, and a successful advocate of the subjection of lawless force to religious principles, he was equally admirable ; and Milan still retains his name in distinguished honour.

Subjects of
the central
panels.

The subjects of the central panels, commencing at the base, are the laying of the first stone of the Certosa, by Gian Galeazzo himself, in September 1396. He is surrounded by his attendants, and on the right hand the Archbishop of Milan sprinkles the stone with holy water.

Represent-
ing incidents
connected
with the
building of
the Certosa.

In the next panel, the model of the Certosa, carried on the shoulders of labourers and escorted by a cavalcade, is being carried to the chosen site ; a figure, probably the architect himself, with an iron bar in his hand, points to the spot where it is to be deposited. In the distance are seen the numerous towers which characterised Pavia in the fifteenth century, but which have since been destroyed.

The subject of the third compartment is very obscure. Cicognara remarks that in the sculptures of the Certosa, not only are national characteristics distinctly marked, but that local differences are also exhibited, and the varieties

of Neapolitan, Tuscan, &c., are easily discernible. Bearing this in mind, we are inclined to think that the extreme slenderness of the first figure to the left is meant as a type of France. The one next him is thoroughly Italian in character. The one between them has an English look, whilst the figures to the side are clearly meant for Germans. Among the groups to the right are also many varieties of character, some are in turbans, evidently meant for Orientals, and one has a perfectly negro head. The meaning of the eagle pursuing the dog is obscure, but we imagine the subject of the composition to be a congregation of all nations, come to admire the Certosa, which is represented in the background.

The highest panel represents the Pope with the triple crown, seated beneath a canopy, and presenting the rules and institutions of the monastery to the first abbot.

The style of the design and workmanship is that of the early Lombard Renaissance school, before the love of the antique had overpowered the natural tendencies of the artist, exhibiting that pictorial treatment of sculpture which characterised the period.

The sculptures of the early Renaissance school,

The name or names of the artists are unknown. They have been attributed to Cristoforo Solari, the Gobbo or Hunchback, a celebrated Milanese sculptor. The date of their execution is evidently previous to the year 1500, and as the façade was commenced in 1473, they belong, doubtless, to the intervening period.

probably by Solari.

Under the great central arch, above the entrance to the gallery, is the colossal bronze statue of the Nymph of Fontainebleau, executed by Cellini, during his sojourn in France, for the château of Fontainebleau, then in course of erection by Francis I.

The colossal nymph of Fontainebleau, by Cellini.

The Duchess d'Estampes, who was at that time the reigning favourite of the King, disliking Cellini, it was not placed in its intended position, but was finally used by Diana of Poitiers, mistress of Henry II., at her château d'Anet. On the destruction of that building it was removed to the Louvre, at Paris, where it is now fixed, as it is in the Crystal Palace, in juxtaposition with the caryatides of Jean Goujon.

Circumstances of its execution.

Cellini, in his autobiography, describing his composition for the Fontainebleau château, says :

Cellini's own account of it

“In the same circle I represented a female figure, in a reclining attitude, with her left arm upon the neck of a hart, which was a device of the King’s. On one side of her I designed, in half relief, little goats, boars and other wild beasts; and on the other, in stronger relief, greyhounds and other dogs of different sorts, such as are to be seen in the delightful wood where the fountain rises.”

its style.

The style of this work of art is founded on the Italian school, strongly marked with the somewhat elongated proportions which characterise that branch of it known as the school of Fontainebleau, which, although formed by Italians, Primaticcio, &c., has a completely French character. Its execution shows that cleverness in casting and chasing which distinguished Cellini.

Cellini’s character as a man,

This extraordinary character, and clever artist, whose history is a perfect romance, was born at Florence, in 1500. Whilst yet a youth he commenced those series of adventures which, strange as they appear, would yet seem to be in a great measure true; he resided alternately at Florence, Siena, Rome, Mantua, and Paris, everywhere rendered unquiet by a proud and violent disposition, and involved in an interminable series of mortal quarrels,—the virulence of which, however, did not prevent his dying a natural death in 1570.

and as an artist;

His ability as an artist was unrivalled, especially in works of ornamental art, of which the Neptune gold salt-cellar at Vienna, some of the mounted precious stones of the Grand Ducal Cabinet at Florence, and the British Museum cup, are among the finest specimens; he was also an excellent and prolific medallist in gold and bronze, whilst his productions of a higher style, such as the Nymph of Fontainebleau, the celebrated bronze Perseus at Florence, and a bronze bust of Cosmo de Medici, in the same city, place him in the class of the greatest Renaissance artists, or, more correctly speaking, of the early Italian artists. Between these two sections in the history of Art his position is certainly somewhat anomalous; since while the influence exercised by the works carried out by him in France, over the minds of the artists of that country, designate him strictly as a Renaissance artist, the control which the genius of Michael Angelo exercised over his own, led to the production of works, such as the

his anomalous position between the French Renaissance and late Italian styles.

Perseus, which it would be an injustice to remove from classification with the noblest productions of the great Florentine. We have marked our sense of this anomalous position of Cellini, by retaining the principal work he executed in France, the Nymph, in the Renaissance Court, while we have classified his other great works with the Italian school of Michael Angelo.

The spandrels of the arch are from the Lavatory at the Certosa of Pavia. On one side is the Announcing Angel, in the traditional attitude, found during all epochs of Italian art, and copied as late as the seventeenth century, by Le Sueur.

The arch spandrels from the lavatory of the Certosa.

On the other side is the Virgin, her attitude and expression beautifully representing the words "Behold the handmaid of the Lord, be it unto me according to thy word." (Luke, i. 38.)

The pilasters are filled in with various pieces of ornament.

The enrichments of the Pilasters.

The centre pieces, remarkable for their truth to nature and boldness of treatment, are from Oudenarde.

The lower pieces are from the tomb of the Duc de Brézé, in Rouen cathedral. At the base of the right hand is a clever carving of a strolling showman, with a drum, monkeys, &c. ; and on the right corresponding to it an armed and mounted knight, apparently St. George and the Dragon.

The large caryatides are celebrated works of Jean Goujon ; four of them support the gallery of the ancient Halle des Cent Suisses, at the Louvre, now the Salle des Caryatides, a noble hall which occupies the whole ground-floor of the southern side of the Vieux Louvre.

The colossal caryatides by Jean Goujon.

They are reckoned among the masterpieces of this great sculptor, to whom, rather than to Jean Cousin, may be ascribed the leadership of the French school of sculpture, since his name frequently occurs in the account books of the royal household, and his works are numerous, whilst Cousin's name is only found twice, and his works, though noble, are very few.

Masterpieces of French sculpture.

The majestic style of female figure shown in these Caryatides was especially affected by the French Renaissance artists, who had derived it from the engravings of the large limbed Italian women, who enter into all of

Raffaello's compositions. By degrees, however, this type was departed from, and we observed the long legged dames of Primaticcio and Parmegiano, heightened with a little French coquetry and flutter, especially in the draperies. The specimen we engrave from one of Jean



Angel, from a bas-relief by Jean Goujon.

Goujon's bas-reliefs on the exterior of the Louvre, admirably illustrates this stage of transition, which we see

arrived at its acme in the Graces and Virtues of Germain Pilon.

The base of the next composition consists of a centre bas-relief, the Virgin and Child, by Donatello, preserved in the gallery of the Uffizii, at Florence ; it exhibits the usual characteristics in expression and execution peculiar to that great master.

The lower part of the next monument is composed of, Virgin and Child, by Donatello ; two spandrels, with the Annunciation from the Certosa.

In the left spandrel of the arch is the Announcing Angel, and in the other Mary, in a religious habit, holds a species of ciborium ; these are from marble corbels in Certosa cloisters, at Pavia.

The remarkable bas-reliefs on each side of the Donatello bas-relief are from the Brera Museum, at Milan, and are ascribed to Agostino Busti. We observe in them that peculiar under-cutting already noticed in the Venetian sculptures from San Protasio.

Angels by Busti, from Milan,

The small pilasters are from the tomb of Cardinal d'Amboise, at Rouen.

and pilasters from the tomb of Cardinal d'Amboise.

This worthy patron of the arts, and excellent statesman, died in 1510, but his monument was not commenced until the year 1516, when Roullant le Roux, "maitre maçon" of Rouen Cathedral, was commissioned to proceed with it. It was completed in 1525. In the accounts of the d'Amboise family, eighteen men are mentioned as working on it, and from the same source we find that two painters were employed to paint and gild it, and that in 1541-2, Jean Goujon was doing some statuary work for it. Thus corroborating the date of the wooden doors of St. Maclou, in the same town.

The whole of the composed part of this monument has been arranged as a substitute for the Altar, which in the original occupies several feet in height, above which is fixed the predella and great bas-relief of the Altar of the first Chapter House of the Certosa, at Pavia. From the level of the entablature, over the corbels, the whole monument is entire, and of a singularly severe and noble style. The sculpture of the base represents the Annunciation, and the large panel of the Deposition from the Cross is executed in a very peculiar manner, the contours being characterised by much flatness, and the drapery by an extraordinary number of flat creases ; while the

The upper part of the same monument is entire, and shows the predella and great bas-relief of the altar of the first Chapter House of Certosa.

expression is more tragic and intense than is usually the case in the Lombard school.

The Piscina and "trofeo" from the high altar of the Certosa.

The next monument is from the side of the high altar at the Certosa, and presents fine examples of the peculiar features of the style of northern Italy.

Of this monument the lower portion forms the piscina, or sink, in which the officiating priest washed the sacred chalice, after the celebration of mass, while the upper portion has formed the crowning ornament or "trofeo" of a similar piscina with less interesting sculptures upon the opposite side of the high altar. The portions exhibited were selected as exhibiting the most extraordinary manipulation.

Subjects of the lower part of the piscina—

The lowest central compartment of the lower part of piscina relates entirely to the youth of Christ, when he visited the Temple and was found discoursing with the learned.

Christ discoursing in the Temple;

On the left, Joseph and Mary, having missed Jesus on their journey home, return, and are seen making inquiries as to what has become of him. A little farther on they are proceeding towards the Temple. In the centre, Jesus is "sitting in the midst of the doctors, both hearing them and asking them questions," Mary and Joseph are just entering.

On the right they are seen leading Jesus from the Temple. Mary appears gently to reprove him. Farther on, he is seen among his relatives, who appear to receive him kindly in spite of the anxiety he had caused.

