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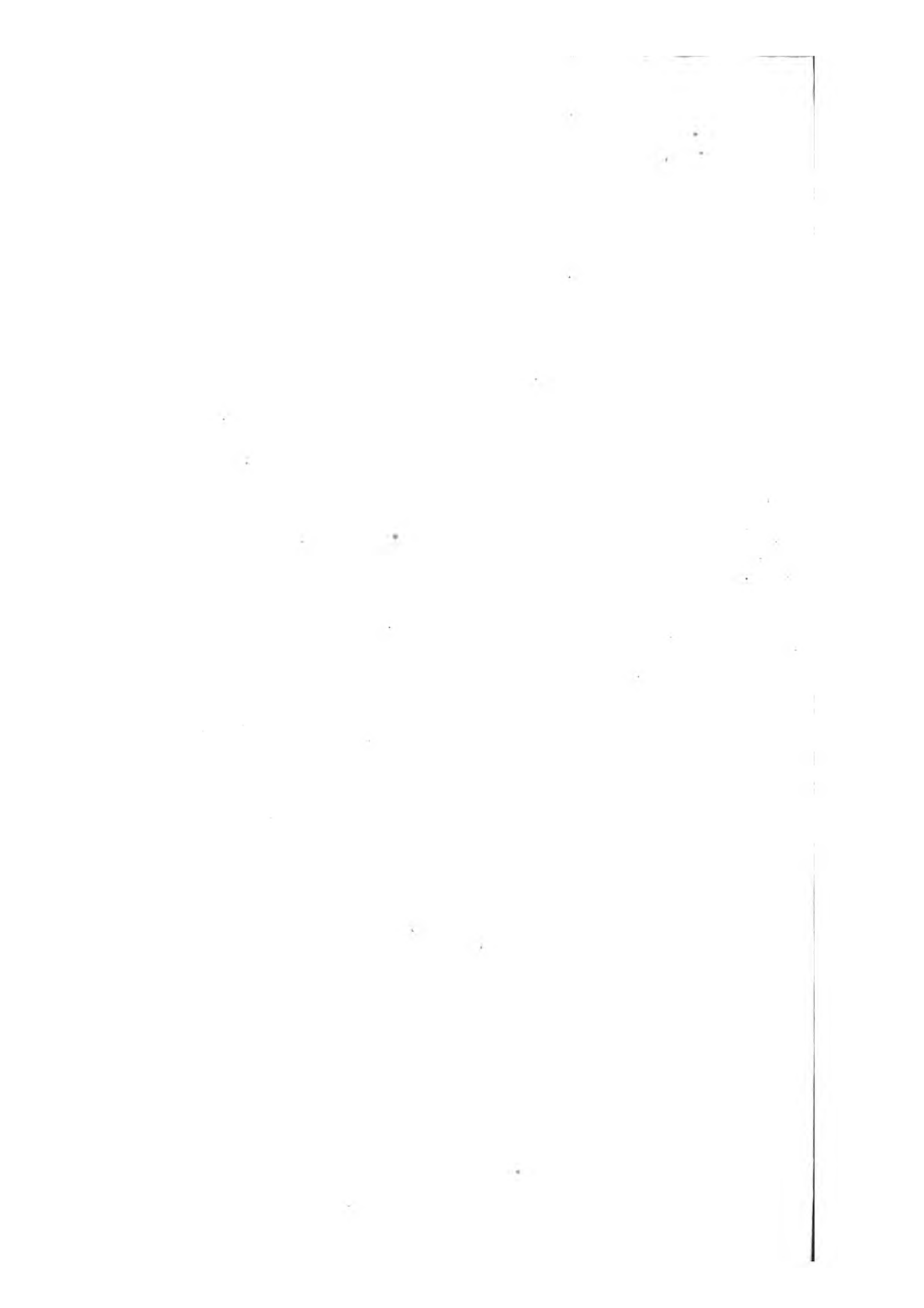
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97.

REPORT
ON
MOSAIC PICTURES
FOR WALL DECORATIONS,
AND
NOTES OF OBJECTS IN ITALY,

SUITABLE FOR REPRODUCTION BY VARIOUS METHODS.

BY

Henry
MR. COLE AND LIEUTENANT-COLONEL SCOTT, R.E.

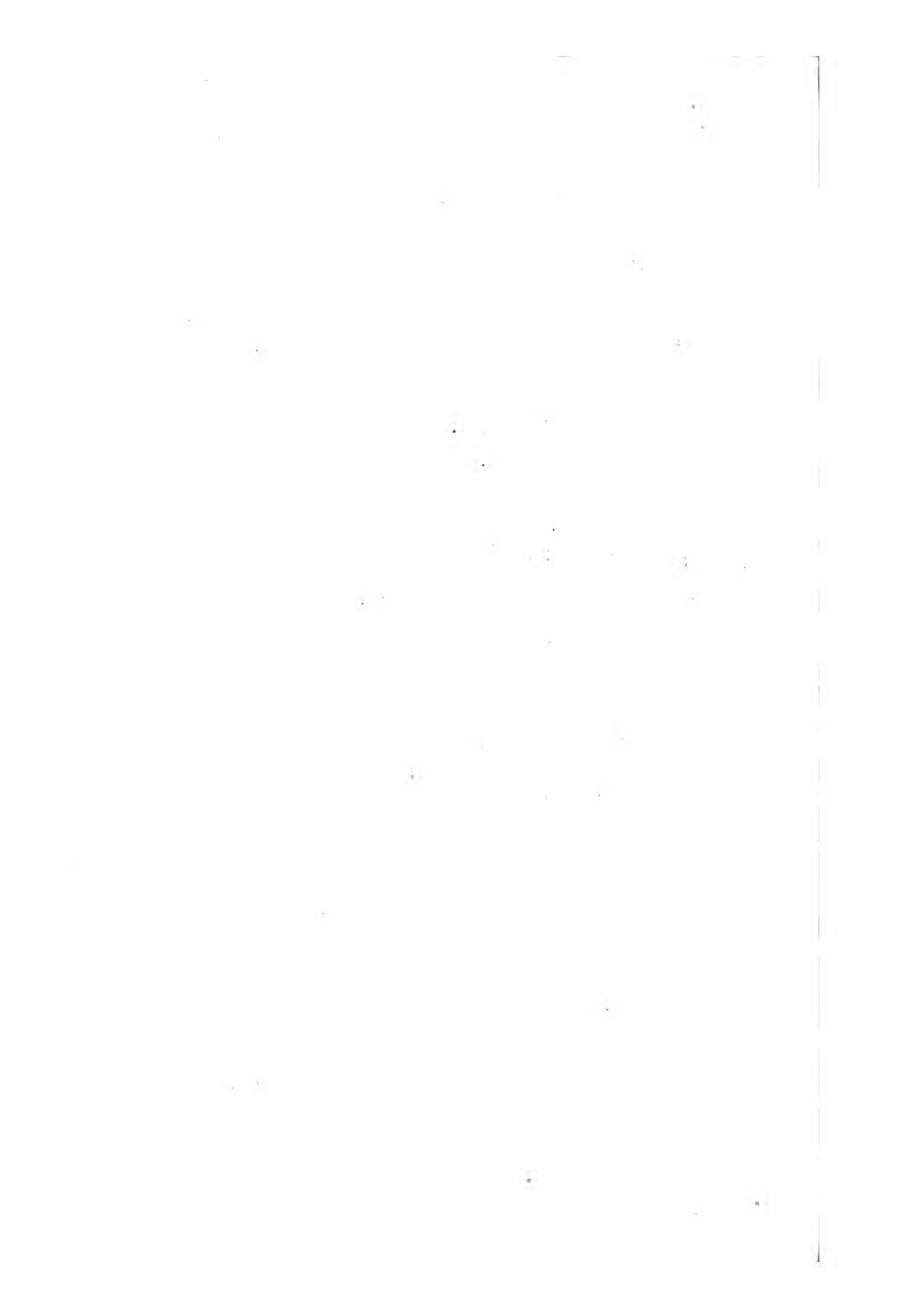
1
January and December 1869.



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MOSAIC PICTURES FOR WALL DECORATIONS.

REPORT of MR. COLE, Director of SOUTH KENSINGTON MUSEUM; and LIEUT.-COL. SCOTT, R.E., Director of the NEW BUILDINGS for the SOUTH KENSINGTON MUSEUM.

South Kensington Museum,
18th January 1869.

MY LORD,

1. IN accordance with our official instructions we have visited the principal places in Italy where mosaic pictures for the decoration of walls and vaulted ceilings are to be found, for the purpose of preparing the details of a plan for illustrating in the South Kensington Museum the history of the art of mosaic working, and for supplying, by the illustrations thus obtained, part of the decorations of the new buildings. Instructions.

2. In reporting on the mosaics we inspected, we think it will be more convenient to specify them in the chronological order of their production, so far as we are able to do so, rather than in the order in which we visited the places where they are found. Plan of Report.

3. We are unable to name with certainty any *wall* mosaics of earlier date than the Christian era, and it is doubtful whether any such exist or were produced. In the Museum of Naples there are, however, a few interesting specimens, probably of the 1st century, brought from Pompeii, of which the most striking, perhaps, is a representation of a boxer on a pedestal. Recently also a rare illustration, now deposited in the pagan section of the Lateran Museum at Rome, has been found at Ostia. It is a picture of the god Sylvanus, and is strikingly like the representations of the Good Shepherd found in the catacombs at Rome. In character of workmanship it resembles the small floor subjects from Pompeii. Wall Mosaics before the Christian era.

4. Many of the Roman floor mosaics are of interest, and drawings at least of a selection of them would be needed to Floor Mosaics.

render a series of illustrations of the art of mosaic working complete, and the very fine one at Palestrina, which we were unable to visit, should be examined. We wish to call particular attention to the following in the museum at Naples :—

- a.* The supposed battle of Issus, a spirited composition of men, horses, and a chariot, represented in the heat of battle.
- b.* A fine representation of a panther.
- c.* A large group of masks and flower wreaths.
- d.* Two small cabinet pieces representing comic scenes, cleverly composed. They bear the name on them "Dioscorides of Samos."
- e.* A spirited cock fight, the centre piece of a floor decoration.
- f.* Numerous figures of athletes in the Lateran Museum, Rome.

Mosaics of the
4th century.

5. One or more rude wall mosaics, probably anterior to the 4th century, have been discovered in the Roman catacombs, but the practical commencement of the Christian mosaics dates from those on the vaulted ceiling of the ambulatory of the church of Sta. Costanza without the walls of the city. They are of a gay decorative Pompeian character, and their little genii amongst vine tendrils differ widely in sentiment from the solemn, religious, and statuesque figures of the mosaics of a somewhat later period. The Sta. Costanza mosaics are of the age of Constantine, and from that period to the present time the series of illustrations of mosaic working in Italy is almost unbroken. Some authorities consider that the mosaic of Santa Pudenziana may be of this century, but we have noticed it under the 6th century.

Mosaics of the
5th century.

6. Amongst the earliest specimens of the dignified and religious mode of treating pictures in mosaic, produced in the 5th century, are the following :—

- a.* Two pictures in the church of San Lorenzo, Milan; one of them represents Christ and his apostles; the other a pastoral scene, intended, as it is said, for the sacrifice of Isaac, with shepherds and their flocks in the foreground and a mountainous country in the distance. We have met with no record of the date of these pictures, but they are decidedly free from Byzantine influence.
- b.* The decorations of the baptistery of Ravenna. In the centre of the dome is the baptism of Christ; surrounding this are twelve apostles of colossal size, on

a blue background, separated by gold acanthus plants. In the spandrils of the arches below are the prophets, between magnificent gold arabesques on a blue ground; the heads of the figures are small, but dignified.

- c. The decorations of the chapel of the Empress Galla Placidia. These consist chiefly of gold ornaments on a dark blue ground, and produce a harmonious effect. The figure of the Good Shepherd seated amongst his flock, represented on different planes, struck us as the portion of the composition most worthy of reproduction.
 - d. The ceiling decorations of the apsis of the baptistery of the Lateran at Rome. They represent the Lamb and four doves as a centre, surrounded by gold green tendrils on a dark blue ground.
 - e. Numerous small panel pictures in the antique style of composition, now occupying the walls of the centre aisle of Sta. Maria Maggiore, Rome, of which the subjects are taken from the Old Testament. They have been much restored. On the arch of Triumph are represented, one over the other, the incidents of the life of Christ. None of these mosaics are well seen, but we instance the subject of Abraham entertaining the angels as a good specimen of them.
 - f. The mosaics on the arch of Triumph of S. Paolo fuori le Mura, Rome, are also of this period, but they have been so thoroughly restored and so caricatured in the process that no idea can be formed of their original effect.
7. The finest mosaics of the 6th century are found at Rome and Ravenna; they comprise:—
- Mosaics of the
6th century.
- a. The severe and grand mosaics of SS. Cosmo e Damiano (A.D. 526–530). The figure of Christ is a grand specimen of the art of this age: the countenance and attitude are remarkable for their quiet majesty. The other figures show a little stiffness as if the Byzantine influence was beginning to be felt. The background, like that of all the preceding mosaics, is blue.
 - b. The decorations of the Tribune, including the space leading to it, in the church of San Vitale, Ravenna, (A.D. 549). Of these the picture mosaics representing in procession Justinian and Theodora, being amongst the few remaining specimens of the higher style of profane pictures, are of great interest. They are also especially valuable as examples of rich

costumes. Some of the ornamental mosaic works in this apsis, consisting of vine tendrils and birds on a blue ground, are highly decorative in their character.

- c. The two grand processional friezes of the church of S. Apollinare Nuovo, Ravenna (A.D. 553-566). These, so far as we are aware, are unique. On the one side of the nave saints and martyrs advance towards Christ on the throne; on the other, a similar procession of female martyrs, headed by three kings, approach the Virgin with the infant Saviour on her knee. The figures, like those of San Vitale, are on a gold ground. Those at the head of each procession appear to be the best.
- d. The mosaics of the chapel of the archbishop's palace. The centre dome contains a medallion with the monogram of Christ supported by four graceful angels.
- e. The fine mosaic of Sta. Pudenziana, Rome. In point of composition and freedom of treatment this mosaic suggests art of a much earlier period than is usually assigned to it. Unfortunately it has been too repeatedly and largely restored to render it expedient to reproduce any part of it, except by drawing.

8. The mosaics of the arch of S. Lorenzo fuori le Mura, Rome, have been too much restored to be of any service as illustrations of the history of mosaic art. They manifest also very decidedly a decline in art.

Mosaics of the
7th century.

9. Of mosaics produced in the 7th century which we examined that of the tribune of Sta. Agnese fuori le Mura, Rome (A.D. 625-638) struck us as rude and poor. In mode of execution it shows the late Roman manner; in treatment, the Byzantine. Excepting as illustrating the change of style which was now rapidly taking place, it is of little interest. The same may be said of the mosaics of S. Stephano Rotondo, Rome, and of S. Pietro in Vincolo, Rome, which are almost cotemporary with that of Sta. Agnese.

- a. The tribune of S. Apollinare in Classe, Ravenna, contains a highly decorative cross upon a gold ground with a half-length figure of Christ in the centre. On the face of the wall in front of the tribune the figures of the Archangels Michael and Gabriel show traces of an older and better style of art than is common in this century.

Mosaics of the
8th century.

10. A fragment of a large mosaic picture, which represents the Virgin and Child and Joseph, and is now in the

Sacristy of Sta. Maria in Cosmedin, Rome (A.D. 708–715), shows composition of good character, somewhat in the older taste.

11. A rapid decline in art now took place, but though from the high art point of view the mosaics produced between the beginning of the 9th and that of the 13th century possess little to admire, yet considered with reference to decorative art, many of them have great merit. Specimens of the arabesques of this age, consisting of animals intermixed with foliage, would have considerable value. We examined with care—

Mosaics of the 9th century.

- a. The mosaics of Sta. Maria Navicella, Rome. Here the figures are absurdly stiff, but the foliage decoration is well worth attention.
- b. The graceful arcades in which the artist has placed his figures in Sta. Francesca Romana, merit attention.
- c. The decorations of the apsis of the Choir in S. Ambrogio, Milan. The cities of Turin and Milan on the right and left of the Saviour are, for Museum purposes, the best portions of this composition. They are not only decorative, but are executed with care. The mosaic of the adjoining chapel of S. Satiro we were unable to examine, as it was covered with scaffolding at the time of our visit.

12. In the mosaics of S. Prassede, Rome, though the general effect is rich, there is nothing left of the grand colossal forms of older art, and what is wanting in grandeur is endeavoured to be made up by multiplicity of figures.

13. A small frieze of decorative mosaic work, consisting of gold ornaments on a blue ground with small medallion portraits, over the vestibule of Sta. Cecilia in Trastevere, Rome, and also more important pictures on the tribune and its arch, of similar character with those of S. Prassede.

14. The chief mosaic of S. Marco, Rome (A.D. 827–844), represents the figure of Christ, standing, and on each side of it lanky lean figures, by no means too firm on their legs. Each of the figures is mounted on a cushion stool, which does not add to one's confidence that they are really able to stand.

15. After the close of the 9th century occurs the only gap in the series of illustrations of mosaic work existing in Italy. Some of the mosaics of St. Mark's, Venice, may have been produced in the 10th century, but we met with none attributable with certainty to this period. Of the 11th century, however, if not of the 10th, are the mosaics of the

Mosaics of the 10th and 11th centuries.

cupolas of this cathedral. They consist of large meagre figures on a gold ground of the extreme Byzantine type. They have no resting places for their feet, and look unstable and stiff to the last degree. The execution is, however, careful. We had the opportunity of a close inspection of some of this work which was under repair by Salviati & Co's.

Mosaics of the
12th century.

16. After the 11th century there are clear indications in the mosaics of a release from Byzantine influence and of the rise of Italian art.

- a:* In the mosaics of Sta. Maria in Trastevere, Rome (A.D. 1139–1153), we found pagan genii again introduced; a new conception of the Christ and Virgin; soft and rounded forms; and short rather than long proportions in the figures. Some panel pictures on the face of the arch of the dome might we think be reproduced.
- b.* In the cathedral of Monreale and the Capella Reale, Palermo, many of the subjects show considerable knowledge of composition, and the Byzantine stiffness and immobility have given place to a somewhat prancing and lively action. In subjects and design there is little more difference between the mosaics of the two churches than is necessitated by the architectural features of the buildings, but in the apsis of the former there is also a colossal figure of the Saviour, of very superior design. Father Gravina, who has made these mosaics the study of his life, informed us that in his opinion the Sicilian work was executed by Byzantine artists who had learnt something of composition from examples of Italian art. Father Gravina's original drawings of the Monreale mosaics, 90 in number, are, we may mention, offered for sale for 500*l.*, and we consider that they would be a valuable acquisition for the Museum.
- c.* The most interesting mosaics of this period are those of the Basilica of San Clemente, Rome. The semi-dome of the tribune is covered with branches of a vine arranged in the decorative manner, from the midst of which rises a crucifix with doves on it. Amongst the boughs are little human figures. The whole is on a bold ground. The arrangement of this composition is very simple and architecturally decorative in character.
- d.* In the cathedral of the island of Torcello, Venice, which is rich in mosaics, supposed to be of this period, we observed the soffit of an arch of a side chapel covered with mosaic ornament of great beauty and

very decorative in character. We are of opinion that this should be reproduced.

- e. The mosaics in the Cappella Zeno, San Marco, Venice, are executed with great care, and are fine in conception.

17. At Palermo we also visited the church of the Martorana but found the mosaics very unequal to those already mentioned. The mosaics of the Sala Normana, which are much restored, and of the Ziza, though decorative in style, we considered as being of insufficient interest to call for reproduction in any form.

18. The colossal figures of the apsis of S. Paolo fuori le Mura (A.D. 1216–1227), though showing a return to a better style of art, are far more Byzantinish than the mosaics of Sta. Maria in Trastevere and S. Clemente, and have no features which would render it desirable to reproduce them. Some mosaics of Sta. Costanza, Rome (A.D. 1254–1261), and on the front of the Duomo of Spoleto (A.D. 1267) which we also inspected, are likewise of no peculiar interest.

Mosaics of the
13th century.

- a. Some of the best works of this period we found in the vestibule of San Marco, Venice. They represent scenes from Bible history, and are executed on white and gold grounds. Some of the decorative bands on the arches dividing and surrounding the cupola are of great beauty.
- b. Of the later part of the 13th century, and perhaps the beginning of the 14th, are the mosaics of the baptistery of San Marco, Venice, but as they are more Byzantine and conventional than many works of earlier date, we decided, after full consideration of their merits in execution, that they might be illustrated sufficiently well by drawings.
- c. The mosaic of the apsis of St. John Lateran and that of Sta. Maria Maggiore, Rome, by Jacopus Toriti (A.D. 1287–1292), show a great advance in art, and the latter we considered to be by far the finest work we had seen of either earlier or later date. It possesses "dignity, grace, and decorative beauty of arrangement"* in the highest degree. This work should at least be well copied. It is probably too large to admit of its being reproduced in mosaic.
- d. We noted also of this period two monuments, one in Sta. Maria sopra Minerva, the other in Sta. Maria Maggiore, Rome, the mosaics of which exhibit a

* Kugler.

further advance in the new style, and admit of reproduction without great cost.

- e. The mosaic in Sta. Restituta, Naples, of the Virgin between St. Januarius and a Saint is uncertain in date but was probably executed about the year 1300. The forms are free and dignified, and the execution as delicate as that of the best Byzantine work.

19. The mosaics of S. Miniato, Florence (A.D. 1297), we found to be more in the Byzantine than in the new style, and consequently of little or no service in the plan we had in view.

20. In the baptistery at Florence we found mosaics of the date 1225, over the altar by Jacopus, a Franciscan monk, and others on the dome (A.D. 1213-1294), by Andrew Tafi, who studied under the Greek mosaicists at Venice, and has consequently given, with delicate and neat execution, much of the Byzantine stiffness to his figures. The remainder of the work of this baptistery is by various hands and of various dates, so far as we can ascertain, and we think that none of it should be reproduced, except by drawing one or more of the best portions.

Mosaics of the
14th century.

21. The celebrated mosaic of the Navicella, attributed to Giotto, is also of this period. It has undergone many restorations, and need scarcely have a copy made of it. The following, however, deserve more notice:—

- a. The mosaic which occupies the northern lunette of the façade of S. Marco, representing the old cathedral, is a work of great architectural and decorative merit.
- b. The mosaic of a Gothic tomb in SS. Giovanni e Paolo, Venice. It occupies the lunette, and is a good illustration of the use of mosaic with stone work.

Mosaics of the
15th century.

22. The mosaic by Ghirlandajo, over the north door of the cathedral, Florence, we consider to be worth reproduction, as it is not large and is of great beauty. We also think that some portion of the mosaics of the Mascoli chapel, S. Marco, Venice, by Michele Giambono (A.D. 1490), representing the history of the Virgin, which are architecturally decorative and are beautifully executed, should be reproduced.

Mosaics from
the 16th cen-
tury down-
wards.

23. Of the 16th century we found no mosaics possessing the characteristics which we believe to be essential to the mosaic art. The mosaic on the roof of the chapel of Sta. Helena in the church of Santa Croce in Gerusalemme, Rome, has some fine figures, which might be sufficiently well reproduced by a drawing. The designs by Raphael for the mosaics of the ceiling of the church of Sta. Maria del Popolo,

Rome, and the mosaics of the Gaetano chapel, Sta. Pudenziana, Rome, may be worth illustrating by a specimen, to complete the series, but as mosaics they appeared to us to be failures.

24. Those of the sacristy of San Marco, Venice (A.D. 1530), are more pleasing, particularly the cinquecento arabesques of its vaulted ceiling, but they are scarcely suggestive of mosaic work; and the compositions of the lunettes of the cathedral, which are of still later date, are more imitations of paintings than of the character which such a material as mosaic naturally demands.

25. Perhaps the most striking of this class of mosaic is that of one of the lunettes of San Marco, representing the Venetian magistrates venerating the body of St. Mark, designed, according to Murray's Hand-book, by Sebn. Rizzi, A.D. 1728.

26. The mosaic copies of pictures of the Great Masters in St. Peter's, Rome, are too well known to call for any remark.

27. In the foregoing enumeration we have omitted to mention some of the less important works we inspected, either because they are indistinct and too imperfect to be of much value, or because they have been frequently restored and have lost their original character, but we have specified an ample number of examples to enable a plan, such as was contemplated in the orders given us, to be drawn up.

28. Want of time prevented us from visiting Cefalu, Early Christian paintings. Orvieto, Sienna, and Pisa, but the mosaics at these and perhaps a few other places should not be overlooked.

29. Very closely connected with the early Christian mosaics are the paintings to be found on the walls of the catacombs and early churches like those of S. Clemente at Rome, and we recommend that some accurate copies of these, the size of the originals, be obtained.

30. Before any plan could well be made for representing the History of the Art of Mosaic Working in the Museum, we consider it necessary that careful drawings should be made of the principal works, and it will be our duty to submit to your Lordship a statement of the various steps which may be adopted for acquiring such drawings. Preparation of Drawings recommended.

31. A selection of the most characteristic specimens having been made, and a plan of operations having been sanctioned, it will be necessary that the fac-simile work of the mosaics chosen be executed in presence of the originals, and we think there will be no great difficulties in finding competent persons Mode of executing specimens selected for reproduction.

to undertake the work. Already there is an establishment formed at Venice under the name of Salviati & Co., to whom is confided the restoration of the Cathedral of San Marco. So far as our inquiries have extended, we have reason for thinking that the tariff of charges made by them will be found to be the cheapest.

Mosaics can be well copied.

32. It is our opinion that mosaic pictures may be copied with greater success than painted pictures. The painted picture is generally the work of the artist himself, whereas the mosaic picture has to be executed by other hands after the artist's designs, and is more of a mechanical operation.

Interest taken in mosaics by foreign governments.

33. We ascertained that both the Prussian and Russian governments had interested themselves at different times, with the subject of Italian mosaics. From Ravenna the Prussian Government obtained the original beautiful mosaics from the church of S. Michele in Affricisco which are now to be found at Berlin. The Russian Government have caused very many accurate drawings to be made of mosaics in the churches in Rome ; and have given liberal encouragement to the production of a magnificent work on the cathedral of Monreale near Palermo. Our visit to Italy on the present occasion is, we believe, the first evidence of any interest in the subject of Pictorial Mosaics for Wall Decoration shown by the British Government, although the subject had been studied thoroughly by a few private English individuals.

We have the honour, &c.