The manner in which the story is narrated shows the dramatic treatment adopted by the early sculptors, and is characterised by a charming simplicity; the artist in dividing each subject by a door, yet interferes in no way with the propriety of the description.

and the miracle of turning water into wine.

The subject above this represents the miracle of turning water into wine.

On the left hand, seated at table, is Jesus; to whom his mother, bending over, appears to say, "they have no wine." The Saviour, with extended finger, seems to be giving the direction "fill the water-pots with water." (John, ii. 7.) In the corresponding panel to the right, a servant is seen pouring out the water into the jars. In the next a hand-maiden is about to enter

the room with a flask of the fresh water. In the centre she has filled a cup and given it to the ruler of the feast, who is evidently pleased and somewhat perplexed.

On the right and left are glorifying angels, whose receding arrangement is remarkably clever.

Above this, the "trophy" commences with the Last Supper, by the sculptor Biagio Vairone, a close if not an exact copy of the celebrated fresco by Lionardo da Vinci, at Milan. It is beautifully rendered, no trouble being spared towards its complete finish, thus we remark that the drapery and feet beneath the table are as carefully worked as the most prominent portions. We have before noticed the pictorial treatment of stone by the early Renaissance sculptors, and we see here a remarkable example of an attempt to render *a picture in stone*. It was this inclination towards the principles of the less severe art of painting which led to a style of sculpture (now out of fashion) in which there are more or less receding groups, perspective views, foliage, and even clouds were represented in bronze and marble.

The "trofeo" commences with the subject of the Last Supper.

The side figures of this compartment possess equal merit in their grouping with those beneath. The older women are attributed to Biagio Vairone, and the younger ones are believed to be by Stefano da Sesto. Above these is seated the Virgin and Child, surrounded by a choir of angels, the sides being occupied by the Apostles, among whom St. Peter to the right, and St. Paul to the left, are conspicuous.

The side figures.

The two inner pilasters are ornamented with the emblems of the crucifixion; on the left one, are the spear, the sponge, the sudarium, the scourge, &c., and on the right hand one, the dice, mantle, crown of thorns, &c.

The two inner pilasters,

The arch is ornamented with a curtain which is drawn aside by angels, and exhibits Christ rising from the grave, and being borne by angels to heaven. The sitting figures in the side recesses are particularly noble. Above this portion angels trumpet forth the glad tidings, and others of remarkable beauty await on each side his near advent. The whole is an epitome of the Saviour's life, and shows how truly art, in an age when books were scarce and dear, served as a means for education.

and the arch.

The next monument is a composition consisting of pilasters from the cenotaph of Gian Galeazzo;

The two side pilasters of the next composition are from the monument of G. G. Visconti, at the Certosa, Pavia. The one on the left is ornamented with arms, among which cannon of various sizes and calibre are prominent features. In the centre are long light ones on carriages; at the top is seen a short, heavy one, placed beneath a wooden cover to protect it from the rain. Certainly the Renaissance artists allowed nothing to daunt them in their application of actual objects as ornament; we have already remarked the implements of the stable, even to the pitchfork, worked into pleasing ornament, whilst here we have things as large and cumbrous as cannon introduced, and successfully. The military objects on the remaining pilasters are rather imitations of old Roman work.

the Adoration of the Magi from the high altar of the second chapter-house of the Certosa;

The largest centre panel is from the high altar of the second chapter-house at the Certosa, and represents the offering of the wise men or kings.

The application of perspective to sculpture is very fearlessly attempted in this subject. Many separate planes are made, and there is a regular gradation from the foreground to the distance. The cavalcade proceeding from the city gate is very curious; the traditional camel and man with a monkey being foremost. In the highest point, above the head of the infant Saviour, shines the guiding-star. We detect here in the folds of the drapery, and peculiar squareness and flatness of contours, the same hand as in the Deposition, already noticed.

four small panels from the altar of the first chapter-house;

Above and beneath are four small panels of great merit from the altar piece of the first chapter-house. The subjects commencing with the top ones to the left are, the Birth of Christ, and the Flight into Egypt; and beneath, the Annunciation, with conventional attitudes, but of original treatment in other respects, and the Meeting of Mary and Elizabeth, when the latter, inspired by the Holy Ghost, says, "Blessed art thou among women." (Luke, i. 42.)

The whole subject of the Nativity as represented by the artists of the early Renaissance school is well exemplified in these works.

Grouped children from Berlin;

The grouped children above are fine specimens of Cinque Cento sculpture from the Berlin Royal Museum;

they hold the emblems of the crucifixion, the ladder, the nails, the cross, and the crown of thorns.

The interspaces are decorated with arabesques from the tomb of the Duc de Brézé in Rouen cathedral.

The entire upper portion, except the central subject, is from the external base of the Certosa, and exhibits a graceful arrangement of Renaissance ornament, marked by a combination of antique and conventional detail with natural objects.

portions of the external base of the Certosa;

In this central subject, the Nativity is here again represented, and the same general arrangement is observed as is found in the one below; the perspective and drapery also are marked by the same peculiarities.

and a bas-relief of the Nativity from the same church.

The heads in the frieze are founded on antique models.

SIDE NEAREST THE CENTRAL TRANSEPT.

The doorway by Jean Goujon, from St. Maclou, at Rouen, corresponds to the one on the left of the Certosa window.

The third door from St. Maclou, Rouen; its subjects,

The figures in niches on the left hand side are Charity; at the base, Enoch and the Grecian Law; on the right Peace, and two whose inscriptions are illegible; at top, in the centre, sits the Deity enthroned, supported by angels, and surrounded by a heavenly host. The subject of the circular panel is the Circumcision. The supporting figures represent the four Evangelists, with their emblems: St. John with the eagle, St. Matthew with an angel, St. Mark with the lion, and St. Luke with the ox.

This door is a fine example of Goujon's art, and is remarkable for the bold treatment of the projecting portions; whilst those in low relief, such as the double guilloche and adjacent ornaments of the lower panel, are of great softness and delicacy, affording to each other a pleasing and judicious contrast. The general design is similar to its pendant.

and style.

The marble doorway next to it is from the Doria palace at Genoa.

The third Genoa doorway;

The present Doria Pamfili palace originally belonged to the Fregoso family, and was presented to the great Andrea Doria by the senate of Genoa, as an acknowledgment of his services to the state; by him it was

its design by
Perino del
Vaga;

altered and much improved under the direction of Fra Montorsoli, and with the aid of Perino del Vaga, by whom this doorway is believed to have been designed.

its presenta-
tion to An-
drea Doria.

The ornament of the pilasters is exceedingly varied, and boldly executed. The capitals of the same, with their angle cornucopias, show much originality. The two heads of the frieze above them are portraits of Roman emperors. The central shield is charged with an eagle, the family shield of the Dorias. The Latin inscription above states that this was a public gift from the senate to Andrea Doria, the liberator of his country.

The Doria family ranks among those who seem born to be the defenders of their country; and their name is famous from the earliest times of the Republic.

The Doria
family.

Andrea Doria was born in 1468. At the age of nineteen he entered the service of his uncle, Innocent VIII. At this time Genoa was sold by the Fregosi and Adorni (who monopolised all power), into the hands of France and Milan. Andrea subsequently carried arms under the kings of Naples, and became distinguished for his defence of Rocca Guilelma against Gonsalvo de Cordova, the great captain of the age. At the age of twenty-four he entered the sea service, and with his cousin Philip Doria fitted out some galleys against the Turks, whose terror he became. He afterwards served Francis I., beat the fleet of Charles V. in the Gulf of Lyons, and raised the siege of Marseilles. Not being satisfied with the conduct of Francis towards him, he engaged to serve Charles V. on condition that Genoa should be first freed from its oppressors. On the 12th September, 1528, his fleet, fitted out chiefly at his own expense, appeared before Genoa, and the French galleys retreated without fighting. Trivulzio, the great Milanese general, was shut up in the citadel, and Doria's galleys entered the port amidst the acclamations of his countrymen. He refused the dogeship, reformed the government, and banished the Adorni and Fregosi, whose intrigues had caused the republic so much disaster. The senate gave him the title of Pater and Liberator Patriæ, and he is equally well known as "Il Principe," from his royal nature. After this period he and Barbarossa, the celebrated pirate, held the Mediterranean in

their power. The successes and honours of Doria, and the insolence of his nephew Giannettino excited the Fiesco conspiracy in 1547; this was unsuccessful, and his death did not occur until 1560, after a long and glorious career.

Perino del Vaga, to whom the design of the door is attributed, was engaged with Raffaele in the decoration of the Vatican. After the capture and sack of Rome by the French in 1527, he was in great distress, and visiting Genoa in search of work, was employed and kindly treated by Andrea Doria, for whom he painted the fine frescoes which still partly exist in the Doria palace. He was one of the best painters who assisted Raffaele, and was considered the best Florentine draughtsman, next to Michael Angelo. At Genoa he formed a number of scholars, but returned eventually to Rome, where he died in the year 1547.

The four first subjects in the upper range of sculpture are from the tomb of Henry II. at St. Denis, near Paris, by Germain Pilon. The first on the right represents Hope, who holds out a mirror, in which men see all they wish. In the second Faith sustains the mystery of the host, before which all men bow; in the third, Charity gives suck to a child, and presents bread to the hungry; and in the fourth a reclining figure and attendant angels present a holy house to kneeling devotees. In Lenoir's "Musée des Monuments Français" this is called "Good Works." They are placed in the original, one on each of the four sides of the tomb. The design and treatment of these groups possess a grand character. The female figures are graceful and fine; whilst in the men is shown a knowledge of anatomy, and a vigorous Michael Angelesque sentiment deserving the highest praise.

The monument itself was designed by Philibert de l'Orme, but the execution of it was confided principally to Pilon, about the year 1557. In the "Comptes des Batiments" his name continually occurs in connection with work for the monument down to the year 1570.

He was in constant employment on other important commissions, and was emphatically the court sculptor. No works of his are known so late as 1590, in which year, or shortly after, he died.

Perino del Vaga.

Four panels over the Genoa doorway, from the tomb of Henry II., St. Denis, Paris;

their subjects,

and design.

Four bronze reliefs from Nuremberg; their subjects.

The four small bronze reliefs beneath are from the church of St. Sebaldus, Nuremberg, and illustrate the history of that saint. In the first to the left he puts his staff into the ground, and it buds. In the next he warms his feet at a fire. In the third an ecclesiastic gives him and his companions food. And in the fourth he appears to pray over the figure of a monk, who is half in the earth and appears possessed by a *dæmon*.* They are the work of the great Nuremberg sculptor, Peter Vischer.