(Signed) HENRY COLE,
HENRY Y. D. SCOTT,
Lieut.-Col. R.E.

To the Earl de Grey and Ripon,
Lord President of the Council,
&c. &c. &c.

NOTES

OF

OBJECTS IN ITALY

**SUITABLE FOR REPRODUCTION BY VARIOUS
METHODS.**

NOTES OF OBJECTS IN ITALY SUITABLE FOR
REPRODUCTION BY VARIOUS METHODS.

South Kensington Museum,
30th December 1869.

MY LORD,

DURING our tour of inspection of mosaics in Italy in the year 1868, which we have reported to your Lordship, we met with many fine works of art which we noted as worthy of being reproduced for the South Kensington Museum, and the Schools of Art of the United Kingdom. It must not, however, be inferred that all the works worthy of being reproduced, in the places named, have been noted.

We have classified such works according to the methods to be adopted in re-producing them, and have given references to works in which notices of the greater part of them are to be found.

Wherever moulds have to be made of objects in marble, stone, or metals, it would be necessary to obtain the sanction of the Italian Government, and of the local authorities in charge of them. After the necessary official application has been made through the Foreign Office, we consider it will be advisable that an officer of the Department should be despatched to the various places to see the authorities, and conclude the necessary arrangements for making moulds.

We have the honor, &c.
(Signed) HENRY COLE,
HENRY Y. D. SCOTT,
Lieut.-Col. R.E.

To the Earl de Grey and Ripon, K.G.,
Lord President of the Council,
&c. &c. &c.

LIST of OBJECTS recommended for REPRODUCTION by
casting in METAL and PLASTER.

BERGAMO :

Santa Maria Maggiore.

- a. Equestrian cinque-cento Monument of Colleoni in the Colleoni Chapel.
- b. Monument to the daughter of Colleoni.

“The principal ornament is the sepulchral monument of the founder (the celebrated Condottiere of the 15th century) by Amadeo. The fine tomb of Medea Colleoni, which formerly stood in the Church of Basella on the Serio, has been recently removed to her father’s chapel.”—MURRAY, N. Italy, p. 245.

“Questo scultore (Amadeo) fu quegli che in Bergamo fece il famoso deposito di Colleoni, e poco lunge dalla città, a Basella, il monumento elegantissimo di Medea figlia nubile del suddetto Il monumento di Medea da noi citato esistente nelle vicinanze di Bergamo è forse la più distinta fra le sculture di questo autore, ove la figura di questa giovine è scolpita mirabilmente colla grazia più fina, e i più leggiadri ornamenti, ed ove i bassi rilievi che fregiano la fronte del deposito, e le statuette di tutto tondo che ne coronano la cima sono di una elegantissima esecuzione.”—CICOGNARA, Storia della Scultura, IV. 388 and 90.

“One of the most charming works of its kind in Italy.”—PERKINS, Italian Sculptors, p. 129.

For Colleoni’s monument, see photograph in the Art Library, South Kensington Museum, and details in plates in Cicognara.

BOLOGNA :

I. *San Petronio.*

South central door.

“La porta grande fu data a fare a Jacopo della Quercia per scudi d’oro 600 che per sua morte non potè compire avendovi scolpite due pilastrate laterali, e le quindici Storie dalla creazione del mondo sino al diluvio in bassi rilievi sopra l’architrave. Le statue che rimangono nell’arco sopra la porta sono di Domenico Aimo, detto il Varignana o Ravignana. Il Tribolo fece la sibille annesse alle dette pilastrate.”—CICOGNARA, Storia, &c. II. 246, and plates. See also MURRAY, N. I., p. 492.

II. *San Domenico.*

Tomb of San Domenick by Nicolo da Pisa, Giov. Pisano, Michael Angelo, and others.

“Ognuno sa che Niccola Pisano si rese più che mai famoso in Italia per le sculture di cui arricchì le parti esteriori dell’arca di S. Domenico, cominciata nel 1225 e finita nel 1231 L’arca è uno dei più bei monumenti Italiani dopo il risorgimento delle arti, e vi si vede una precisa storia dei progressi di queste. Alfonso Lombardi vi scolpì in piccole figure con una maestria singolare alcune storiette sul basamento dell’urna, Girolamo Coltellini fece la bella statua di S. Gio. Battista in alto, e Michel Angelo, probabilmente in gioventù, sculse l’angelo a destra sulla mensa dell’altare e i panni della figura di

S. Petronio. Tutto il resto, meno il cattivo parapetto dello altare, è opera di Niccolò bolognese, o vogliam dirlo Niccolò dall' Arca, e non è poco il lavoro d' ornati, intagli e statue che gli meritano l' ammirazione e la stima della posterità."—CICOGNARA, *Storia, &c.*, II. 250 and 52, and Plates. See also D'AGINCOURT, *History of Art*, Plate XXXII., *Sculp.*, and MURRAY, *N. I.*, p. 483.

FIESOLE :

Cathedral :

- a. Altarpiece by Mino da Fiesole, representing the Virgin, St. Remigius, etc. with the Saviour and St. John.

"Nel duomo di Fiesole poi quest' autore fece quell' altarino così elegante, ove le diverse figure scolpitevi sono graziose e morbidissime di tal modo, che marmo non fu mai meglio trattato da toscano scarpello."—CICOGNARA, *Storia, &c.*, IV. p. 269, and plate. MURRAY, *Central Italy*, p. 192.

- b. Bust of Bishop Salutati.

"Nel deposito di Leonardo Salutato si vede la testa di lui scolpita dallo stesso Mino con tanta verità che non marmo, ma si direbbe essere materia molle."—CICOGNARA, *Storia, &c.*, IV. p. 271, and plate.

"One of the most remarkable specimens of sculpture of the 15th century."—MURRAY, *Central Italy*, p. 192.

FLORENCE :

I. *Annunziata.*

- Virgin and Child, by Mino da Fiesole.

II. *Duomo.*

- Head of doorway containing Mosaic, by Ghirlandajo, in lunette.

Reference in MURRAY, *Central Italy*, p. 93. See also photographs in Art Library, South Kensington Museum.

III. *Montalbo Palace.*

- Statue by John of Bologna.

IV. *Strozzi Palace.*

- Lamp Rings on walls.

"About the time of its erection flourished Nicolo Grasso, called Caparra, an excellent worker in metal; and the Gothic cressets [and rings], "lumiere maravigliose" as they are called by Vasari, which project from the angles, are curious and beautiful specimens of his work."—MURRAY, *Central Italy*, p. 143. See also photographs in Art Library, and representations in CLOCHAR, *Palais, &c. d'Italie*, pl. 101, and WARING and MACQUOID's *Architecture*, pl. 16.

V. *The Bargello.*

- a. Bust of Cosimo I., in bronze.

"B. Cellini. The bust of Cosimo I., considered by the artist himself as one of his finest works."—MURRAY, *Central Italy*, p. 161, and see photograph in Art Library.

b. Many Coats of Arms on court walls.

MURRAY, Central Italy, p. 140, and see photographs in Art Library.

c. Bronze Bell, with the inscription "Xtus regnat ;
"Xtus imperat ; Bartholomeus Pisanus me fecit."

See photograph in Art Library.

d. The David, by Donatello.

"The charming bronze statue of David . . . which, without being an imitation, is a happy example of the way in which the antique may influence without enslaving an original mind. It is, perhaps, the first nude statue made in Italy since the days of the Empire."—PERKINS, Tuscan Sculptors, I. 150, and frontispiece ; MURRAY, Central Italy, p. 161.

e. Large Fountain Basin by Donatello, a gift from the Pazzi family.

See photograph in Art Library.

VI. *Santo Spirito*.

a. Bronze Vases before Altar, the arms serving as lamp stands.

b. Picture frame by Filippino Lippi.

VII. *Palazzo del Turco*.

Chinney-piece by Desiderio da Settignano.

VIII. *Santa Croce*.

Handsome Pulpit, by Benedetto da Majano, cinque-cento, of red and white marble.

"Bella tra le opere di genio si giudica quella, che per una perfetta imitazione, di gusto e di eleganza ornata, con simmetria ed accordo condotta offre allo sguardo un tutto insieme, che diletta e persuade . . . Il Tempio di S. Croce in Firenze abbonda, cum ognun sa, di opere belle in ciascuna delle tre Arti ; ma quella però, che mirabile per ragioni speciali dir si conviene, è il famoso suo Pergamo . . . un' opera, della quale niuna descrizione tanto può dire, che all' intelligente osservatore l' opera stessa meglio non parli."—PIERACCINI, *Il Pergamo*, &c., with plates.

See also CICOGNARA, *Storia*, &c., IV., 256 ; MURRAY, Central Italy, p. 107., and photographs in Art Library.

IX. *San Lorenzo*.

Nave, oblong Pulpit.

"There are two fine oblong pulpits in the nave, executed, after the designs of Donatello, by his pupil Bertoldo. The subjects of the bronze bas-reliefs on them represent the Passion and Resurrection of our Lord. The finest are the Descent from the Cross, and the Entombment."—MURRAY, Central Italy, p. 115 ; and PERKINS, *Tuscan Sculptors*, I., 157.

X. *Square of the Annunziata*.

Fountains by Tacca, in bronze.

MURRAY, Central Italy, p. 111 ; WARING and MACQUOID'S *Architecture*, pl. 35.

XI. Accademia.

Studies in Terra Cotta by Michael Angelo.

MILAN :*San Eustorgio.*

Chapel of St. Peter Martyr.

The Terra-cottas around the drum of dome, now being freed from whitewash, said to be by Michelozzi.

NAPLES :**I. Castel Nuovo.**

- a. Bas-reliefs of Warriors on door jambs.
- b. Triumphal Procession over the arch.
- c. Bronze Doors.

"The bas-relief, in the execution of which contributed the sculptors Isaia da Pisa and Silvestro dell' Aquila, is very interesting as a specimen of the sculpture of the 15th century. It represents Alfonso entering Naples in a triumphal car, drawn by four horses, in the style seen on ancient medals, attended by his courtiers and by the clergy and authorities of the city, all of whom are dressed in the costume of the period." "The celebrated bronze gates, executed by the monk Guglielmo of Naples, and representing in various compartments the victories of Ferdinand I. over the Duke of Anjou and the rebellious barons."—MURRAY, *Southern Italy and Naples*, p. 80, and see photographs in Art Library.

II. Cathedral.

- a. Italo-Greek basalt Baptismal Font in Nave.

"An antique vase of green basalt, sculptured with bacchanalian emblems, masks, &c., in high relief."—MURRAY, *Southern Italy and Naples*, p. 91.

"Ex cotylorum genere putat Stephanus Pighius esse illud vas, quod in aede maxima Neapoli visitur, in Sancti Baptismati fontem conversum, ex basalte lapide durissimo, ansas quod habuit geminas, et larvas Maenadum, hederaceis coronis redimitas, alternasque Corybantum, ac thyrsos breviores in pineas nuces fastigiatos, taeniisque revinctos."—ÆGYPTIUS, *Senatusconsulti de Bacchanalibus* explicatio, p. 38, and plate.

- b. Two ancient Sculptures (Roman ?) on each side of Sacristy entrance.

III. Sta. Restituta.

Two Pulpits. Fronts of early Roman Christian work in marble, of great interest, and forming a most valuable link in the History of Art.

IV. Museo.

Two Busts of Paul III.

See Museo Borbonico, Vol. XVI.

PADUA :**I. San Antonio.**

- a. Bronze Bas-reliefs by Donatello on the face of chief Altar, and on face of Altar in Chapel of the Holy Sacrament on the south side of the Church.

- b. Donatello's bronze Bas-relief of the Deposition.
 c. Bronze Bas-reliefs by Riccio and Bellano, on the walls of the Coro.

“ Il presbiterio parimente è ricchissimo per la sua architettura, i suoi ornamenti e le statue rappresentanti le virtù, fuse dal citato Aspetti. Sue parimente sono le porticelle che chiudono l'accesso; e il Vellano, o come altri chiamano Bellano o Bellani, scolaro di Donatello, unito col Riccio detto altrimenti Crispo, fusero le storie del testamento antico che stanno sotto le cantorie. Donatello fece i simboli che rappresentano i quattro Evangelisti, e i bellissimo bassi rilievi che formano il parapetto dello altare oltre gli altri bassi rilievi che sono disposti intorno all' altare del sacramento.”—CICOGNARA, *Storia*, &c. II. 174, and plates. See also MURRAY, N. I. p. 330, and PERKINS, *Italian Sculptors*, p. 227.

II. *Gli Eremitani*.

Terra-Cotta Altarpiece.

Cast by Antonio Gradenigo, Riviera San Antonia, Padua.
 Price 300 francs.

PALERMO:

I. *Monreale Cathedrale*.

- a. A selection of the Capitals of the Cloisters.

“ Nine are Corinthian and ancient (of white marble), the rest are contemporary with the church, and of an uniform pattern, having acanthus foliage below, cornucopias in the place of volutes, and female heads of classic character in medallions between them, all elaborately and delicately cut.”

Capitals of Cloisters of adjoining Convent.

“ Constitute the chief interest and glory of this cloister. They are adorned with foliage and figures most elaborately and delicately carved, often quaint in the extreme, yet generally beautiful and always rich; and they display a surprising fertility of imagination, inasmuch as out of more than 200 no two are alike.”

- b. West Door.