The great door of the Baptistery, Florence, by Ghiberti.

The large central doorway forms one of the three bronze entrances to the Baptistery of the Cathedral at Florence.

This unrivalled work of art was designed and executed by the celebrated Florentine artist, Lorenzo Ghiberti, between the years 1420 and 1450.

The competition for the first door, won by Ghiberti, led to his having the second placed in his hands unreservedly.

In the year 1401 Florence under an essentially democratic form of government had risen to be one of the most flourishing cities of Europe. The civic trades were formed into guilds called "*Arti*," represented by deputies called "*Consoli*." These patriotic men resolved to open a competition for a bronze gate to be erected at the Baptistery, that should surpass the old one by Andrea Pisano: the greatest artists of Italy to the number of seven entered the lists, but the prize was awarded to Ghiberti, even by the competitors themselves; he at that time being only twenty-two years of age. This great work occupied him just twenty-three years, and at its completion so great was the admiration it excited that the consuls of the guild of merchants commissioned him to execute another corresponding door, which is the one here seen.

According to Ghiberti's own account the plan and execution of it were placed unreservedly in his own hands, "they gave him full permission," writes Vasari, "to proceed with the work as he should think best, and to do whatever might most effectually secure that this third door should be the richest, most highly adorned, most beautiful and most perfect that he could possibly contrive,

* St. Sebald puts an icicle into the fire, and it burns like a coal. He is presented with a stone, and on blessing it, it becomes bread. He saves a man, whom the earth was about to swallow up, for doubting the saint's power.

or that could be imagined," only the subjects of the panels were selected from the Old Testament by Lionardo Aretino, a worthy scholar and poet. According to Vasari, Lorenzo was assisted in completing and polishing this work by numerous great artists, but it seems certain that Paolo Uccello was his only assistant. He received a large sum, more than 13,000 florins, for his labour, and gained great distinction and honour.

The door should be read like the page of a book, from left to right, commencing at the top. The panels are ten in number and represent, in regular order, the principal events of the Old Testament, from the Creation to the building of the Temple by Solomon.

The subjects
of the ten
panels.

1. The subject of the creation here is beautifully composed. To the left Adam rises from the earth assisted by the hand of his Creator. In the centre Eve at His command springs forth from the side of sleeping Adam, in all the loveliness of original perfection and supported by angels, a choir of whom attend both incidents; but soon occurs the fatal disobedience, and Eve in a beautifully conceived attitude of longing grief, followed by the more terrified Adam, is expelled by an angel from the gate of Paradise, under the direction of the Deity, who high in the heavens points with his finger the way they are to go.

Adam and
Eve.

The whole conception of this is eminently original and beautiful.

2. In the left distance a hut is seen, on one side of which sits Eve spinning, and on the other Adam instructing his child. Lower down Abel tends his sheep, whilst in the foreground Cain tills the ground with oxen. On the right hand, commencing at the top, they each offer sacrifice to the Lord, "And the Lord had respect unto Abel and to his offering, but unto Cain and to his offering, he had not respect." (Gen. iv. 3 and 4.) A little lower down Cain enraged at his brother's success slays him, whilst from behind is seen God emerging from the clouds. In the foreground, Cain, staff in hand, commences his wanderings.

Cain and
Abel.

3. In the highest distance the ark rests on Mount Ararat, and Noah with its inmates is issuing from the door. The ark here is represented as a Pyramid. To

Noah.

the left Noah lies drunken with wine beneath a shed. Ham looks towards him, but Shem and Japheth are shown walking with averted faces, in which grief is strongly marked. To the right Noah surrounded by his children sacrifices to the Lord, who appears in glory above the altar.

Abraham.

4. Contains passages in the history of Abraham. On the left are the three angels, "And he lift up his eyes and looked, and, lo, three men stood by him." (Gen. xviii. 2.) Abraham requests the holy strangers to be his guests, and somewhat farther back Sarah invites them to rest themselves on a long bench. Higher up on the right side an angel stays the intended sacrifice of Isaac by his father Abraham. On the right foreground are the two servants, awaiting their return by the side of a fountain shaded by a rock.

Esau.

5. Contains the history of Esau who sold his birth-right for a mess of pottage. The story is represented in the usual dramatic manner of the early Renaissance artists. On the house-top is seen Rebekah, the wife of Isaac, in commune with the Deity: "And the children struggled within her and she said, If it be so, why am I thus? and she went to inquire of the Lord. And the Lord said unto her, two nations are in thy womb," &c. (Genesis, xxv. 21, 22, 23.) In the centre distance Esau enters the house and receives the mess of pottage for which he sold his birthright to Jacob. In the farthest distance to the right Jacob following Rebekah's instructions brings a kid from the flock to make savoury meat for Isaac: "And thou shalt bring it to thy father that he may eat and that he may bless thee before his death." (Gen. xxvii. 10.) In the distance on the opposite side she forms the skin into a garment for Jacob, on the right hand foreground she stands by, whilst the false brother with the animal's skin over his shoulders receives Isaac's blessing on his knees. The two principal figures of the foreground show Isaac comforting the defrauded Esau, who with his hounds has just returned from hunting. (Gen. xxvii. 30-41.) The groups of extremely graceful figures to the left represent probably Esau's wives "who were a grief of mind unto Isaac and to Rebekah," they appear to discuss the whole affair.

6. Contains the story of Joseph.

Joseph.

In the upper distance to the right, his brethren, afraid to slay him, yet bearing a mortal hatred to him, sell the boy to a company of Ishmaelites coming from Gilead, "with their camels bearing spicery and balm and myrrh, going to carry it down to Egypt." (Gen. xxxvii. 25.)

The right foreground and centre represents all nations coming to Egypt for corn; the circular building is one of the storehouses opened by Joseph, in which men are seen hurrying to and fro with burdens.

In the foreground are Joseph's brethren preparing to return for Benjamin. In the left foreground, the silver cup, which Joseph had secretly caused to be placed in Benjamin's sack is discovered there by the Egyptian messenger: "Then they rent their clothes and laded every man his ass, and returned to the city." (Gen. xliv. 13.) Farther back above, he accuses Benjamin of the act, and demands him as a servant, when "Judah came near unto him, and said, Oh, my lord, let thy servant, I pray thee, speak a word in my lord's ears." (Gen. xliv. 18.) This part, however, may equally apply to his discovery of himself to his brethren; and Vasari gives it as such, but his explanation of these panels, though exceedingly well told, is full of errors.

7. Moses on Mount Sinai receiving the tablets with the Ten Commandments from God. Aaron is seen some little distance beneath reverently covering himself before the Divine presence; at the foot of the mountain are groups, among which are figures of great beauty, terrified at the strangeness of the event.

Moses on
Mount Sinai.

8. Represents the passage of the Jews across the divided waters of Jordan: "And the priests that bare the ark of the covenant of the Lord, stood firm on dry ground in the midst of Jordan, and all the Israelites passed over on dry ground." (Joshua, iii. 17.)

Joshua.

Some are carrying stones, as Joshua commanded them, to be set up, as commemorative of the miracle.

In the distance above, the priests bear the ark of the covenant, accompanied with the men of war, &c., and march round the walls of beleagured Jericho: "And

it shall come to pass, that when they make a long blast with the ram's horn, and when ye hear the sound of the trumpet, all the people shall shout with a great shout, and the wall of the city shall fall down flat." (Josh. vi. 5.)

This is being done, and one of the towers is toppling from its base.

David and
Goliath.

9. A battle between the Hebrews and the Philistines, in which the combat between David and Goliath forms the chief episode.

Solomon.

10. In the tenth panel is shown the meeting of Solomon and the Queen of Sheba, surrounded by a numerous retinue of attendants. We remark here, as a curious instance of the artist's attention to all his accessories, that some variety is obtained by the introduction of the pointed arch in the temple, a gothic vaulted roof, and an apsis in the same style.



A Head from the Bronze Gates, by Ghiberti.

The borders are beautifully composed and executed with natural and conventional foliage; twenty-four heads in full relief, and four reclining figures. The return of the jambs is ornamented with a running ivy pattern in very low relief of the greatest delicacy; and the external border is formed by a wonderful composition of foliage and natural objects, which stands

forth as the most completely beautiful and finely executed design of modern or ancient times. Beauty of the design—



Figure in a niche, from the Bronze Gates, by Ghiberti.

It was not without justice, that Michael Angelo, speaking of these gates, declared that they were worthy of being the doors of Paradise. In the interesting manuscript left by Lorenzo himself, he says, "I have done my best in all respects to imitate nature so far as was in my power." Such a work, we believe no artist of modern times has shown himself capable of approaching, and when we consider the period (prior to 1450)

admiration
of Michael
Angelo.

when it was executed, a degree of astonishment blends itself with our admiration, which makes its designer and workman appear of superhuman genius.

The death of its gifted author occurred at Florence in the year 1455.

The fourth
Genoa door-
way.

The door beyond this is from the Doria palace, at Genoa, near the church of St. Matthew. The shield in the centre of the frieze is charged with the coronetted eagle of the Doria family. Doors similar to this are frequent in the older streets of Genoa.

The finely designed ornament in the door head, between the pilaster caps, is from the church of St. John and St. Paul, at Venice.

The Vene-
tian orna-
ments with-
in it,

The side ornaments, joining the pilasters, are favourable examples of the Lombardi school of decoration, from the small church of S. M. dei Miracoli, at Venice, in which we remark that combination of conventional and natural forms, which characterises the early Renaissance artists, exceedingly well carried out.

by the Lom-
bardi.

The Lombardi family were, in a great measure, the types and founders of the Venetian Renaissance style. Pietro Lombardo, the eldest of them, designed the beautiful little church of S. M. dei Miracoli, in 1480. His sons, Tullio and Antonio, became celebrated as sculptors; and Martin Lombardo, his nephew, is well known as the architect of various noble works at Venice, such as the school of San Rocco, the Vendramin Calerghi Palace, the church of S. Zachariah, &c. Corresponding pieces of ornament to these are to be seen also in the principal Doria doorway, to the left of Ghiberti's gate.

The fourth
door from
St. Maclou,
Rouen;

The door to the right is the back of one of the wooden ones by Jean Goujon, from Rouen, though a difference in the ornament appears to indicate a less able hand. It was usual for artists in those days to have many assistants, and probably in this valve there is somewhat less of Goujon's own workmanship.

over it, five
bas-reliefs
by Pierino
da Vinci,

Above this are ranged five bas-reliefs with their accompanying pilasters; they are preserved at the museum at Florence, and are ascribed to Pierino da Vinci. They represent the Christian virtues of Faith with the chalice; Prayer with clasped hands; Charity with children;

Wisdom with a serpent, "Be ye wise as serpents," (Matt. x. 16) ; and Justice with a sword.