“ A magnificent door of bronze, richly ornamented with arabesques and with Scripture subjects in relief, in 42 compartments. An inscription at the bottom records the name of the artist and the date of his work: ‘Anno Dei MCLXXXVI. Indictione III. Bonannus Civis Pisanus me fecit.’ ”—MURRAY, *Sicily*, pp. 121–129.

See also GRAVINA, *Il Duomo di Monreale illustrato*.

II. *Capella Reale*.

- a. Marble Candelabrum of 12th century.

“ Questo bellissimo monumento, la più insigne opera di scalpello, per quanto io ne conosco, che la mano umana seppe fare nel secolo duodecimo e nei secoli a questo vicini. Molto ricca era la fantasia di colui, che imaginò la variatissima composizione di questo nobile ornamento della nostra basilica, e la mano perita che condusse a buon fine con tanta maestria, in quei tempi oscuri e poverissimi di mezzi, un lavoro così delicato.”—BUSCEMI, *Notizie della Basilica di San Pietro*, &c., p. 22, and plate.

b. Inscription of how King Roger had set up a clock.

“Sta pure attaccata allo stesso muro una lapide marmorea con iscrizione trilingue, che ricordo il famoso orologio da re Rogerio fatto costruire nel 1142. Le parole latine che si leggono in quell’ antico marmo, sciolte dalle abbreviature, sono :— ‘Hoc opus horologii precepit fieri dominus et magnificus rex Rogerius anno incarnationis Dominice MCXLII m. Martii, indict. V., anno vero regni eius XIII feliciter.’”—BUSCEMI, *Notizie, &c.*, p. 13, and plate.

PERUGIA :

I. SS. Bernardino e Andrea.

Lunette and Bas-reliefs on the face of the arch piers. three on each side, by Agostino Ducci (della Robbia).

“Agostino di Duccio, or Gucci, made . . . the beautiful façade of the ch. of S. Bernardino at Perugia, which, with its terra cotta and parti-coloured marbles, forms one of the most charming examples of polychromatic architecture in Italy. In the lunette S. Bernardino appears in a glory of flaming tongues, attended by angels playing upon musical instruments. Among the figures in relief upon the pilasters is a group of angels, one of whom is playing upon a lute, and a lovely figure of Chastity with a lily branch in her hand, whose draperies, arranged in subtle and delicate folds, fall with consummate grace. The reliefs over the door, representing scenes from the life of the saint, are notably realistic in style, and eminently naive in sentiment . . . In plastic power, and facility of invention, they surpass any of the terra-cotta works of L. della Robbia or his scholars.”—PERKINS, *Tuscan Sculptors*, p. 200, and plates.

See also photograph in Art Library, S. K. Museum.

II. Duomo.

Gothic Pulpit on wall over market place, by John of Pisa.

“Pulpito detto di S. Bernardino. Si vede annesso all’ esterno della Cattedrale; è gentil lavoro marmoreo d’incerto, a piccole pietre a mosaico; e così è detto perchè da esso varie volte S. Bernardino predicò al popolo nel 1440.”—ROSSI SCOTTI, *Guida di Perugia*, p. 18.

See photograph in Art Library.

POMPEII : Marble terminal Post.

RAVENNA :

Duomo.

a. Ivory Chair of Maximian.

“Milieu du VI. siècle. Cathedra, ou siège épiscopal, en ivoire couvert de toutes parts de tablettes à sujets sculptés, placé aujourd’hui dans une armoire de la sacristie de l’Eglise métropolitaine de Ravenne, dont il ornait autrefois le Presbyterium. Le monogramme de la frise du siège fait remonter l’exécution et l’usage de cette œuvre d’art, si remarquable pour son époque, à l’épiscopat de l’Archevêque Maximien, dont la figure, avec épigraphe, se trouve dans la mosaïque de l’apside de la Basilique de S. Apollinaire ‘in classe’ de Ravenne, qu’il

dédia en 549.”—DU SOMMERARD, *Les Arts au Moyen Age*, plate XI. See also LABARTE, *Illustrated Handbook*, &c., and MURRAY, *North Italy*, p. 527. See also Description with plate in CIAMPINI, *Vetera Monumenta*, II. 169.

a. Paschal Calendar.

This would be of interest in the Education Department.

“In the sacristy is a Paschal Calendar on marble, a remarkable monument of astronomical knowledge in the early times of Christianity. It was calculated for 95 years, beginning with A.D. 532.”—MURRAY, *North Italy*, p. 527. See also Description with plate in CIAMPINI, *Vetera Monumenta*, II. 169.

ROME:

I. *Sta. Maria Maggiore.*

a. Monument by Cosimato (with its mosaic).

“Vuol farsi particolare menzione del monumento qui eretto al Card. Gonsalvo Rodriguez, defuncto nel 1299, e che trovasi posto nella navata minore destra fra la Capella Sistina. Su cui noteremo soltanto, che la pittura la quale vedesi nella parte superiore in cui è effigiata la Vergine col Divin Figliuolo, avente a destra S. Mattia col Cardinale genuflesso, ed a sinistra S. Girolamo, è in mosaico, e venne eseguita da un Giovanni de’Cosimati, celebri artisti di quel tempo.”—FONTANA, *Chiese di Roma*, III. 35, and plate.

“On a tomb in the church of Sta. Maria Maggiore is a mosaic representing the Blessed Virgin with the infant Christ, the bishop of Albi, S. Matthias, and S. Jerome. These inscriptions are engraved on the marble:—Hic depositus fuit quondam dominus Gonsalvas episcopus Albanensis anno Domini MCCLXXXVIII.—Hoc opus fecit Johannes Magister Cosmati civis Romanus.”—PARKER, *Mosaic Pictures in Rome*, &c., p. 34. See also CICOGNARA, *Storia*, &c. III. 257.

II. *Vatican.*

a. Window shutters in the Stanza dell’ Incendio del Borgo, by Barile.

“Ma fra gli artefici che posero mano all’ intaglio con ottima direzione e ingegno acuto e felice si deve annoverare quel Gian Barile, al quale Raffaello in tutte le porte e palchi di legname in Vaticano fece fare assai cose d’ intaglio lavorate e finite con bella grazia. Vedonsi questi intagli nelle soffitte, porte e finestre di quell’ appartamento.”—CICOGNARA, *Storia*, &c., V. 531, and MURRAY, *Central Italy (Rome)*, p. 182. See also photographs in Art Library.

b. Fifth century ivory Diptych, Romulus and Remus.

“Hoc ipsum Diptychon rarissimum jam dudum ante oculos habui, multumque observavi; at nunc, dum hæc scribo, translatum esse mihi constat in Museum Sacrum Vaticanum; in quo veluti in sede ac domicilio venerandæ Ecclesiasticæ Antiquitatis reconditum, diligenterque servatum, nullis temporum vicissitudinibus erit obnoxium; sed summa cum voluptate ab Eruditis æternum spectabitur . . .” With more in the way of elaborate description, and plate, in GORI, *Thesaurus veterum Diptychorum*, &c., III. 188, &c.

III. *Sta. Pudenziana. Gaetani Chapel.*

Bas-relief over the Altar.

IV. *Sta. Maria del Popolo.*

a. Raphael's Jonah.

"Di questo artefice abbiamo dato colla Tav. LXIII. il disegno delle belle statue dei profeti Giona ed Elia, essendo fra le moderne le più perfette che possansi ammirare."—FONTANA, *Chiese di Roma*, III. 41, and plate; MURRAY, *Central Italy (Rome)*, p. 141; Model in Art Museum.

b. Front of the Altar in the Chigi Chapel, with Raphael's mosaics.

"Raffaello stesso fece il disegno pel gran quadro dell'artare, esprimente la natività della Madonna, che poi fu colorito da Sebastiano del Piombo I preziosi mosaici che adornano la cupola, rappresentanti i pianeti col Padre Eterno che sta in atto di porre in movimento i cieli, vennero lavorati da Marcello Provinciale, o come altri vogliono, da Luigi di Pace, sui cartoni lasciati da Raffaello stesso, da cui mente sublime poteva solo uscire un' invenzione così bella e nobile in ogni sua parte."—FONTANA, *Chiese, &c.*, III. 40, and plates; LATAROUILLY, *Edifices de Rome*, Vol. III.; MURRAY, *Central Italy (Rome)*, p. 140; GRUNER, *Mosaics of the Cupola of the Cappella Chigiana*.

V. *Lateran Museum*: PAGAN.

a. Monument of the Aterii.

b. Sarcophagus: Niobe.

"Pregio grandissimo di questo raro marmo è il mostrare 24 figure quasi tutte finite e sì ben composte, che gli atteggiamenti abbiano varietà, e i gruppi della rappresentanza conveniente equilibrio," &c.—GARRUCCI, *Monumenti del Museo Lateranense*, p. 10, and plate.

"L' esecuzione di questi bassirilievi è delle meno scorrette che sogliano vedersi in arche sepolcrali, ma la composizione e l' invenzione delle figure sono delle più nobili, espressive, e meravigliose." &c.—VISCONTI, *Il Museo Pio Clementino*, IV. 36, and plate 17.

c. Sarcophagus: Orestes.

"Non ho io raccontato tutto, ma soltanto quello che mi occorreva per la spiegazione della scene rappresentate sopra il bel monumento che illustro; e sappiasi che fra gli antichi bassirilievi e le antiche pitture non se ne ha finora veruno che di mano di un solo artista figurati tutta questa narrazione," &c.—GARRUCCI, *Monumenti, &c.*, p. 2, and plate.

See also GRIFI, *Intorno ad un sepolcro disotterrato, &c.*, and BENNDORF and SCHÖNE, *Die antiken Bildwerke des Lat. Mus.*, p. 286.

d. Cast of the three Hercules.

VI. *Lateran Museum*: CHRISTIAN.

a. Statue: The Good Shepherd.

"Cette sculpture est d'un bon style, quoique l'exécution en soit grossière. Une expression de douce mélancolie est peinte sur le visage du Bon Pasteur. Il porte une tunique courte, drapée avec art et serrée autour des reins par une ceinture. Ses genoux et ses bras sont nus; il a une chaussure de berger;

le *pedum* est à sa main gauche. La brebis se dresse sur ses épaules; elle soulève la tête pour bêler d'un air joyeux. On croit à Rome que ce monument a été tiré des catacombes."—**PERRER**, *Les Catacombes*, &c. VI. 109, and plates.

b. Sarcophagus : Basilica of S. Paolo.

"One of the most remarkable sarcophagi in the collection, as it is also the largest. It was discovered some years ago under the floor, and near the Confessional of the Basilica of S. Paul's. This sarcophagus, which is supposed to date from the last third of the fourth century, when the basilica was re-erected by Theodosius, is remarkable for its sculptures," &c.—**MURRAY**, *Central Italy (Rome)*, p. 265.

See photograph (65,230) in Art Library.

c. Sarcophagus : Jonah.

"Sarcophagus iste marmoreus sacris, tum veteris tum novi Testamenti, historiis exornatur. I. Christus Dominus Lazarum quatruiduanum è mortuis excitat. Martha . . . illum veluti adorat. II. Moyses, percussa in deserto Petra, producit aquas. III. Videas quoque licet Jonam Prophetam ter illic exculptum, semel, ubi è navi projicitur in mare, et fauces balenæ ingreditur: iterum, dum illum immanis bellua triduo post in terram evomit: tertio denique sub umbraculo recubare videtur."—**ARINGHI**, *Roma Subterranea*, I. 334, and plate; **D'AGINCOURT**, *History of Art*, II. plate V. No. 6.

See also photograph (65,238) in Art Library.

d. Sarcophagus : Our Lord's miracles.

See photograph (65,234) in Art Library.

e. Sarcophagus : The Good Shepherd.

Remnants of colour and gilding remain upon this Sarcophagus.

f. Sarcophagus : Our Lord and the vintage.

"Questo gran sarcofago dicesi trovato fuori porta S. Sebastiano nella vigna Ammendola. L'antico autore che lo compose immaginò una vendemmia, e a lei dinanzi tre grandi pastori, uno nel mezzo e due ai lati; tutti e tre vestiti in egual modo. e con in mano un bastone ricurvo, ed una pecora sulle spalle: però fece barbato quello di mezzo, e i laterali imberbi, ma tutti e tre collocò sopra basi a maniera di statue. Sulla faccia opposta scolpì cancelli a bassissimo rilievo, e li divise in tre parti; la media delle quali chiuse con mandorlato a belli ornati di fiori, che ne empiono tutti i vani; alle altre due diede cancelli lavorati a semplice squama. Nei fianchi rappresentò la mietitura del grano e la raccolta delle ulive, e pose ivi inoltre eroti coi simboli delle stagioni."—**GARRUCCI**, *Monumenti*, &c., p. 101, and plate.

See also photograph (65,235) in Art Library.

g. Sarcophagus : Streets of a town.

"Utraque arcæ . . . latera, quæ ædium quarundam simulacra graphicè elaborata præ se ferunt, oculis præsentibus tabula subijcimus, I. In primis Christus Dominus in medium producitur, qui, vanam Petri jactantiam castigans, prædicat ut . . . ab illo ter negetur. II. In altero verò latere Moyses representatur, qui, . . . è petra aquas affatim educit. Deinde Christus . . . cujus pedibus mulier . . . provoluta conspiritur."—**ARINGHI**, *Roma Subterranea*, I. 318, and plate.

VII. *Capitol.*

a. Bronze Foot.

"The foot of a male figure with an elaborately ornamented sandal."—MURRAY, *Central Italy (Rome)*, p. 253.

b. Bronze vase.