The four Cardinal Virtues, known to the ancients and arranged by Archytas, were Prudence or Wisdom, Justice, Courage, and Temperance. On these the Christian fathers grafted Faith, Hope, and Charity. Some have divided the virtues into two classes : theological or divine, and cardinal or moral virtues ; the latter being capable of great extension, the former consisting of Faith, Hope, and Charity.

of the Car-
dinal Vir-
tues.



Bas-relief of Wisdom, by Perino.

The sculptor of these bas-reliefs, nephew of the celebrated Lionardo da Vinci, was a pupil of Tribolo. He

gave promise of much ability, but unhappily died at the age of twenty-three.

The style exhibited in these carvings, although very graceful, is somewhat affected in manner. This affectation Perino doubtless caught from his master, who was one of the first who worked in the exaggerated manner adopted by Michael Angelo. In da Vinci's work, however, we miss the dignity of Tribolo's style, which was singularly divided between that of Donatello, and of Michael Angelo. Witness his admirable design for an aged Sybil.

Panel from
Oudenarde.

The piece of ornament between this and Ghiberti's door, is from the Hôtel de Ville, at Oudenarde, in Belgium. The centre medallion contains a spirited combat with nude figures.

The Granada
bas-reliefs in
the plinth of
arcade.

The bas-reliefs of the plinth proceeding towards the vestibule, are from the high altar of Granada Cathedral, in Spain, and are attributed to Felipe Vigarny, an able sculptor of the sixteenth century. They are illustrations of the capture of Granada by the Spaniards in 1492, and the final subjugation of the Moors.

Subjects—

The first one represents a conversion of Moorish men and women. These conversions were enforced with the greatest cruelty, and led to numerous disturbances. "Observe," writes Mr. Ford, in his excellent work on Spain, "the mufflers and leg wrappers of the women. The Roman 'fasciæ' are precisely those still worn at Tetuan by their descendants; who thus, as Orientals, do not change stockings or fashions."

the triumphs
of the Ca-
tholic sove-
reigns;

The other panel shows the entry of Isabella into the conquered city, accompanied by Ferdinand on her left hand, and the great Cardinal Mendoza on her right, followed by a large retinue. One of the figures on the right side is that of the Moorish king, "El rey Chico," as Abu-Abdillah, or Boabdil, was called by the Spaniards. He is seen tendering the keys of the city, whilst the Moorish captives are issuing from the gates.

the originals
painted;

The originals at Granada are coloured, a custom which was much in vogue with Spaniards, and of which extraordinarily clever examples of life-size figures by Hernandez and Juan de Juni, are still preserved in the museum at Valladolid.

their sculp-
tor.

The sculptor Vigarny was engaged on the wood-work

of Toledo Cathedral, and died in that city in the year 1543. The whole power and policy of Ferdinand and Isabella were directed towards the subjugation and conversion of the Moors, and they succeeded. The ruin of Granada dates from the day in which the Spanish flag waved from the fortress of the Alhambra.

The small coupled pilasters on each side are from the tomb of Louis XII.; on which military weapons are ingeniously combined with natural foliage and fruits. The fleur-de-lys occurs on the shields, and on the base of the farthest to the right is the date MDXVII, (1517); so that although the monument was not raised before the year 1531, it must have been commenced shortly after the king's death in 1515.

Pilasters
from the
tomb of
Louis XII.,

one with
date.

The recumbent statue in the centre is that of Roberte Legendre, wife of Louis de Poncher, now preserved in the Louvre. The richly worked monument from which it was taken no longer exists; but we find that Louis de Poncher died in 1521, and his monument is attributed by Lenoir to Jean Juste, of Tours, the same who executed the tomb of Henry II. The original statue is executed in a rough sandstone; it is remarkable for the breadth and well arranged folds of the drapery, and in the face and hands for great truth to nature.

Recumbent
statue of
Roberte
Legendre.

It rests upon an altar frontal from the Certosa, at Pavia. In the central niche is a statue of Christ; the two extreme figures are St. John the Baptist and Mary Magdalen; the remaining two represent St. Peter and St. Paul. The proportions and execution of this composition are very good, and its style reminds one of some of the earlier Florentine masters.

The altar
frontal be-
neath.

The bas-reliefs over the projecting vestibule are from the tomb of Cardinal Duprat, now in the Louvre, at Paris.

Bas-reliefs
over the
loggia ar-
cade, from
the tomb of
Cardinal
Duprat;

They represent passages in the life of that statesman, who was born in 1463, he entered the law at an early age. In 1490, he was given a government appointment; and in 1495, was made Advocate General of the provincial parliament of Toulouse. Francis I., on ascending the throne, made him Chancellor of France, and he accompanied Francis into Italy. On the death of his wife he embraced the ecclesiastical profession. In 1527,

his life ;

he was made Cardinal by the Pope, and in 1530 Legate à latere ; he died in 1535, shortly after which period the monument appears to have been executed. His life was one of intrigue with his superiors, and oppression to his inferiors, whilst acting as the minister of Francis, and his name was odious to the nation, by whom he was denounced even from the pulpit, but he remained in royal favour to the day of his death.

their
subjects.

The subject to the left appears to represent his triumphal return to France as Cardinal. The two centre ones relate probably to Councils convoked by him, in which he promulgated his cruel decrees against the Reformers ; a cardinal's hat is worked on the cloth of each table. On the right, he is preceded by a large body of priests, probably a procession as Legate à latere.

The Ma-
donna and
statues over
loggia.

The Madonna in the centre is from the Certosa, at Pavia, from the cloisters of which monastery are the fine statues of saints and monks, which surmount the coping. The originals are in terra-cotta, the artist's name is unknown.

Centre foun-
tain from the
Château
Gaillon.

In the centre of the court is the fountain of the Château de Gaillon, very beautifully worked, and of a well-studied outline, quite in the antique taste.

The château (now destroyed) to which this fountain belonged, was one of the earliest examples of Italian Renaissance executed in France. It was designed between the years 1500 and 1510, by Fra Giocondo, a native of Verona, who visited France in the year 1496, for the good Cardinal George d'Amboise. The fountain itself, and a very fine portion of the façade, were saved by the exertions of M. Albert Lenoir from neglect, and were placed by him in the court-yard of the Ecole des Beaux Arts, at Paris ; it appears to have formed only a part of the original design, which was continued up to a much greater height, as represented by Ducerceau in his prints of the château. Giocondo was one of the most learned of the Renaissance artists, he published the first good edition of Vitruvius, and was an able engraver. He was at Rome during the Pontificate of Leo X., assisting Sangallo and Raffaele in the works at St. Peter's ; of his later life nothing is known. His earliest and best works are the bridge of Notre Dame, at Paris ;

the Casa del Consiglio, at Verona; and the Fondaco dei Tedeschi, at Venice.

Of d'Amboise we have already had occasion to speak; he was prime minister of Louis XII., and so beloved by the nation that he was known as the "Père du Peuple;" he died in the year 1510.

This fountain has been admirably burnt in terra-cotta by Mr. J. M. Blashfield. The little bronze figure surmounting the fountain has been taken from the Stanza dei bronzi in the gallery of the Uffizii at Florence.

The two large bronze statues which stand near the fountain, have been taken from the series which surround the tomb of the Emperor Maximilian at Innsbruck. Having already given some particulars respecting the tomb, in describing the two knights belonging to this set, which stand in front of the façade of the Court, we need now do little more than direct attention to the extraordinary elaboration of the costume, and the perfect finish of the bronze chasing.

Two bronze statues from Innsbruck.

The two remaining statues are St. John and David, by Donatello, and may be ranked among the best works of that artist.

David rests with one foot on the head of Goliath, whose sword he holds in one hand, and in the other a stone. The coverings or buskins commencing at the knee, and ingeniously terminating in sandals, are very original and are delicately ornamented. The head, with its picturesque cap, wreath of leaves, and flowing locks, is exceedingly well managed; and few who have noticed the picturesque manner in which the Italian peasant boys will, with a few flowers, make their "capelloni" the very double of what Donatello has given to David, will be at a loss in discovering the source from which the artist has derived his "motive." Nature here has evidently been closely studied. The whole is enclosed with a wreath of victory as a base. The armed head of Goliath is a study by itself. Vasari tells us that this statue, whose softness, animation, and truth to nature, he greatly admires, originally stood in the court of the Medici palace at Florence. It is now preserved in the Florentine gallery.

Statue of David, by Donatello

The statue of John the Baptist is a beautiful transcript from nature, remarkable for the youthful innocence

Statue of

John the
Baptist, by
Donatello.

and sweetness of its expression ; he holds a scroll in his hand, the drapery is finely managed, and the hair affords



Head of the Statue of David, by Donatello.

a good example of the great attention Donatello paid to that portion of his works, in which he has never been excelled by any artist. The influence of the revived antique taste, is seen in the sandals, with the exception of which, the whole sentiment is one of simple nature.

The Venice
wells ;

The two beautiful bronze wells at each extremity of the court are from the court-yard of the Ducal palace at Venice. Although somewhat different in style, they are both of nearly the same date, and are excellent examples of the perfection at which bronze-casting had arrived in the sixteenth century at Venice, and the style of ornamental art then prevalent in that city.

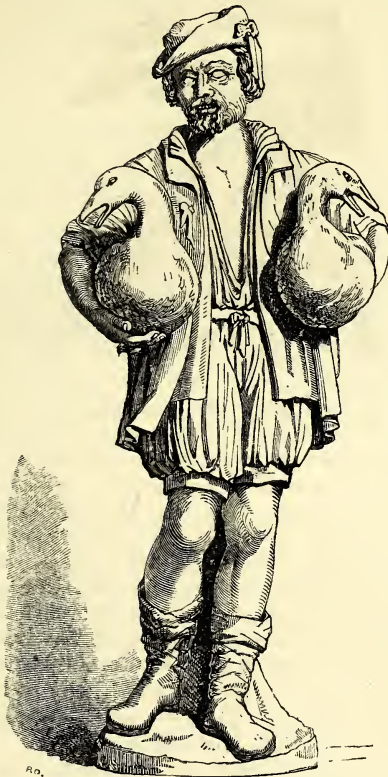
the larger

The larger one is the work, says Cicognara, of a certain "Nicholas, conflator tormentorum," or military engine maker to the illustrious Republic, and has a Latin motto of "Franco Veniero dux xxx. in princi. anno ii. 1556." In the upper small ovals are portraits of the Doges and emblems of St. Mark. The large central panels contain subjects from the Holy Scriptures. In the small ovals beneath, are river gods, &c.

The smaller one is the work of Alfonso Alberghetti of Ferrara, and was cast in the year 1559. It is crowned by the singular little figure of the "gäns-mannchen" from Nuremberg, representing a countryman carrying two

and smaller
one.

The goose-
man.



The Gäns-mannchen, from the Goose Market, Nuremberg.

geese under his arms. This strange caprice was executed by a clever artist of the name of Labenwolf, by whom was also produced the bronze fountain in the Town Hall in the same city.

The larger well, which has also been arranged as a

fountain basin, is surmounted by the statue of a bronze Cupid with a dolphin taken from the court-yard of the Palazzo Vecchio, at Florence. It was executed by Andrea del Verocchio, the celebrated Florentine artist, for a fountain at the Palazzo Careggi, near Florence, but was afterwards removed by one of the Medici to the Palazzo Vecchio. It is a work of great merit, and not unworthily represents the ability of Andrea. He was a pupil of Donatello, and on the death of that great master, and of Ghiberti, was considered the best sculptor and bronze worker in Florence (circa 1466); his most celebrated production is the equestrian bronze statue of Bartolomeo Colleone, at Venice, working at which he caught a fever and died in the year 1488.

The Cupid and Dolphin, by Verocchio;

his pupils.

Among his pupils were the great artists Lionardo da Vinci, Pietro Perugino, and Francesco di Simone.

Venetian public spirit.

One of the great disadvantages of Venice, was the dearth of good water. To remedy this, the senate caused two wells to be sunk, in the court of the Ducal palace, for public use. And in this, as in all their other public works, they proceeded with that noble spirit of jealousy for the glory of their name, which rendered Venice the queen of Italy.

THE GARDEN GALLERY.

The ceiling of the Sala di Cambio at Perugia;

Passing through the central door, beneath the bronze Nymph, into the garden gallery, we find the beautiful ceiling by Perugino, from the Sala di Cambio, at Perugia.

Apollo in his chariot occupies the central lunette.

its subjects;

The three lunettes on the side of the large transept contain Mars, Jupiter, and Saturn; those of the other compartment are Mercury, the Moon, and Venus. We observe that this symbolises the planetary system, as far as it was known in Perugino's time; Apollo, as the sun, being in the centre, and the six planets revolving round him. These allegorical representations were much in vogue with the early artists, who commenced that fashion which afterwards was carried to an extravagant extent. Each of the planets is accompanied by its appropriate zodiacal signs. Apollo has the lion; Mercury, the virgin

and the gemini ; Luna, the crab ; Venus, the balance and bull ; Mars, the ram and scorpion ; Jupiter, the fishes and centaur ; Saturn, the water-carrier and sea-horse.

The Sala di Cambio, or Exchange of Perugia, in the painted by Perugia; Papal States, is profusely decorated with frescoes by Pietro Perugino, in which he was assisted by his pupil Raffaele. Among them may be especially remarked the composition of the Transfiguration which was afterwards adopted, with but slight modification, for the upper part of the great master-piece of the latter. Pietro was born of poor parents, but in a land of artists, so he fearlessly entered the course, and at the age of twenty-five went his life, to Florence, at that time distinguished for its professors. After studying under Andrea Verocchio, and from Masaccio, he obtained much employment in that city. Ten years after his arrival there, or about the year 1480, he was invited to Rome to assist in the decorations of the Sistine Chapel ; after this he settled at Perugia. His best works were done between the years 1490 and 1502. At this time he was very popular, and was in constant employ, especially at Perugia. He died in 1505. Although not occupying a high place, as one of the greatest draughtsmen, his works are nevertheless characterised by an extraordinary power of expression and style—though Michael Angelo called him “ a mere style, bungler ;” he certainly evinced a deep religious sentiment, such as is but rarely to be met with in the works of the great Florentine himself. His mural paintings and decorations are especially good, and indeed he has few rivals in the style of Decorative art, of which (as we have already remarked in our observations on Polychromy) the roof of the Sala del Cambio is an excellent example, and to which he gave that tone which renders works of a similar nature, in the early half of the sixteenth century, so exceedingly valuable. His name will also be always held in remembrance as the master of Raffaele, between whose early works and those of and school. Pietro there is a close resemblance.

This very successful reproduction has been executed Copy made by Mr. Smallfield. by Mr. Frederick Smallfield from elaborate studies made on the spot by the architect under whose superintendence the work has been carried out. The decorations of the

adjoining beams, &c., have been taken from the ceiling of the library at Sienna, and in the panels are inscribed the names of those arabesque painters, whose genius developed under the fostering care of Perugino, most contributed to elevate the character of Italian Renaissance mural decoration.

Left wall, on entering.

The wall to the left, on entering the gallery, is ornamented with the arches and entablature from the small cloister of the Certosa, near Pavia. They are finely executed in terra-cotta. The heads of the circular panels are characterised by great picturesqueness and force, and the singing boys in the frieze are highly praised by the judicious Cicognara in his "Storia della Scultura." Unfortunately the name of the artist of these beautiful cloisters is not ascertained. The pilasters, from the monuments of Gian Galeazzo Visconti, are sculptured with a clever and bold arrangement of armours and weapons, in which antique forms predominate.

Arches from the small cloister of the Certosa.

Large end pilaster from Venice.

The first pilaster to the right, on the wall opposite the gardens, is from the top of the Giants' Staircase, at the Ducal palace, Venice. The side of the palace from which it is taken was commenced by Antonio Bregno in 1486, and finished by Scarpagnino in 1550; the present example belongs apparently to the work of the first-named master.

Monument next it from Genoa.

The centre panel of the monument next to it (which is from the Church of San Teodoro at Genoa) represents a recumbent figure of the Infant Christ, with an angel at his head, behind whom is a kneeling ecclesiastic. In front kneels Mary in adoration, and behind her is a monk; in the sky are glorifying angels. Four female saints, or emblematic figures occupy the side niches; at the extreme angles beneath are two saints, the one bound is St. Sebastian. Beneath are six angels, supporting the inscription "*Verbum caro factum, the Word made Flesh.*" In the highest angle is represented the Adoration of the Magi. This monument is in a good early Renaissance style, and its design is entirely in honour of the Infant Christ.

In middle arch space is the bronze monument of

Next to this is the very magnificent Transition monument of the Emperor Lewis of Bavaria. At top the emperor is seen enthroned beneath a draped canopy,

drawn aside by two angels ; beneath his feet are shields charged with the double-headed eagle, a coronetted lion, and a shield "barry bendy." In the lower compartment are two young men, one in the dress of a civilian, wearing a cap richly wreathed with feathers, and furnished with a centre brooch of an angel with a scroll ; the other is in complete armour of the sixteenth century, channelled and swoln, with long pointed shoes, long rowelled spurs, and elbow pieces finishing in long spikes. Between the two is an attendant lion. The ornamental tile pavement on which they stand is represented in perspective, and some of the squares are ornamented with shields charged with monograms.

Lewis of
Bavaria.

The armour, tapestry, costume, and details of this monument are executed with a minute delicacy and fidelity, which render it peculiarly valuable and interesting. The whole design affording a fine example of the state of sculpture in Germany during the late Gothic period, at a time when some of the most celebrated Renaissance works were being executed in Italy, and Germany was just rousing herself to reformation in art. Above this is a beautiful semicircular composition of the Virgin and Child, with adoring angels on each side—a graceful specimen of Italian Renaissance sculpture, preserved in the Royal Museum, Berlin.

Above it,
lunette fro
Berlin.

The next monument is from the Church of San Teodoro, Genoa. Gracefully designed winged genii rest mournfully on each side of the central panel, which, from the smoothness of its surface, appears never to have had an inscription. The pilasters are ornamented with the chalice, book, cross, and other articles of church service, seeming to indicate that a priest was honoured with this memorial. The lowest sculptured panel represents the Resurrection. The Marys approach the sepulchre, on which sits the angel who announces that event. The upper panel shows Christ Rising from the Tomb, some of the guards being asleep and others terrified. The style is Lombard Renaissance, of the close of the fifteenth or commencement of the sixteenth century.

Monument
nearest the
door, also
from Genoa.

Between the pilasters of the doorway are portions of Jean Goujon's doors at Rouen (1542). The ornament

On each side
of the door-
way into the

Court, are portions of the door of St. Maclou, Rouen—beneath them small subjects from Berlin, and pilasters from the tomb of Louis XII. of France.

shows a tendency to that abruptly carved scroll-work which prevailed so generally in the sixteenth and seventeenth centuries. The Alpha and Omega in the small circles are ingeniously combined with the monogram of Christ, surmounted by a cross and a pastoral staff; the heads in the diamond-shaped panels are those of Jesus and Mary. Beneath (on the right) are three early pieces of Italian Renaissance sculpture from the Royal Museum, Berlin. The two profiles are evidently portraits; in the centre is a Madonna and Child; they are all executed in a style which bears the impress of Donatello's influence. The pilasters between are from the tomb of Louis XII. of France, ascribed to Jean Juste of Tours (1531), but quite in the style of the best Venetian Renaissance epoch. The combination of armour, musical instruments, &c., with fruit and foliage, is very cleverly managed. The boldly carved frieze above Goujon's door is from Genoa.

Over the doorway a lunette from Berlin.

Over the central doorway is a semicircular composition of a seated saint, a nimbus encircles his head, and a large bird is perched on his chair; on each side of him are kneeling figures. The original is preserved in the Royal Museum, Berlin. It appears to be an example of Italian sculpture in the fourteenth century:

On each side of it figures from the Certosa.

On each side of it are two excellently designed figures from the cloisters of the Certosa, Pavia; the brackets on which they stand are from the tomb of Cardinal d'Amboise at Rouen (1525).

The frieze above is from Genoa.

Other Berlin subjects.

On the other side, beneath Goujon's door, are very beautiful compositions of the Holy Family, from the Berlin Museum; that to the left is attributed to Perino da Vinci, nephew of the great Lionardo, a notice of whose life we have already given. The treatment of both this one and its pendant is very pictorial; the latter especially, reminds us of the works of the great sixteenth century painters. The folds of the drapery are excellently arranged.

Beneath these arches is placed the tomb of Bernward von Gablenz, from the Cathedral of Mayence.