"On voit par l'inscription qui est autour du bord, et qui est copiée sur le piédestal, qu'il fut donné par Mythridate Roi de Pont au Collège des Gymnasiarques Eupators. On l'a trouvé à Porto d' Anzo."—TOFANELLI, *Description des objets . . . au Capitole*, p. 37.

A representation of this vase is given in BOTTARI and FOGGINI, *Museo Capitolino*, I. 181.

c. Marble Maps.

"Les murs sont couverts de 26 cadres qui contiennent des fragmens du plan de l'ancienne Rome. Dans le premier on a ajouté l'échelle de métal du plan qui est de 80 pieds romains antiques. On les trouva en faisant les reparations de l'Eglise de SS. Côme et Damien, ci-devant le Temple de Rémus et Romulus à la voie sacrée."—TOFANELLI, *Description &c.*, p. 32.

See treatise, with plates, by BELLORI (*Fragmenta vestigii veteris Romæ*) in GRÆVIUS, vol. IV.

See also photographs (PARKER'S *Archæology of Rome*) in Art Library.

d. Bas-reliefs : Life of M. Aurelius.

"From the triumphal arch of this emperor on the Via Flaminia, now the Corso, near the Palace Frasio, in Rome. On the destruction of this arch the bas-reliefs were brought to the Capitol, where they are placed on the staircase of the Palace of the Conservatoria."—D'AGINCOURT, *History of Art*, vol. II., plate I., No. 28.

See also BARTOLI and BELLORI, *Admiranda Rom. antiq. vestigia*, plate 6.

VIII. *Basilica of S. Paolo.*

a. Candelabrum.

"Il candelabro è di marmo bianco, alto dal piede alla coppa palmi 21 oncie 4. Fu fatto fare per il cero pasquale, ed è situato ora sopra un moderno piedestallo quadrato, in due lati del quale si legge:—Hanc sacris veteres facibus statuere columnam quam Casinenses restituere cruci. Olim ignes nunc clara Dei vexilla triumphum devictæ mortis symbola pacis habet.—Dalla iscrizione che leggesi sul candelabro stesso si rileva, che fu lavorato da Niccolò de Angilo, e Pietro Fassa de Tito, de' quali scultori non mi riuscì trovar memoria; dallo stile però si vede essere essi stati molto anteriori a Donatello, e . . . io credo che non debbano essere posteriori al secolo XII."—NICOLAI, *Basilica di S. Paolo*, p. 297, and plate.

b. Bronze panels of door.

"This door is of wood, and covered with strong plates of bronze. The whole front is divided into six equal parts in width, and nine in height, giving fifty-four oblong compartments containing subjects, figures, and inscriptions. The subjects are taken from the life of Christ, &c. These figures are not in relief, but engraved in outline in the bronze, and

the lines filled in with silver, which, however, time and the cupidity of man have tended nearly to destroy."—D'AGINCOURT, *History of Art*, vol. II. pp. 13–20.

See also NICOLAI, *Basilica di S. Paolo*, and CIAMPINI, *Vetera Monumenta* I. 35, and plate.

IX. *Basilica of S. Giovanni.*

Tomb of Martin V.

"Questo sepolcro ha la forma d' una grande cassa di marmo, e da' due lati maggiori sonovi scolpiti in bassorilievo quattro puttini per ogni lato, ogni due de' quali reggono una corona di fiori, con entrovi lo stemma gentilizio de' Colonesi, da' canti minori sonovi eziandio due putti per ciascun canto, tutti atteggiati nel modo medesimo. Un coperchio di bronzo chiude la cassa suddetta, ed in esso è scolpita in basso rilievo la figura al naturale di Papa Martino, giacente dopo morto sopra una coltre. Il Pontefice è rivestito degli abiti pontificali, colla pianeta e stola, con sottovi le due tunicelle, ed ha in capo il tiaregno. La testa di lui posa sopra un guanciale ornato con rabeschi. Egli tiene le mani, che sono coperte dai guanti, incrociate sul petto, ove scorgesi un crocifisso, a' lati del quale veggonsi due piccole teste, l' una di Maria, per quanto ne sembra, l' altra di S. Giovanni Evangelista."—VALENTINI, *La Basilica Lateranense*, p. 59, and plate, and FONTANA, *Chiese di Roma*.

X. *Basilica of S. Peter.*

Bronze door.

"La porta maggiore della Basilica Vaticana anticamente era coperta di argento per cui ebbe il nome di *argentea*. Essa dopo varie vicende e rinnovazioni fu mutata in bronzo da Eugenio IV. il quale al suo tempo la trovò quasi intieramente distrutta. Narra il Vasari nella vita dello scultore Antonio Filarete, che quel pontefice, avendo saputo che i fiorentini avevan fatto fare di bronzo le porte di S. Giovanni da Lorenzo Ghiberti, entrò in pensiero di farne eseguire una di simil metallo per la chiesa di S. Pietro, e a tal fine diede le opportune commissioni agli scultori A. Filarete e Simone Baldi, fratello del celebre Donatello . . . Il Filarete e Simone non fecero cosa nella porta Vaticana che possa paragonarsi a quanto il sommo Ghiberti operò in quella di S. Giovanni di Firenze: ma pure il loro lavoro mostra alquanti pregi."—VALENTINI, *Basilica Vaticana*, I. 53, and plates.

See also photograph (Parker's *Archæology of Rome*) in Art Library.

VENICE:

I. *St. Mark's. Chapel of Zeno.*

Tomb and Altar Piece by P. and J. Campanati, 1505–1515.

"The splendid tomb of Cardinal Zeno was cast in 1505–15, from the designs of the two Lombardi and of Alessandro Leopardi."—MURRAY, *North Italy*, p. 351.

"The bronze monument of Cardinal Zeno, which occupies the centre of the chapel, consists of a mortuary couch, supported upon a quadrilateral base with six large figures at its corners and sides. Between the statues are panels adorned with female

figures in relief, holding branches in their hands. The bronze effigy of the cardinal is robed in a vestment carefully worked out in raised patterns."—PERKINS, *Italian Sculptors*, p. 197.

"Noi non parleremo del magnifico Sarcofago ovo sta nella parte superiore sdrajata la figura del Cardinale Nostro scopo è bensì di dare con diligenza disegnato in una tavola il Prospetto e la Pianta dell' altare che nella citata Cappella sta in faccia al monumento sepolcrale, e che crediamo meritar possa di comparire fra i monumenti Veneziani più distinti in genere di architettura e di ornato."—CICOGNARA, *Fabbriche, e Monumenti di Venezia*, I. 41.

For altar, see plate in Cicognara.

For sarcophagus, see plate in DIEDO AND ZANOTTO, *I Monumenti di Venezia*.

II. *SS. Giovanni e Paolo.*

Cinque-cento Tomb of Andrea Vendramini.

"Noi presentiamo alla Tav. XLII. il monumento totale di cui abbiamo parlato, monumento che come la più parte di quelli che abbiamo prodotti non ebbe mai penna o bulino che lo illustrasse nella menoma parte. La dignità del suo insieme, la sua magnificenza unita alla sua somma eleganza lo costituiscono un dei più insigni che sieno stati eretti dopo il risorgimento delle arti, e meglio che alla descrizione verbale suppliranno le tavole dei dettagli che noi presentiamo, acciò che ne sieno pienamente conosciute la bellezza, le proporzioni, e i singolari ornamenti. Il magnifico basamento del corpo di mezzo soltanto si vede alla Tav. XLIII., in cui ogni genere di ornato si trova con tutta l' accuratezza delineato, e fa conoscere fin dove giungesse il gusto squisito di questi eccellenti scultori."—CICOGNARA, *Storia, &c.* IV. 352, and plate.

"The most splendid monument of its kind in Venice."—MURRAY, *North Italy*, 378.

See photograph in Art Library, South Kensington Museum.

LIST of OBJECTS to be considered for reproduction in painting on Glass, and also Tiles, Electrotypes, Mosaic work, &c.

ASSISI :

San Francisco.

Two specimens of Tarsia work of Choir and its framing. S.E. angle.

See MURRAY, *Central Italy*, p. 399.

BOLOGNA :

San Petronio.

Portions of Michael Angelo's stained glass windows.

See MURRAY, *North Italy*, p. 493.

FLORENCE :

I. *Baptistery.*

Signs of Zodiac in floor ; inlay of marbles.

See MURRAY, *Central Italy*, p. 99.

II. *Cathedral.*

- a. One of the windows in S. transept.
b. Rose window at west end.

See MURRAY, Central Italy, p. 93.

III. *Santa Maria Novella.*

- a. Rose window at west end.
b. Central window in Apse.

See MURRAY, Central Italy, pp. 123 and 125.

IV. *Santa Croce.*

Rose window at west end.

See MURRAY, Central Italy, p. 102.

MILAN :

I. *Duomo.*

Three panels of window in the S. side of church.

See MURRAY, North Italy, p. 176.

II. *San Ambrogio.*

The Altar Pala.

See MURRAY, North Italy, p. 181 ; and DU SOMMERARD, *Les Arts au Moyen Age*, Text, vol. II. p. 487, and Album, vol. V. pl. 18 and 19.

III. *Casa San Innocente.*

Silver repoussé work.

NAPLES :

Museo.

a. Bed from Pompeii	-	-	estimated at £120	} Reproduction in Bronze
b. A bucket, with inlaid work	-	-	40	
c. Diomed's lamp	-	-	60	
d. A vase	-	-	50	
e. Fireplace	-	-	50	
f. Curule seat	-	-	100	
g. Front of a curule seat	-	-	50	
h. Tripod	-	-	80	
i. Table of Victory	-	-	40	
j. Urn	-	-	40	

ROME :

I. *San Lorenzo fuori le mura.*

Picture of two knights, in the floor. Mosaic, set in Opus Alexandrinum.

Small representation in LETAROUILLY, *Edifices de Rome*, III., plate 269. See also CIAMPINI, *Vetera Monumenta*, vol. I. pl. xxxi.

II. *Santa Sabina.*

Sepulchral monument, in floor of nave, of Munio di Zamora, A.D. 1300. Roman Mosaic, with Opus Græcanicum in border.

Representation in D'AGINCOURT, *History of Art, &c.*, plate XVIII., No. 17.

“Monument to a Dominican monk, in mosaic work of a very peculiar kind, formed of black and white stones inlaid in white marble. The inscription in the ordinary character of the period runs thus:—“*Hic jacet Frater Munio Zamorensis natione Hispanus quondam ordinis Fratrum Predicatorum magister septimus qui obiit septima die mensis Martii anno Domini millesimo trecentesimo pontificatus Domini Bonifacii P.P. VIII. anno VI.*”

III. *Lateran Museum* : PAGAN SECTION.

Mosaic : Sylvanus and dog.

“Die Nische, welche durchaus dunkelblauen Grund hat, ist rings mit einem dunkelrothen Streifen eingefasst, der auch die Kuppelwölbung nach unten abgrenzt. Unten steht, auf grünen Boden, Silvan e. f. mit braunen langem Haupthaar und vollem Bart, in dem gewöhnlichen Typus. Er trägt eine weisse, roth gesäumte Aermeltunica und hohe grünliche Stiefeln, welche die Zehen frei lassen; von der l. Schulter fällt ein gelbliches Thierfell nieder. Um den Kopf liegt ein bläulicher, ins Grünliche spielender Nimbus. Im l. Arm hält er einen Ast mit Laubkrone, in der Rechten das gewöhnliche Messer mit gelbem Griff. Neben ihm r. kauert en face ein weisslich bräunlicher Hund, der zu ihm aufblickt. Hinter diesem r. ein Baum, und vielleicht ein Strauch. Links von Silvan ein graublauer Altar aus Quadern mit brennendem Feuer; daneben zwei Bäume.”—BENNDORF & SCHÖNE, *Die antiken Bildwerke des lateranensischen Museums, &c.* p. 384.

IV. *San Clemente.*

Opus Constantinum on floor of lower church.

Price given by Pietro Palissy, 6 scudi = 30 francs per foot.

VENICE :

SS. Giovanni e Paolo.

a. S. transept window, inscribed “*Sublime opus di Vivarini, 1473.*”

See MURRAY, *North Italy*, p. 377.

b. Figure of Christ in Mosaic.

PICTURES in CATACOMBS.

Recommended by COMMENDATORE DE ROSSI, who would undertake to look after the work of copying them.

- | | | | | |
|-----------------------------------|---|---|---|---------------|
| a. Virgin of Priscilla | - | - | - | } 2d century. |
| b. Ceiling of the crypt of Lucina | - | - | - | |
| c. Saviour and Woman of Samaria | - | - | - | |

<i>d.</i> Good Shepherd ; crypt of Lucina	-	} 3d century.
<i>e.</i> Orpheus	-	
<i>f.</i> Dionysius	-	
<i>g.</i> Virgin of Marcellinus and Fabius	-	
<i>h.</i> Christ and the Apostles ; Domitilla	-	} 4th do.
<i>i.</i> Virgin of St. Agnese	-	
<i>j.</i> Three Saints ; crypt of St. Cecilia	-	} 5th do.
<i>k.</i> Four Saints ; Marcelinus and Fabius	-	
<i>l.</i> St. Cecilia.	-	7th do.

The estimated cost of these copies is about 100*l.*

WALL PICTURES found in the old church of San Clemente, Rome.

Father Mullooly, of San Clemente, undertakes the charge of superintending the copying.