An admirable work in which, with the exception of the statues, the influence of the antique is predominant.

The figures are peculiarly fine. Sebastian von der Gablenz is seen in the centre, arrayed in full military costume of the last half of the sixteenth century. On one side of him his wife Barbara, and on the other Bernward von Gablenz. The faces are evidently portraits, and the costumes are exceedingly interesting as examples of the period. At the back are five kneeling figures; the young men in complete armour, like that of Sebastian, almost entirely plate armour, and the females in very simple costume, with large ruffs. The general character of the monument puts us in mind of some of our Elizabethan ones. The frieze is ornamented with shields charged with family armorial bearings.

The tomb of the von Gablenz family from Mayence Cathedral.

The German inscription on the tomb is "Anno Domini 1573, den 16 Januar ist in Got Christlich und sellich entschlaffen der edel und erenvest Sebastian von der Gablenz zur Windischrëiben. Und zuvor anno domini 1570 den 13 Juny ist in Got Christlich und sellich verscheden die edel und tugnthafte frau Barbara von der Gablenz geborne von Binau dem beydem ehelfeidln Got genedig seyn wole. Amen."

The German inscription;

The Latin inscription is, "Anno domini 1592 die 2 Febr. pie in Christo obdormivit (?) et nobilis dominus D. Johannes Bernardus a Gablentz metropolitanæ Moguntinæ archipresbyter et d'Albani necnon in gradibus B. Mariæ virg. ecclesiæ canon capitul. ætatis suæ anno 55, cui anima Deo viva.

The Latin one.

"Johannes Bernardus obiit nunc extra felix secula de Gablenz insigni stirpe capes gens."

On each side, supporting the arches of the arcade above, are richly ornamented candelabra, executed in marble, from the Palazzo Rayper in Jessatello, Genoa; their style indicates the first half of the sixteenth century.

Marble candelabra,

The terra-cotta arches above are from the large cloisters of the Certosa, Pavia. The arrangement of the angels round the archivolt is particularly graceful, the outer wreath surrounding them is bound with a band, on every turn of which are inscribed the letters VE, GRA (Ave, gratia). The figures are exceedingly bold and artistic. The central medallion represents St. Lawrence, with his emblem, the gridiron on which he suffered martyrdom. The style is very early Renaissance, with

supporting arches from the large cloisters of the Certosa

much Gothic feeling—the artist's name is unknown ; but they are evidently of earlier date than the small cloisters, and bear, in their detail, a striking resemblance to the ornament of the basement story of the hospital at Milan, also in terra-cotta, which is ascertained to have been the work of Antonio Filarete, in 1456, to about which period, or somewhat earlier, the cloisters may be ascribed.

The Genoa
frieze.

The frieze is filled in with various pieces of ornament from Genoa.

Germain
Pilon's
Graces,

In the centre, beneath Perugino's ceiling, are the three Graces—Aglaiia, Thalia, and Euphrosyne, by Germain Pilon.

supported
the hearts of
Henry II.
and Catherine
de
Medici;

This beautiful group is cut out of one block of marble, and was intended to serve as the support of an urn, containing the hearts of Henry II. and Catherine de Medici. It is now preserved in the Louvre, Paris.

cost 200
livres;

The account book of the royal household informs us of the precise date when these were executed. Primaticcio, Abbot of St. Martin—an odd but substantial honour conferred on that artist—acts as paymaster, and is ordered to pay Germain Pilon 200 livres, in the year 1560, for the sculpture of three figures, for the sepulchre of the royal hearts.

the pedestal
by Jean
Picart.

In the same year Jean Picart receives 100 livres for a clay model of the "pied d'estal," and vase for the hearts, and for a crown as an ornament to the image of the heart of the late King.

On the three sides of the pedestal are the following Latin inscriptions :—

The inscrip-
tions.

"Cor junctum amborum, longum testatur amorem ante homines. Junctus spiritus ante Deum."

"Hic cor deposuit Regis Catharinæ mariti, id cupiens condere posse sinu." (A very pretty compliment.)

"Cor quondam charitum sedem, cor summa secutum, tres Charites summo vertice jure ferunt." *

* "The conjoined hearts of both attest a long love before men. The united Spirit before God."

"Here she deposited the heart of the King, Catherine's consort, wishing, if it were possible, to bury it in her bosom."

"Three Graces justly bear on their head a heart, once the seat of the Graces, and which aspired after the highest aims."

This very beautiful specimen of the French school of sculpture is the masterpiece of Pilon, and worthily sustains his great reputation.

The four wooden statues at the angles are also by Germain Pilon, and are preserved in the Louvre. They are more pictorial and less graceful than those of Henry's monument; showing also more of that peculiar character which was adopted by the French sculptors of the seventeenth century.

Four wooden statues by Germain Pilon,

It is not ascertained from whence they came, but we find that the tomb of Diana of Poitiers, at the Château d'Anet, had four female figures at the angles, sculptured in wood by Germain Pilon in 1570; with one arm they sustained the cornice of the sarcophagus, with the other raised above their heads they held torches; and those here seen completely answer to the drawings of Diana's supporters, as shown in Lenoir's work. The *chasse* or treasure-box of the chapel of St. Geneviève, at Paris, is supported by four female figures which are their counterparts in miniature. Diana of Poitiers died in 1566.

from the tomb of Diana de Poitiers.

Opposite the entrance from the Renaissance Court into the gallery, beyond the Graces by Pilon, is placed the very remarkable bronze effigy of Marino da Soccino by Vecchietta of Siena, a pupil of the celebrated Jacopo della Quercia; the original is preserved in the Museum at Florence.

Bronze effigy of Marino da Soccino;

The face, hands, and feet of this effigy are deserving of the artist's closest study and attention for their very minute treatment; and though the subject is painful, it is impossible to refrain from admiration at this, which is undoubtedly one of the finest bronzes in existence.

admirable.

The effigies lower down the gallery are from the monument of the Countess of Hertford, in Salisbury Cathedral. The countess died in 1563, but her husband, Edward, Earl of Hertford, not till the year 1621, at which period, Nicholas Stone was the fashionable sculptor. The monument was probably not raised till after the earl's death, but we have no means of ascertaining by whom.

Monument of the Countess of Hertford,

The countess reclines in full costume, very similar to that of Elizabeth and Mary Queen of Scots as seen on their monuments. The armour and costume of her two sons are interesting as a memorial of the times, and

interesting for armour,

appear to be studiously correct, they indicate the close of the sixteenth, or early part of the seventeenth century.

and costume. The boots of the men are not unlike those in use at a much later period, and their heels are very small. The folds at the foot of Lady Hertford's dress resemble those of Mary, and we remark the same curiously small shoes and heels.

The Countess was Lady Jane Grey's sister.

The family were royally connected, the earl being uncle to Edward VI., and regent during the prince's minority, whilst his countess was sister of Lady Jane Grey.

The Dijon pedestal.

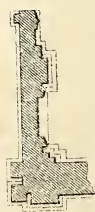
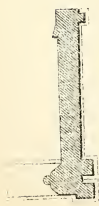
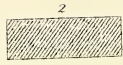
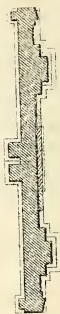
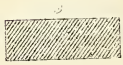
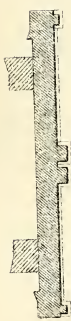
The subject near them (to the right, on the garden side) is from the very remarkable Renaissance church of St. Michael at Dijon, built about the middle of the sixteenth century; it forms a pedestal for the Virgin over the chief entrance. The base is completely Gothic; the panels of the circular portion above, which is in the Renaissance style, are divided by antique candelabra, and are supported by cherubs' heads. The two first contain women in antique costume—one setting fire to implements of war. 3. Orpheus, or Apollo, with the lyre. 4. Venus and Cupid. 5. A rough copy of the Apollo Belvidere. 6. Judith with the head of Holofernes. 7. The Judgment of Solomon. 8. St. James the Greater. 9. Christ and Mary Magdalene. The remaining figures and ornaments are founded on antique models.

The Tremouille twisted shaft.

To the left is a column from the Hôtel Tremouille, Paris, which building we have already had occasion to notice. As in the case of the columns (near the Certosa window in the court), the Gothic and Renaissance are here seen equally poised.



- 1 Tomb of the Countess of Richmond.
- 2 Tomb of Queen Elizabeth.
- 3 „ Mary Queen of Scots.
- 4 Tomb of Sir John Cheney.
- 5 „ Lady Hertford and her two sons.
- 6 St George by Donatello.



ELIZABETHAN VESTIBULE.

THE ELIZABETHAN COURT.



Section through the Elizabethan Court showing its side.

The façades and arcades of this Court are taken from the exterior of Holland House, Kensington. This noble mansion was built by John Thorpe, in the year 1607, for Sir Walter Coapes.

Little of the interior remains in its original state, but the exterior is still much as it was when originally constructed.

Of the architect himself little is known ; and his name was lost in oblivion until the time of Walpole (1780), who discovered in the possession of the Earl of Warwick, a folio MS. of Thorpe's now in the Soane Museum, Lincoln's Inn Fields. By this it is found that he was the designer of the finest Elizabethan mansions in England, such as Longford Castle, Audley End, Kensington, Wollaton, and a number of others.

Of his life nothing is known. He appears, however, to have been to Paris, as he had a work in hand there.

Elizabethan Court derived from Holland House, designed by John Thorpe ;

what is known of his life.

Among the plans in the MS., is one formed by an I and a T, with the following triplet under it—

“Thes 2 letters I and T,
Joyned together as you see,
Is meant for a dwelling house for mee.”

The successive occupants of Holland House.

The daughter of Sir Walter Coapes, or Coape, was married to Henry Rich, Earl of Holland, who, on Sir Walter's death, succeeded to the mansion.

His character was violent, sullen, and changeable, and his conduct in the civil wars vacillating. In 1647 he permitted a meeting of Parliamentarians to take place at Holland House, but was finally taken in arms for the king, and suffered death on the scaffold. In 1649, Lambert, the Parliamentarian general, fixed his headquarters here, and the place was often visited by Cromwell.

Addison died at Holland House in 1719.

About the year 1762 it came into the possession of the present family, being purchased by the Right Hon. Henry Fox (father of the celebrated Charles James), who was shortly afterwards created Lord Holland.