<i>a.</i> A Roman Head	-	Wall picture.	A.D. 300
<i>b.</i> A Head of person unknown		do.	400
<i>c.</i> A Crucifixion	-	do.	640-650
<i>d.</i> An Assumption	-	do.	before 845
<i>e.</i> Installation of St. Clement	-	-	9th century
<i>f.</i> Miracle of Tomb of	„	-	9th do.
<i>g.</i> Translation of Relics of	„	-	9th do.
<i>h.</i> St. Alexis	-	-	9th do.
<i>i.</i> Our Saviour blessing, according to the Greek rite.			9th do.

The estimated cost of these copies is from 125*l.* to 150*l.*

COPIES of Pictures by early ITALIAN MASTERS, which would be valuable as illustrations in the History of Art.

BOLOGNA :

Accademia.

Raphael's Santa Cecilia.

The cost of a copy of this work would be 1,000 francs.

FLORENCE :

I. *Santa Maria Novella.*

- Cimabue's Virgin and Child in S. transept.
- Selected portions of Ghirlandajo's frescoes.
- One of Filippino Lippi's frescoes.

II. *Laurentian Library.*

- a. Evangelario Greco; 11th century copy of the Evangelists.
 b. Geography, A.D. 1410, on the system of Copernicus.
 Copy maps for Educational Museum.

III. *Accademia.*

- | | | | | |
|---|---|-----|----|---------------|
| a. The Penitent Magdalen | - | No. | 1 | in Catalogue. |
| b. Cimabue's Virgin | - | " | 2 | " |
| c. Virgin and Child, by Giotto | - | " | 15 | " |
| d. Jesus laid in the Tomb, by
Taddeo Gaddi | - | " | 31 | " |
| e. Adoration of the Magi, by
Gentile da Fabriano | - | " | 32 | " |
| f. Descent from the Cross, by
Beato Angelico | - | " | 34 | " |
| g. Coronation of the Virgin, by
Filippo Lippi | - | " | 41 | " |

MILAN. Old silk on door at the back of Altar Pala; man riding on horseback.

A copy of this was sent to the Paris Exhibition of 1867.

NAPLES:

I. *Museo.*

- a. Albert Dürer's Adoration.
 b. The Pompeian Paintings.

A selection of one or two of the best in point of art might be photographed of full size, and the photographs be tinted.

II. *Monte Oliveto.*

Tiles in floor of chapel.

III. *SS. Giovanni e Carbonaro.*

The floor tiling in the Chapel of the Caracciolo.

PERUGIA:

I. *Casa Conestabile.*

Copy of Raphael's picture of the Madonna, and of its frame.

II. *Pinacoteca.* Paintings by—

- | | | |
|---------------------|--------|-------------|
| Benedetto Benfigli | No. 1. | in Gallery. |
| Fiorenzo di Lorenzo | " 29. | " |
| Niccolo Alunno | " 2. | " |
| Boccati di Camerino | " 4. | " |

Margaritone. A large Crucifixion, A.D. 1272.

III. *Convent of San Severo.*

One of the Angels of Raphael's first work.

VENICE :

I. *Biblioteca di S. Marco.*

Grimani Breviary. A selection of the subjects; for example—

Sampson with the Gates of Gaza.

Popes and Bishops of the Church.

The Wise and Foolish Virgins.

St. Philip and St. James.

St. Peter and St. Paul.

Santa Maddalena.

Death and Coronation of the Virgin.

Archangel Michael.

Santa Catarina disputing with the Doctors.

See ZANOTTO, Fac-simile des Miniatures contenues dans le Bréviaire Grimani, &c.

II. *Torcello.*

Mosaic of apsidal Chapel on S. side of Choir.

The arch in the waggon-shaped portion.

The following OBJECTS might be PHOTOGRAPHED with advantage.

BOLOGNA :

The Accademia.

Engraving on silver, by Brizzi.

COIRE :

Cathedral Church.

Objects in the Treasury.

FLORENCE :

I. *The Annunziata.*

Picture by Vasari which shows men preparing colours, etc. for the artist.

II. *Uffizi. Passage to Pitti.*

Decorative sketches.

III. *Palazzo Montalbo.*

The best portions of the Sgraffito work.

MILAN :

I. *Piazza dei Mercanti.*

Terra Cotta Archivolts, etc. on S. side of the Square.

II. *Duomo.*

Ivories and other objects earlier than the 16th century.

III. *San Ambrogio.*

- a. Altar Pala.
- b. The Pax of Azzo Visconti.
- c. Other good works in Treasury.

NAPLES :

I. *Museo.*

- a. Annibale Carracci's Engravings on Silver.
- b. Pan squeezing liquor into the mouth of Bacchus.
- c. A Pietà, inscribed "Ant. Mar. Card. Salv."
- d. Roman Dish with Bacchus.
- e. Pompeian Wall-Mosaic, of the Boxer.
- f. Comic Scene of the Instruction of Actors, in small Mosaic Tesseræ.
- g. Comic Scene of Men and Women playing on Musical Instruments.
- h. The large Mosaic Panther.

These are of so much interest that it may be advisable to make careful drawings of them. Sr. Castellani would superintend their execution.

The photographs to be taken on proper paper for colouring, and to be tinted.

Photographs of the best forms found in Pompeii of furniture and domestic utensils should be systematically photographed by Cundall or others.

II. *Sta. Chiara.*

- a. The Tomb of King Robert the Wise.
- b. " Mary of Valois.
- c. " Charles the Illustrious.
- d. " Mary, Empress of Constantinople.
- e. " Her Daughters, Agnes and Clementina.

III. *SS. Giovanni e Carbonaro.*

- a. The Tomb of King Ladislaus, by Ciccione.
- b. " Sergianni Carracciolo.
- c. The Frescoes in the Cappella di Carracciolo.

The Frescoes much faded, and the Tombs, which are very fine, partly covered by Altars in front of them.

IV. *Monte Oliveto.*

Bas-reliefs, by Antonio Rossellini, in the Piccolomini Family Chapel.

PADUA :

S. Antonio.

- a. N. Transept. Bas-Reliefs in Marble.
- b. Bronze Bas-Reliefs of Riccio, Bellano, and Donatello (with a view to reproduction in plaster, or by electrotype).
- c. Candelabrum, by Riccio.
- d. Objects in the Treasury.

PALERMO :

Thirty capitals of Monreale Cathedral cloisters.

Order given to Tagliarini, 217, Strada Maqueda. The Museum undertakes to purchase 20 copies of each, at 1·50 fr. each. Colonel Yule, R.E., to make the selection.

PERUGIA :

Pinacoteca.

The whole Gallery of Paintings.

The light is unusually good for the purpose, and the series most valuable as illustrations of the History of the Art of Painting.

POMPEII :

The Fountain in Bear's House.

The Photograph should be coloured.

ROME :

I. *San Lorenzo fuori le mura.*

The Sarcophagus of Zosimus.

Photograph all four sides.

II. *Sta. Sabina.*

West Door of carved cyprus wood of very early date.

III. *Vatican.*

The Sepulchral Urns of Constantine, and of his daughter Constanza.

IV. *Sta. Pudenziana.*

Bas-relief over Altar in the Gaetani Chapel. (This also a subject for reproduction in plaster.)

V. *Ara Cæli.*

Tomb in S. Transept; the base pagan, with Opus Græcænicum above.

VI. *The Capitol, &c.*

Busts illustrating various modes of dressing hair.

The Vatican. Las sala delle nozze adombrate.

The best of the landscapes and figures found in the Via Appia, &c.

VENICE :

I. *The Frari.*

Renaissance Work on Pilasters of Choir.

II. *S. Giobbe.*

The Tomb of Cristoforo Mauro.

III. *S. Mark's.*

a. The Mosaic Work of Sacristy.

b. San Devino's Bronze Doorway with Sacristy.

c. Objects in the Treasury.

IV. *Accademia.*

The Columns and Capitals of the entrance.

V. *Torcello.*

The Columns and Capitals outside the Cathedral.

VI. *Murano.*

The Roman square Columns at the west end of Cathedral.

In our Report on Mosaic Pictures in Italy we expressed an opinion that, before any plan could well be made for representing the history of the art of Mosaic Working in the Museum, it would be necessary that careful drawings should be made of the principal Mosaic pictures, and whilst in Rome we saw S. Salvatore Zeri, an artist of consummate skill in making copies of such works, on the subject. This gentleman has now furnished a tender, which we here sub-join, for drawings of a selection of the Mosaics of Rome.

Drawings of these Mosaics would form a good commencement of the intended series of illustrations of Mosaic Art, and a collection of extracts respecting them from various writers on Art is appended.

(Copy.)

ZERI'S Estimates for Drawings of Mosaics in Rome.

SIR,

IN compliance with your request I forward you the notes and the prices of the drawings which you mentioned to me.

If you perceive any discrepancy between the prices I mentioned to you and those herein entered, it is attributable to the fact of my having executed the drawings full size, that being twice the size of those I showed to you, and to my having included the front of the arch with the mosaics of the apse, and also to the fact of my having been obliged to show in each case the tessellated character or mechanism of the mosaics.

(Signed) SALVATORE ZERI.

Rome, 15th December 1868.

Sta. Costanza.—This mosaic, if copied so as to form one drawing, would be reduced to too small a size, in my opinion. The best plan, I think, would be to make a separate drawing for each compartment. To effect this I should want a scaffolding, as the place is dark and the execution of the work ordinary. The average cost of each drawing would be 1,320 lire, amounting in all to 3,960 lire (158*l.* 8*s.*), which would of course include the cost of the scaffolding.

If the compartments were all included in one drawing the price would be 2,687 lire (107*l.* 9*s.* 7*d.*).

Sta. Pudenziana.—The mosaic in the Gaetani Chapel, over the entrance arch, would require a scaffolding a sufficient distance off to enable one to copy the base; including the cost of the scaffolding this would cost 859 lire (34*l.* 7*s.* 2*d.*), the mosaic in the apse would not require a scaffolding: cost 1,075 lire (43*l.*).

Sta. Maria Maggiore.—The square picture of Abraham and the angels will cost 380 lire (15*l.* 4*s.*). The vault of the apse (already begun by me) will cost 1,612 lire (64*l.* 9*s.* 8*d.*).

The Arch of Triumph will cost 705 lire (28*l.* 4*s.*).

SS. Cosmo e Damiano.—The mosaic of the apse, and the front of the arch where the emblems of the Evangelists are depicted will cost 1,075 lire (43*l.*).

Santa Francesca Romana.—The apse will cost 850 lire (34*l.*).

San Prassede.—The apse, and the front of the arch where the emblems of the Evangelists and some other figures are represented, will cost 1,075 lire (43*l.*). The Arch of Triumph will cost 705 lire (28*l.* 4*s.*). The vault of the Chapel of Zeno and the three figures represented on the left wall, forming two separate drawings, would come to 705 lire, the two=28*l.* 4*s.*

Santa Maria in Trastevere.—The apse, with the front of the arch with the emblems of the four Evangelists, as well as Jeremiah and Isaiah, would come to 1,342 lire (53*l.* 14*s.* 4*d.*). Two tablets representing the birth and death of the Madonna, forming two separate drawings, would cost together 1,612 lire (64*l.* 9*s.* 8*d.*).

San Clemente.—The apse, and the front of the arch with the emblems of the Evangelists, and other figures, would cost 2,150 lire (86*l.*).

San Giovanni Laterano.—The apse, and the mosaic representation of the Apostles, between the windows, will come to 1,612 lire (64*l.* 9*s.* 8*d.*).

San Pietro Vaticano.—The ship (Navicula) of Giotto would come to 1,612 lire (64*l.* 9*s.* 8*d.*).

Santa Maria del Popolo.—The chapel of Chigi mosaics would, in my opinion, be best reproduced by a drawing showing the entire vault on a small scale, and then nine separate drawings for the tablets alone (which are nine in number including the one in the centre). These would cost, apiece, 268 lire (10*l.* 16*s.* 5*d.*) in all 96*l.* 9*s.* 9*d.* The general drawing of the vault would cost 430 lire (17*l.* 4*s.*).

Santa Croce in Gerusalemme.—This is the heaviest job of all the collection. I should require a bridge; and the drawing of the vault, including the under part of the arch, would come to 3,762 lire (150*l.* 9*s.* 8*d.*).

San Venanzio.—The apse, with the front of the arch, would cost 1,080 lire (43*l.* 4*s.*).

The undersigned undertakes to make the above-mentioned drawings with the greatest precision, and to show in each case the character and "mechanism" of the mosaics.

(Signed) SALVATORE ZERI.

15th December 1868.

EXTRACTS from various Writers on Art respecting MOSAICS in CHURCHES of ROME mentioned in S. Salvatore Zeri's Estimate.

Sta. Costanza.

"By far the most remarkable [mosaics of the time of Constantine] are contained in the circular church of St. Constantia, which is now generally believed to have been built by Constantine as the sepulchral chapel of his daughter, or the baptistery to the church of St. Agnes. . . . The vaults are covered with a series of very fine mosaics, in remarkably good preservation, representing the culture of the vine in every stage, from the ploughing of the ground with oxen to the treading out the grapes and making the juice into wine. . . . In the centre of the dome is the head of St. Constantia, encircled by a branch of the vine which trails over the whole vault, and has a number of birds and small figures of cupids (or angels?). In the lower part of the central vault are two oxen drawing a cart-load of grapes, and in another compartment three men under a shed treading out the grapes: each of these groups is twice repeated. Over one of the doorways is Christ giving His blessing to two of the apostles, with four lambs at his feet, and the inscription, "Dominus pacem dat," on a scroll which he gives to one of the apostles; two streams of water flow from the feet of Christ, supposed to represent the rivers of Paradise: Christ alone has the nimbus; the apostles wear their hair after the fashion of the period; their heads are not shaved. On another tympanum Christ is seated on the globe, with a book in his left hand, and giving his right hand to an apostle, under a part of his cloak."—PARKER, *Mosaic Pictures in Rome and Ravenna*, p. 3, with illustration.