First monument on entering from the gallery is that of Sir John Cheney;

The first monument, on entering from the gallery, is that of Sir John Cheney, from Salisbury Cathedral.

his life,

An altar tomb (a repetition of that of the Countess of Richmond) supports the noble effigy of the knight in alabaster. Sir John was noted in the wars of the Red and White Roses for his great prowess and gigantic stature. At the battle of Bosworth Field he was one of the chosen band appointed to guard the person of Richmond, afterwards Henry VII. In the excitement of the battle Richard charged them in person, slew Sir William Brandon, and unhorsed Sir John Cheney. In the same year (1485) he was made a baron and standard-bearer to the King Henry VII., an office he held till his death, which occurred early in the reign of Henry VIII. The statue is of alabaster, his hair long and flowing; he is clad in complete armour, with an undercoat of chain mail, and is decorated with the Lancastrian collar and the order of the Garter: his fingers are covered with rings.

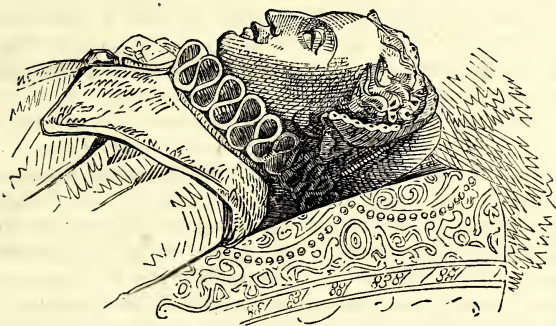
and effigy in alabaster.

The use of alabaster for statues was very general at

this period, and its superiority to marble both from its transparency and colour is incontestable. It is not generally known that large quantities of it are to be found in Staffordshire, Derbyshire, Yorkshire, &c., of various rich tints. The working of it is not difficult, but it requires more care in finishing than any other material. Mr. Richardson, the sculptor, has lately employed it with much success in monumental effigies, and we trust that its use will speedily become more common.

The next effigy is that of Mary Queen of Scotland, from her monument, which was erected by her son James I. in Westminster Abbey, shortly after his accession to the English throne (1602). The recumbent statue of the queen is in white marble, and in the well-known costume of the Elizabethan era. The face is a portrait, the hands are remarkably delicate, with long tapering fingers. The

Effigy of
Mary Queen
of Scots.



Head of Mary Queen of Scots, from her monument in Westminster Abbey.

folded at the foot of her dress are curiously arranged, and the shoes and heels are represented as exceedingly small. (See Portrait Gallery, No. 490.)

In the tombs of Henry VII., and the Countess of Richmond, are seen representatives of a small class of monuments in the Renaissance style, which under Torrigiano's influence followed those of the late Gothic period. In the time of Elizabeth a total change occurred.

Change of
style of
tombs in
Elizabeth's
reign.

An open arcade surmounted by a richly worked entablature.

Introduction

of colour and inlay, blature and an arched canopy, supported by columns of various coloured marbles, covered the altar tomb, which was also inlaid with coloured marble and emblazoned with armorial bearings,—on this rested the recumbent figure of the deceased,—the whole being painted and gilt in a sumptuous manner.

imitated in the court by Mr. Colton.

It is this peculiar style of rich colour and inlay which has been imitated in the painted decorations of this Court, which have been very carefully executed by Mr. Colton.

Effigy of Queen Elizabeth.

The third effigy is that of Queen Elizabeth from her monument, which was constructed about the year 1606, in Westminster Abbey. Walpole states that the whole cost was 965*l.*, “besides the stone.”

Her monument,

Columns with black marble shafts, white marble bases, and gilt capitals, support a grand entablature and centre canopy, ornamented with the royal arms.

her dress,

The figure itself is of white marble, and the countenance agrees with the best portraits of her when aged. Her feet rest on lions, which were originally gilt, she is in complete costume, with the stiff boddice, stuffed fardingale, and immense frill then fashionable; over all is shown the royal mantle lined with ermine, in one hand is the sceptre, in the other the globe. The cushion and tassels are richly ornamented, in a style rather Italian or French, than English.

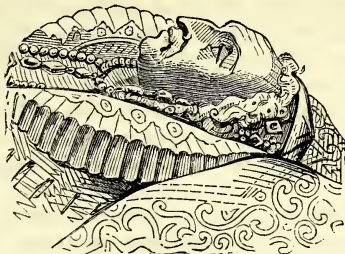
her “limbours,”

It is said in Walpole (edit. Bohn) that the tombs of Mary and Elizabeth are by the same artist, but he is not named. The effigies were often made from full-length portraits, which was the case most probably with Elizabeth’s, of whom numerous engravings exist. At one time, however, she issued a proclamation (1563), forbidding any but “a special cunninge paynter” to portray her august features.

her person, as described by Hentzner.

Hentzner, who saw her in her 65th year (1598), describes her in a manner which will give life to this statue: “Next came the Queen, very majestic, her face oblong, fair, but wrinkled, her eyes small yet black and pleasant, her nose a little hooked, her lips thin and her teeth black. She had in her ears two pearls with very rich drops, she wore false hair and that red, upon her head she had a small crown . . . her hands

were small, her fingers long, and her stature neither tall nor low."



The head of Queen Elizabeth, from her monument.

The general style of ladies' costume at the close of the sixteenth century is seen in this statue. The body is imprisoned in a whalebone boddice, with an extravagantly long waist. The partelet which covered the neck to the chin is removed, and the bosom left partly uncovered; an immense ruff rises round the neck and shoulders nearly on a level to the top of the head, this with the equally extravagant wristbands, were rendered stiff with "a liquid matter which they call starch, wherein the devil hath learned them to wash and dive their ruffs, which being dry will then stand stiff and inflexible about their necks." (Stubbs' Anatomy of Abuses.) Many of these ruffs were laid in advancing length one over the other, finishing with "the master devil ruff." From the hips sprung out the stuffed "vardingale," descending to the feet. Silk stockings were first introduced in this reign, and the shoes with their small heels of Chinese-like character, were of leather, velvet, and very generally of cork.

Cotemporary costume,

Their faces were often covered when walking by a black domino over the upper portion, so that, says the justly indignant Stubbs, "If a man knew not their guise, he would think that he met a monster or a devil." The hair was "curled, frizzled, crisped," and intertwined with pearls, wreaths, and "such gewgaws." The head being covered with a great variety of "French hoods, hattes, cappes, kirchers, and such like," some of velvet, some open worked, some forked, "every mean gentle-

censured by Stubbs.

woman" indulging in these strange fashions, to the great and excusable wrath of honest Stubbs.

Tomb of the
Countess of
Richmond,
by Torri-
giano;

The next effigy is that of Margaret, Countess of Richmond and Derby, from Westminster Abbey. Her tomb is similar in style to that of Henry VII. and is the work of the same sculptor, Torrigiano of Florence. The figure is entirely of copper and was originally richly gilt; round the verge of the sarcophagus was placed an inscription composed by Erasmus, for which, according to an old account-book of St. John's College, Cambridge, he received the sum of 20s.

her dress;

She is appalled in a perfectly plain mourning habit, and her feet rest on the Lancastrian emblem of an antelope collared. The whole is simply and well composed, and the hands and face are studiously natural, while as a specimen of technical skill, both in casting and chasing up, it leaves nothing to be desired.

her life.

This lady was mother of Henry VII. and granddaughter of John of Gaunt. She founded the two colleges of Christ and St. John at Cambridge, and was noted for her encouragement to the art of printing, her love of letters, and her charity. She left a sum of money to be distributed in alms to the poor of Westminster annually, which was still done when Neale wrote his description of the Abbey in 1823. She died at an advanced age, in 1509.

RENAISSANCE MONUMENTS

IN THE COURT OF CHRISTIAN ART, ADJOINING THE GREAT
CENTRAL TRANSEPT.

The most prominent object in all this Court is the fine equestrian statue of Erasmo da Narni, which was executed by Donatello for the Signoria of Venice, about the middle of the fifteenth century, and was the first large bronze equestrian statue of modern times. It was erected in the square area enclosed at the western end of the Church of Sant' Antonio, at Padua.

Equestrian
statue of
Gattamelata
by Donatello;

The warrior is represented with bare head and hands, but otherwise in armour of the time, combined with bits here and there in the antique taste. His spurs are remarkably long, and every toe is shown, but sheathed in metal; over his breast is a large winged head; the nipples are shown very large, a peculiarity afterwards still further exaggerated by Michael Angelo. In order to show his knowledge of anatomy the sculptor has represented the curves of the muscles beneath the armour, especially in the calf of the leg and on the back. The horse is perfectly unarmed, being furnished only with a highly ornamented saddle and its accompanying girth.

his dress.

The celebrated bronze horse of Marcus Aurelius, now on the Capitol at Rome, was evidently the model on which Donatello worked. It is impossible however to do otherwise than to recognise the freedom of the adaptation; and the fact, that in this his master-piece, Donatello has displayed a consummate knowledge of the resource of his art, especially shown in his peculiar method of working the under-cuttings, in order to enhance the vigour of expression of certain parts, such as the horse's eyes, ears, and nostrils, and the face and hands of the rider.

Artistic
qualities of
the statue.

The actual armour of Gattamelata, both for man and horse—of fine Milan workmanship—is still preserved in the arsenal at Venice, and a comparison of it with that of the statue would show with perfect accuracy the

extent to which Donatello has idealised. The head bears all the impress of its having been a faithful portrait.

Erasmus da Narni, better known by the "soubriquet" of Gattamelata, was a leader of mercenary troops, or *condottieri*, in the service of the Venetian republic, and was actively employed in the various wars of his time. (See Portrait Gallery, No. 189.)

Gattamelata
leader of

The *condottieri*, or hired troops, employed by the various Italian governments, were noted for their want of good faith and their avarice. Any side was indifferently upheld by them, according to the pay and plunder. On the eve of battle they were frequently bribed from action; and when they encountered each other, were governed by a sort of fellow feeling, which materially lessened the horrors of war. They consisted entirely of heavy cavalry, and their engagements were often more like jousts than mortal encounter. Machiavelli, in his "Florentine History" (lib. v.), says, that in one case,

Condottieri,
or "free
lances,"



Bronze bas-relief, by Donatello, from the choir of San Antonio at Padua.

after four hours' close fighting only one man was killed, and he fell from his horse and was trodden to death. Sismondi also bears witness to the comparative blood-

lessness of their battles. Sir Walter Scott has left us an excellent, though somewhat flattered, picture of the condottieri of the seventeenth century, in the well-known character of Dugald Dalgetty.

Contracts were made at Padua with the same moulder by whom the Gattamelata has been cast, for the execution of reproductions of Donatello's exquisite series of bronzes in the Church of St. Antony, but unfortunately after considerable influence had been brought to bear upon the ecclesiastical authorities, mainly through the kindness of Cardinal Wiseman, permission was refused, and as we



Bronze bas-relief, by Donatello, from the choir of San Antonio at Padua.

have been for the present unable to procure casts of the originals, we must content ourselves with giving the

public, through the medium of engravings, some idea of the quality of what they have lost.

Tomb of
Cardinal
Zeno;

The principal specimen of Renaissance work of a monumental character selected to be placed in this series, is that of Cardinal Zeno, cast in bronze by Antonio Lombardo and Alessandro Leopardi, assisted by Pietro Lombardo the elder, from the Zeno Chapel, at St. Mark's, Venice.

its date, and

A splendid example of the Venetian Renaissance style between the years 1505—1515. The statues on each side are finely composed, and the ornament of the panels is founded on the antique. At one end are the Zeno arms, supported by angels, and surmounted with the Cardinal's official cap. On the other side is the following inscription; Latin inscription: "Joanni Baptistæ Zeno, Pauli Secundi ex sorore nepote SS. Romanæ ecclesiæ cardinali meritisimo senatus Venetus cum propter eximiam ejus sapientiam tum singulare pietatem ac munificentiam in patriam quam amplissimo legato moriens prosecutus est M. P. P. C. ætatis ann. 57, obiit 1501, Die 8 Maii, hora 12."*

inscription;

its artistic
value;

The face of the recumbent prelate is remarkably fine, and evidently a portrait. The robes are beautifully ornamented with a Damascene pattern, and the borders, with niches of very low relief, in which are represented various of the saints and fathers of the early Church.

done by the
Lombardi
and Leo-
pardi.

We have already given a brief account of the Lombardi family. Alessandro Leopardi, their coadjutor in this work, was one of the most celebrated of the Venetian artists in bronze at the commencement of the sixteenth century; by him were executed the plinths of the standards before St. Mark's Church, great part of the beautiful monument to Andrea Vendramin, in the Church of St. John and St. Paul, and the casting and finishing of Colleone's statue in the square of the same name at Venice. He died in the early part of the sixteenth century.

* The Venetian senate caused to be raised this public monument to J. B. Zeno, a most worthy cardinal of the holy Roman church, son of Paul II.'s sister; as well on account of his excellent wisdom, as for his singular piety and munificence to his country, shown at his death by an ample legacy: he died 1501, 8th May, at the hour of 12, aged 57.

The Zeno family was among the most distinguished of Venice, and is immortalised by the actions of Carlo Zeno, the greatest warrior the republic ever produced.

The next Renaissance monument is that of Henry VII. and his consort Elizabeth. The tomb of Henry VII., by Torrigiano;

This tomb was executed by Torrigiano, the Florentine, between the years 1512-1518, by order of Henry VIII., and cost about 2500*l.* current coin. It is in the Italian Renaissance style, of which it is the first, and by far the best example in England. The sides of the tomb are divided into panels by bronze pilasters, ornamented with the rose and portcullis, the king's emblems. At each end are armorial bearings, with the quarterings of France, England, Ulster, and Mortimer. its cost;

The subjects on the wreaths of the Transept side are : its subjects ;
 the Virgin and Child ; Michael the archangel in armour, trampling on Satan, in his hands holding the judicial scales, which the Dæmon seeks with one foot to turn in his own favour ; St. John the Baptist and St. John the Evangelist in the centre ; and St. George of England and St. Anthony of Padua, with his symbolic pig peering out from beneath his dress. In the last wreath on the other side are Mary Magdalen and St. Barbara, who holds her emblem of a church or tower ; Anne, mother of the Virgin and St. Christopher, or Christ-bearer, in the centre ; and in the last wreath Edward the Confessor and St. Vincent : these were the king's most favourite patron saints or "avoures." The effigies themselves are in robes of the plainest description ; the faces are portraits, and the arrangement of the drapery simple and good. In the scrolls of the ledge is the following inscription : "Hic jacet Henricus ejus nominis septimus Angliæ quondam, rex Edmundii Richmundi comitis filius, qui die 22 Augusti rex creatus statim post apud Westmonasterium die 30 Octobris coronatur deinde 21 die Aprilis anno ætatis 53 regnavit annos 21 menses octo minus uno die." *

* Here lies Henry the seventh of that name, formerly King of England, son of Edmund Earl of Richmond, who, created king on the 22nd of August, was crowned immediately afterwards at Westminster on the 30th October, then died on the 21st of April, in his 53rd year ; he reigned 23 years 8 months, less one day.

its inscriptions.

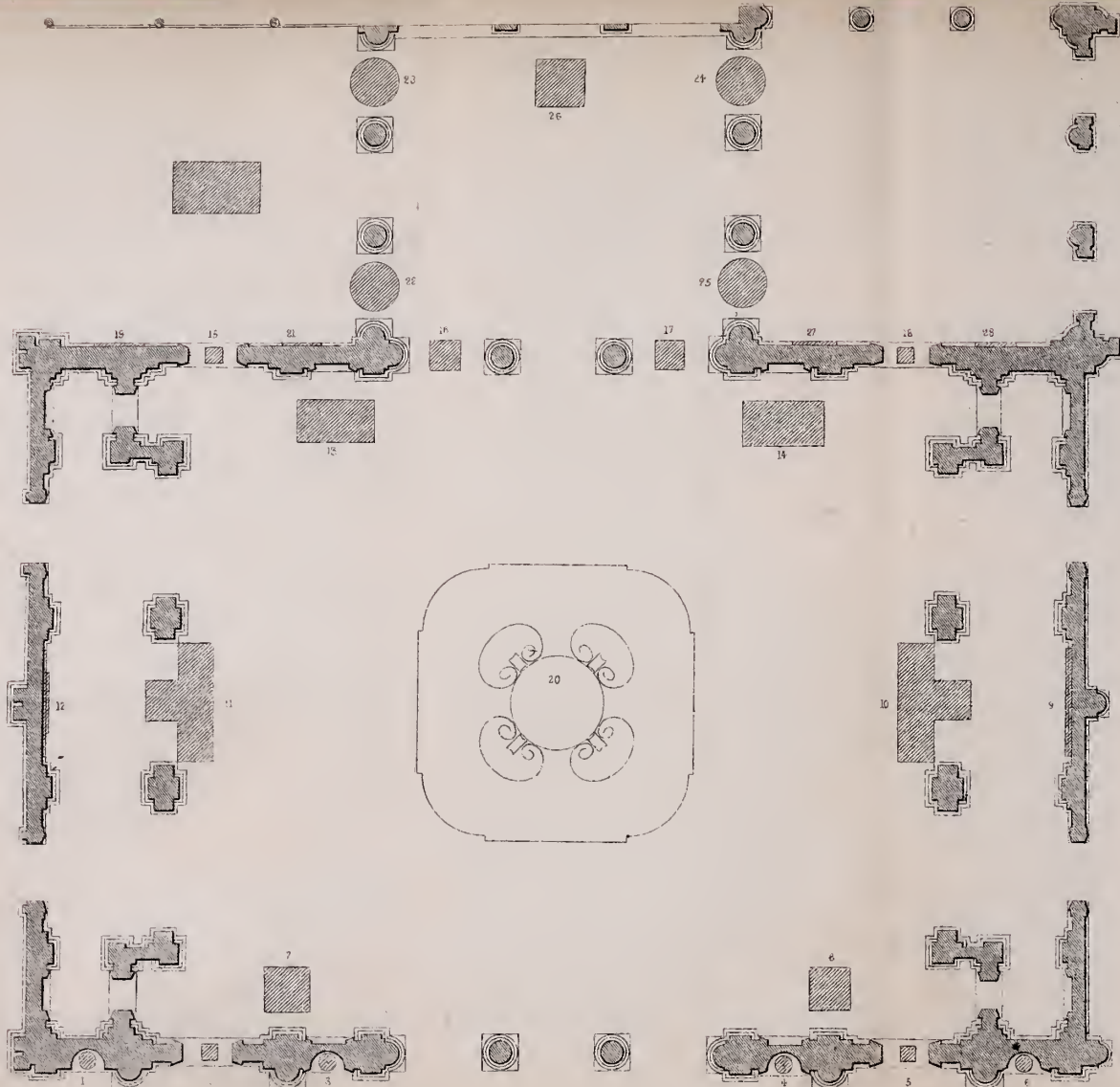
Life of Torrigiano.

The large Latin inscription round the ledge is only an eulogy of Henry and his consort, containing no information.

Torrighiano was born at Florence in 1470, and was by turns sculptor and soldier of fortune. Of a proud and violent disposition even as a boy, he ill could brook the similar nature of Michael Angelo, with whom he studied, and whose nose he disfigured by a blow, which obliged Torrighiano to quit Florence. At the age of thirty-five we find him in England, where he gained much employment, but was led, either by restlessness or dislike of the climate, to visit Spain. Having taken offence at the conduct of the Duke d'Arcos, for whom he was executing a Madonna, he broke the statue in pieces, and was imprisoned on that account by the Inquisition, in whose dungeons he died at Seville in the year 1522.

The indenture between the king and Torrighiano for the construction of this tomb, is still in existence, and contains long and interesting details as to the manner of its execution.





- N. 1 Peace by Torrigiano
- 2 Candelabrum by Fontana
- 3 Apollo by Sansovino
- 4 War do
- 5 Candelabrum by Fontana
- 6 David by Sansovino
- 7 Jonah by Raffaele
- 8 Virgin by Michael Angelo
- 9 Gates from the Piazza of the Campanile S. Marks, Venice.
- 10 Tomb of Lorenzo di Medici
- 11 Do Giuliano di Medici
- 12 Ceresa Doorway and Door by Sansovino
- 13 Pieta by Michael Angelo from S. Peters Basilica
- 14 Pieta by Bernini
- 15 Crucifix from the Certosa near Pavia
- 16 Slave by Michael Angelo
- 17 Christ do
- 18 Candelabrum from the Certosa near Pavia
- 19 Christ & Virgin by Michael Angelo from Certosa
- 20 Fountain of the Tartaroghe Rome
- 21 Head of Christ from the Berlin Museum
- 22
- 23 } Fortunes of the Venice Standard
- 24 }
- 25 }
- 26 St. Jerome by Torrigiano
- 27 Holy Family from Florence, by Michael Angelo
- 28 Do Royal Academy Founder by Michael Angelo
- 29 Urn of the Passion from Milan by Fusina

ITALIAN COURT