The Mosaics "of the baptistery built at Rome by Constantine in the fourth century and now called Santa Costaza leave little doubt as to the time when they were executed. Here the more essentially pagan peculiarities of the early centuries were curiously marked. . . . The Christian and profane are thus commingled as they were in the earliest catacomb picture in SS. Nero e Achilleo, and the general appearance of the remains proves that the same spirit of classic imitation animated the mosaists and the painters."—CROWE and CAVALCASELLE, *History of Painting in Italy*, I. p. 11.

"La rotonde de Sainte-Constance est bien l'œuvre de son fondateur. Murailles, colonnades, mosaïques, tout en elle est chrétien. . . . Ces mosaïques forment un ensemble régulier, méthodique, d'une parfaite symétrie. . . . Il y a tout juste assez de christianisme dans ces voûtes pour affirmer qu'elles ne sont pas païennes; il n'y en a pas assez pour que l'art s'en ressente, pour qu'il soit rajeuni, transformé. C'est une décoration qui diffère assez peu, comme dessin et comme ajustement, de ce qu'on aurait pu faire quelques années auparavant dans l'*atrium* d'un palais."—VITET, *Etudes sur l'Histoire de l'Art*, I., p. 215. See also Description with plates in CIAMPINI, *De Sacris Ædificiis, &c.*, p. 130 et seq.

Sta. Pudenziana.

"The church of St. Pudenziana at Rome was founded by Pope Pius I, in 154, and rebuilt by Adrian I. in 772-795; the vault of the tribune is believed to be of the latter date, and has a mosaic representing Christ seated on a rich throne, holding a book open, with the inscription 'Dominus conservator ecclesiæ Pudentianæ;' in the clouds are the symbols of the Evangelists, and behind the figure of Christ is a large jewelled cross resting on a Calvary; to the right and left are half figures of St. Peter and St. Paul, St. Pudenziana, St. Praxida, St. Pudens, and other saints. . . . In the Gaetani Chapel attached to this church are other fine mosaic pictures of the sixteenth century; over the door St. Pudenziana and St. Prassede collecting the remains of the martyrs; in the vault

several figures on a gold ground in panels, and others in the upper part of the wall belonging to the vault."—PARKER, *Mosaic Pictures in Rome and Ravenna*, pp. 17, 43.

"The attitude of the Saviour, the outlines of his face and form, are grand, noble, and regular. The long hair, the beard that covers the chin and upper lip, the straight nose and regular features, are quite in the antique style. The broad masses of light and shade, the luminous and rosy flesh tones, where they are not marred by restoration, produce a good harmony, nor were the forms enclosed as yet in those dark outlines which marked the later progress of the decline."—CROWE and CAVALCASELLE, *History of Painting in Italy*, I. p. 12.

"Si nous avions l'espoir d'être écouté de ceux qui président chez nous aux destinées des arts, nous leur dirions que, de tous les travaux qu'ils peuvent confier à l'ardeur de tant de jeunes gens qui implorent leur munificence, il n'en est pas un seul qui leur ferait autant d'honneur et qui rendrait tout à la fois, et à l'histoire et à l'enseignement de l'art, un plus signalé service, qu'une copie vraiment fidèle de la mosaïque de Sainte-Pudentienne. Nous voudrions que cette copie fût de même dimension que l'original . . . Ce n'est pas encore tout : nous demanderions qu'en regard de ce monument de l'art chrétien primitif un autre grand monument fût placé ; ce serait encore une copie, la copie la moins imparfaite qui se pourrait trouver de la *Transfiguration* de Raphaël. Ce rapprochement parlerait aux esprits, nous en avons fait l'épreuve . . . Rien n'apprend à comprendre la *Transfiguration*, comme la mosaïque de Sainte-Pudentienne."—VITET, *Etudes sur l'Histoire de l'Art*, I. pp. 234–237. See also FONTANA, *Chiese di Roma*, II. pl. 23A, and chromolithograph in LABARTE, *Histoire des Arts Industriels au Moyen Age*, II. pl. 121.

Sta. Maria Maggiore.

"Of the fifth century also we have the church of Sta. Maria Maggiore . . . rebuilt and decorated with mosaics by Pope Sixtus III., 432–440. A considerable part of these still exists in fair preservation, comprising two ranges of pictures over the columns of the nave with subjects from the Old Testament ; and the arch over the tribune, called the Arch of Triumph, with subjects from the New Testament, in five rows ; in the lowest are lambs ; over these the two holy cities, Jerusalem and Bethlehem. In the centre, over the arch, is a round medallion, supported by St. Peter and St. Paul, and the emblems of the four Evangelists ; on the north side in this upper row is the 'Annunciation,' and on the south the 'Presentation in the Temple.' On the medallion is represented the throne of God richly ornamented with jewels ; at the back is a cross and a circle or crown, and on the seat the book with the seven seals ; at the end of the arms of the chair or throne are small medallions, with busts of St. Peter and St. Paul. Under the throne is the inscription 'Xistus Episcopus plebis Dei.' In the second range is the adoration of the Magi, and the Child Jesus in the midst of the Doctors. The third range is occupied entirely by the massacre of the Innocents, merely divided by the arch. The subjects from the Old Testament are arranged in thirty pictures, most of which are double ; they extend the whole length of the nave, fifteen on each side ; a few are destroyed, and others have been repaired, others renewed, but in mosaic work repairs can always be seen by the difference of colour or of the work, however skilfully they may be done."—PARKER, *Mosaic Pictures in Rome and Ravenna*, p. 5, with small illustrations.

"The mosaics of the arch of triumph and great aisle in Sta. Maria Maggiore, executed in the middle of the fifth century, are more satisfactory, more interesting monuments of their time. They may be accepted as a convincing proof of the difficulty under which the mosaists laboured in the attempt to render scriptural subjects of which

the typical compositions had not as yet been invented Defective as these compositions are, if considered in their religious character, they are still interesting as showing that the spirit of the antique lingered in the Roman artist of the 5th century. They exhibit the Roman mosaist as still possessed of breadth of hand, capable of grand design, of broadly massing his lights and shadows, of diffusing over the scenes he depicted a golden light and harmonious colour, of giving to the human frame a proud and manly character and grand proportions."—CROWE and CAVALCASELLE, *History of Painting in Italy*, I. p. 13, and Note in p. 14. See also Description with plates in CIAMPINI, *Vetera Monumenta*, I. pp. 199–225.

SS. Cosmo e Damiano.

"The church of SS. Cosmas and Damianus, built by Pope Felix IV., A.D. 526–530, has the arch of triumph and the vault of the apse covered with the mosaics of that period: over the arch is the representation of one of the visions of St. John: a lamb is placed on a jewelled throne, with a plain cross above, and an open book on the step; on either side two angels with the nimbus, standing on the clouds; at one end is the emblem of St. Matthew, at the other that of St. John, the other two emblems and the twenty-four elders have been destroyed. On the vault of the apse, or tribune, is a group of large figures; in the centre is Christ standing on the clouds, with a scroll in his left hand, the right hand elevated as in the act of speaking; on his right hand is St. Peter introducing St. Cosmas, who has his crown of martyrdom in his hand, and beyond is Pope Felix, with a model of the church in his hand, as the founder; to the left of Christ is St. Paul introducing St. Damianus, also with his crown, and beyond him St. Theodore, also with his crown; beneath these figures are thirteen sheep, the central one raised and with the nimbus; at either end Bethlehem and Jerusalem."—PARKER, *Mosaic Pictures in Rome and Ravenna*, p. 7, with small representations.

"As regards the spirit in which the apsis and triumphal arch of this Church were adorned, it is evident that little change had taken place in the sentiment which dictated pictorial delineation . . . The classic Roman form still held sway and struggled for mastery over purely religious art . . . The artists had not yet fallen so low as to possess no technical ability, and the masses of light and shade were still well defined."—CROWE and CAVALCASELLE, *History of Painting in Italy*, I. p. 16.

"Ce qui subsiste de la décoration primitive de cette église mérite une sérieuse attention . . . L'aspect général de la mosaïque est sombre, imposant, presque terrible . . . Les personnages eux-mêmes, malgré leur pose symétrique, n'ont rien de trop roide dans leurs gestes, rien d'excessif dans leurs proportions; leurs draperies sont assez bien jetées et d'une souplesse suffisante; supprimez les visages, il n'y aura rien qui vous étonne. Tout l'imprévu, tout l'insolite est dans les physionomies, surtout dans celles des deux saints, Cosme et Damien. Les traits sont allongés, anguleux, les yeux démesurément ouverts, les regards fixes, les sourcils d'une épaisseur peu commune et d'une forme oblique qui les fait brusquement retomber vers le nez." "La décoration du grand arc est de beaucoup supérieure à celle de l'abside."—VITET, *Études sur l'Histoire de l'Art*, I. 244, 261. See also Description with plates in CIAMPINI, *Vetera Monumenta*, II. p. 60.

Sta. Francesca Romana.

"The principal figures on the vault of the apse are,—the Blessed Virgin seated on a throne and richly attired, in her left arm the Christ, as a little man, not as an infant, on her head a crown of Byzantine form; on her right St. James and St. John, on her left St. Peter and

St. Andrew, each with his name under his feet; and all the figures under the arches of a small wall arcade; the central arch over the head of the Virgin is ornamented with jewels, the next on either side with the billet (the earliest example of this ornament we remember to have met with), the two outer arches with a scroll ornament; the pillars or shafts have a twisted ornament on them, the capitals are a rude and barbarous attempt at Ionic, and the bases are ornamented with foliage and panels. The character of the work is altogether Byzantine The work shows that Greek artists were then employed at Rome. It is believed to be the earliest example in Italy of the practice, afterwards so common, of placing each of the figures under a separate ornamented arch, serving as a canopy, and the origin of the ornamental niche.”—PARKER, *Mosaic Pictures in Rome and Ravenna*, p. 21.

“The apsis of the church of St. Francesca Romana, one of the earliest that can be assigned to the twelfth century, was still devoted to one of those formal scenes which have been so frequently described. The Virgin and Child stood in the midst of saints under arches, and a lavish display of triangular crowns, gilt draperies and backgrounds, a wonderful profusion of gay colours in dresses, and a large fanlike ornament, seemed intended to conceal the excessive immobility and defective forms of the figures.”—CROWE and CAVALCASELLE, *History of Painting in Italy*, I. p. 80.

“Il n’y reste qu’une seule mosaïque couvrant la voûte de l’abside, et très-barbare, cela va sans dire. La figure de la sainte Vierge, placée au centre de l’hémicycle, est même une des plus hideuses qui se puisse imaginer, ce qui n’empêche pas qu’il n’y ait dans cette œuvre un singulier mélange de bon et de mauvais, un cachet tout particulier, des nouveautés étranges, des lueurs d’espérance, des promesses d’avenir. La composition, par exemple, est d’un genre inconnu jusque-là, du moins en Occident. . . . Si la barbarie n’est pas exclue de Sainte-Françoise-Romaine, elle s’y permet au moins certaines hardiesses et obéit à certains besoins, sinon de progrès encore, du moins de changement.”—VITET, *Etudes sur l’Histoire de l’Art*, I. p. 266. See also description with plate in CIAMPINI, *Vetera Monumenta*, II. p. 163, and Plate in FONTANA, *Collezione de’ Mosaici*, pl. 9.

S. Prassede.

“The church of St. Praxedes at Rome was rebuilt from the foundations by Pope Paschal I. (A.D. 818). Over the triumphal arch is a group of small figures representing the scene described in the seventh chapter of the Apocalypse. In the centre is the Holy City, with Christ and the apostles within the walls, and angels at the gates, towards which a crowd of martyrs carrying their crowns, and saints with palm branches, are approaching; these are represented in the costume of monks.”—PARKER, *Mosaic Pictures in Rome and Ravenna*, p. 18.

“In the apsis . . . the figures had all the defects of their predecessors, with less brilliant colour and darker backgrounds. In the triumphal arch a quaint and realistic representation was given of the New Jerusalem laid out in the form of an irregular polygon, in the midst of which the Saviour stood guarded by three angels, and received the homage of the elders, whilst at the gates angels seemed to invite the chosen people to enter . . . None of these mosaics exhibited an improvement on the rude forms and execution that had now prevailed since the opening of the eighth century, but a change had taken place in the mode of rendering the features of the Saviour.”—CROWE and CAVALCASELLE, *History of Painting in Italy*, I. p. 51, with illustration.

“Ce n’est pas seulement l’abside et le grand arc contigu, c’est un autre grand arc attenant à la nef, et une chapelle tout entière, sorte d’édicule voûté, annexe de l’église, la chapelle de saint Zénon, qui son

ici entièrement tapissés de ce brillant et solide revêtement . . . L'effet de ce grand ensemble est des plus imposants, effet purement décoratif, indépendant du caractère et de la valeur des objets représentés Nous aurions bien d'autres singularités à signaler sur les parvis de Sainte-Praxède, notamment à propos du grand arc de la nef, lequel est revêtu, comme l'arc de l'abside, de scènes apocalyptiques Certaines parties de la chapelle de saint Zénon, et particulièrement la voûte, laissent voir, à côté des plus tristes misères, quelques restes d'un sentiment décoratif assez élevé ; tandis que, sur ce grand arc, rien ne compense la platitude de la pensée et la faiblesse de l'exécution."—VITET, *Etudes sur l'Histoire de l'Art*, I. pp. 258, 265. *See also* Description with plate in CIAMPINI, *Vetera Monumenta*, II. 143-153.

Sta. Maria in Trastevere.

"Some of the best mosaics of the twelfth century are those in the church of St. Maria in Trastevere (A.D. 1130-1143). In the centre [of the apse] are the figures of Christ and the Virgin Mother seated on the same throne, the Virgin to the right ; Christ has his right hand on the shoulder of his mother, and in his left holds a book with this inscription, —VENI ELECTA MEA ET PONAM IN TE THRONUM MEUM. The Virgin holds a scroll on which is this inscription,—LEVA EJUS SUB CAPITE MEO ET DEXTERA ILLIUS AMPLEXABITUR ME. These saints stand to the right of Mary, and four to the left of Christ ; next to the Virgin is Pope Calixtus I., with his name inscribed, then St. Lawrence, and last Pope Innocent II., with the model of the church as the restorer. Nearest to Christ on the left is St. Peter, then Popes Cornelius and Julius, the patrons of the previous church, and Calepodius the priest. At the top of the vault is a half-rose, on which are the cross, the lamb, and the hand of the Father holding a crown over the head of Christ. Under the principal picture are the twelve sheep, with Jerusalem and Bethlehem at the two extremities, and the Holy Lamb in the centre standing on a hillock, from which flow the four rivers of Paradise. Round the arch are—at the top, the cross with A and Ω, then the seven golden candlesticks, and the emblems of the four Evangelists ; below, on either side, Jeremiah and Isaiah, each carrying inscriptions. Beneath the feet of the prophets are two figures holding tapestry strewn with flowers, and in the middle of each a vase and two doves. The figure of Christ has the cruciform nimbus, with jewels ; the Virgin has the nimbus ; of the symbolical figures, two have the nimbus, the other two have not ; the prophets and saints have none, showing how entirely capricious the use of the nimbus was."—PARKER, *Mosaic Pictures in Rome and Ravenna*, p. 26.

"Gay colour, ornament, and perhaps better proportions marked a later mosaic of the twelfth century representing the Virgin and Child between the seven wise and the seven foolish virgins, on the front of the Church of Sta. Maria in Trastevere. The Virgin and Saviour enthroned together in the apsis of the church were remarkable for similar qualities and defects. All exhibited Roman art at this time as almost reduced to mere decoration."—CROWE and CAVALCASELLE, *History of Painting in Italy*, I. p. 81.

"Sans être des chefs-d'œuvre dans la moderne acceptation du mot, ce sont au moins des œuvres d'art que les mosaïques de Sta. Maria in Trastevere. . . . Ces mosaïques n'ont pas toutes même âge et même caractère. Celles du quatorzième siècle [representing the life of the Virgin], œuvre de Pietro Cavallini, sont des compositions d'un ordre très-élevé, et, pour le dire en passant, remarquablement supérieures aux tableaux, même aux fresques les plus connues, les plus célèbres, de cette même époque. . . . Remarquez surtout, au centre de l'abside, cette Sainte Vierge splendidement vêtue, en vraie reine d'Orient, assise à la droite de son Fils et sur le même trône. C'est une de ces figures qui

restent dans la mémoire ; sa pose est vraiment belle, et son visage, d'une suavité toute chrétienne, a presque la pureté de traits d'une tête antique. C'est un type de l'ancienne Grèce sous la parure de la Grèce nouvelle. . . . Si nous tournons les yeux vers l'Orient, n'entreverrons-nous pas le guide mystérieux de cette renaissance ?"—VILET, *Etudes sur l'Histoire de l'Art*, I. pp. 281, 283. See also FONTANA, *Chiese di Roma* I. pl. 38 A and B.

S. Clemente.

"The existing church is richly ornamented with mosaics of the thirteenth century At the crown of the arch is a half rose or scallop-shell, with a cross, the Holy Lamb, and the hand of the Father holding a crown over the head of the Saviour, who is represented on the cross in the centre of the picture. This crucifixion is attended by St. Mary and St. John, and on the arms of the cross are twelve white doves, symbolical of the Apostles. The foot of the cross is hidden by a bush rising from the mound or Calvary on which it is placed, from which flow the four rivers of Paradise ; two stags are drinking from these rivers. From the bush branches spread on each side of the cross over all the surface of the vault, in the elegant flowing lines usual in work of the thirteenth century. On the upper branches are birds, and on the lower ones genii mounted on dolphins ; beneath the branches are groups of figures representing man, woman, and child ; then on the surface of the earth shepherds with their flocks, water-birds, and a dolphin, symbolical of the birds, beasts, and fishes. Among these fanciful enrichments are the figures of the four great doctors of the church, SS. Jerome, Augustine, Gregory, and Ambrose, who are represented as seated and writing, with their names inscribed. On a zone or band at the foot of this picture are the usual twelve sheep, with the Holy Lamb in the centre, and at either end Jerusalem and Bethlehem. The picture is surrounded by a border of flowers and fruit, and on the top or keystone of the arch is the monogram of Christ, with the usual Greek letters Λ and Ω . On the face of the arch is represented a bust of Christ with the right hand in the attitude of blessing, and the left holding the book. The symbols of the four Evangelists are arranged on the sides, half hid in clouds ; the lion and the ox each hold a book, the angel and the eagle each a crown. Under the lion of St. Mark are figures of St. Paul and St. Laurence. Lower down is the Prophet Isaiah, holding a book open. The corresponding group is St. Peter and St. Clement, both seated ; St. Peter has the right hand raised, in the attitude of speaking, his left holds a book ; St. Clement points with his right hand to the anchor which he holds in his left, the emblem of his martyrdom, which is also indicated by a boat and two dolphins at his feet. Lower down in the picture is the Prophet Jeremiah, standing, and holding an open book. It may be noticed that the nimbus of Paul is cruciform ; the angel and the eagle have the nimbus, the rest have not."—PARKER, *Mosaic Pictures in Rome and Ravenna*, p. 31, with small representation.

"The decorative principle was applied with still more exclusiveness to the apsis of S. Clemente, where, in the midst of rich vine tendrils, the Saviour was represented crucified, with twelve doves about the head, the Virgin and S. John Evangelist at the base of the cross . . . The attitude of the Saviour on the cross, the closed eyes, betrayed the progress of a new religious idea in reference to the pictorial delineation of the Redeemer. The figures were less defective than at Sta. Maria in Trastevere, but the draperies were still stiff and angular, and it was evident that, if art was progressing, it was advancing less in the essentials than in the accessories of detail, ornament, and rich distribution of colour."—CROWE and CAVALCASELLE, *History of Painting in Italy*, I. p. 81.

“A Saint-Clément . . . vous êtes en plein moyen âge, sans mélange d’antiquité. Costumes, expressions, ornements, tout appartient à l’époque où le travail a été fait. L’abside de Saint-Clément est une immense miniature d’un manuscrit du treizième siècle.”—VITET, *Etudes sur l’Histoire de l’Art*, p. 298. See also FONTANA, *Chiese di Roma*, I. pl. 2 and 3.

S. Giovanni Laterano.

“The church of St. John Lateran . . . was again destroyed by a great fire in 1307. The apse, however, was preserved, with its mosaics, which had been begun at the expense of Pope Nicholas by Jacobus de Torrita and Jacobus de Camerino, and finished by Gaddo Gaddi after the fire. The subjects are similar to those at St. Clement.”—PARKER, *Mosaic Pictures in Rome and Ravenna*, p. 32.

“The mosaic of the semidome in S. Giovanni Laterano appears from its arrangement, which resembles that of S. Stefano Rotondo, to have been an old one, altered and renewed in the pontificate of Nicolas the Fourth, A.D. 1290 . . . The head of the Saviour, far from being of the inelegant form peculiar to the thirteenth century, has the simple outline of that in Sta. Costanza, with a fine flow of falling hair, a long full beard and regular features, and a simple nimbus of one line drawn on the blue background bedecked with red clouds. . . Far different is the character of a mosaic forming a lower course to that of the semidome. Here, between the windows, and parted asunder by trees, are nine prophets, of square frame and broad neck, whose draperies in their cast, whose attitudes in their variety, and whose action in its expressiveness resembles those of the tribune in the baptistery of Florence.”—CROWE and CAVALCASELLE, *History of Painting in Italy*, I. pp. 92 and 93, with representation.

“Ces œuvres monumentales sont d’une rare magnificence; et après nous être attristé les yeux devant la série précédente, volontiers nous nous consolerions à contempler enfin d’harmonieuses lignes, d’élégantes symétries et d’angeliques expressions.”—VITET, *Etudes sur l’Histoire de l’Art*, p. 296. See also VALENTINI, *La Patriarcale Basilica Lateranense*, II. pl. 30, and FONTANA, *Chiese di Roma*, III. pl. 8.

S. Peter’s, Vatican.

“In St. Peter’s, or the Vatican, is a celebrated mosaic called the Navicella, or the little ship, originally executed by Giotto in 1298, and his design appears to have been tolerably well preserved in the copy we now have . . . [It was] entirely restored by Orazio Mamutti Sabino in 1670-76, who in fact made a new mosaic picture from the old design.”—PARKER, *Mosaic Pictures in Rome and Ravenna*, p. 33. See also FONTANA, *Chiese di Roma*, IV. pl. 5.

Sta. Maria del Popolo.

“The subject of these mosaics appears to be the created world, before the heavenly bodies had received the Divine command to begin their revolutions in space; that is, before the beginning of time. The centre of the dome is filled with a grand representation, in mosaic, of the Almighty surrounded by angels, on a panel encircled and completed by an egg-and-tongue moulding, and a graceful meander of gilt stucco. This is the light or eye of the cupola, to which it is joined by a circle of graceful modillions and panels with small rosettes, likewise of gilt stucco. From the outward edge of this circle radiate sixteen lines of similar ornaments, composed of the same meander and egg mouldings, but so intersected at different distances by two circles of mouldings as to form, first, sixteen compartments of two different sizes, and, beyond these, the eight larger compartments which contain the beautiful composition in mosaics; on smaller spaces, between each of these, are represented gilt candelabra upon greyish panels; and an outward and

last circle of compartments, cut off in the middle by the extreme limit of the cupola, terminates one of the finest symbolic pictures that Raphael's genius ever conceived . . . It is hoped that the work itself, without the assistance of any further explanation, will convey an accurate and lasting impression of this great monument of Italian art."—GRUNER, *The Mosaics of the Cupola in the Cappella Chigiana*. (Plates coloured and uncoloured). See also FONTANA, *Chiese di Roma*, III. pl. 60, 60 E., 60 F.

Santa Croce in Gerusalemme.

"In the crypt of the church of Santa Croce in Jerusalem are some mosaics attributed to B. Peruzzi, in 1537."—PARKER, *Mosaic Pictures in Rome and Ravenna*, p. 35.

"Au centre est l'image en buste de Jésus-Christ qui tient un livre où sont écrits les mots : EGO SUM LUX MUNDI, A ET Ω. Au-dessus est un chœur de petits anges. Autour est une couronne formée par des têtes de chérubins. Les figures en pied des quatre Évangélistes, accompagnés des animaux symboliques, sont disposées dans des médaillons ovales qui se rattachent diagonalement au cercle central. Quatre tableaux, dont les figures sont de petite proportion, remplissent les intervalles entre les Évangélistes ; les faits qui ont précédé, accompagné et suivi l'Invention de la sainte Croix y sont représentés . . . Les encadrements sont composés d'élégants rinceaux, auxquels sont mêlées quelques figures de génies et des paons au riche plumage. Les soffites des arcs qui correspondent à la fenêtre et à la porte d'entrée sont décorés d'un médaillon circulaire, de deux grandes figures debout, et d'élégantes arabesques."—BARBET DE JOUY, *Les Mosaïques Chrétiennes des Basiliques et des Eglises de Rome*, pp. 131-135.

S. Venanzio.

"The oratory of St. Venantius, adjoining to the baptistery of St. John Lateran, was adorned with mosaics by Pope John IV., A. D. 639-642. Over the arch of the tribune are the evangelistic symbols, two on each side of a window, and at the two extremities beyond other windows are the holy cities ; under them, and on each side of the arch, are groups of figures ; on the north side SS. Anatasius, Asterius, Tattius, Paulianus ; on the south side SS. Maurus, Septimus, Antiochanus, Gaianus. Most of these saints belong to the fifth century. On the vault of the tribune are, in the upper part, three busts enveloped in clouds ; the central one is Christ, the other two, angels in the attitude of adoration ; below these are nine full-length figures ; in the centre St. Mary, her hands raised and extended in the oriental attitude of prayer ; on her right hand St. Paul, St. John the Evangelist, St. Venantius, and Pope John IV., with a model of a church in his hand ; on her left St. Peter, St. John the Baptist, St. Domnius, and Pope Theodore."—PARKER, *Mosaic Pictures in Rome and Ravenna*, p. 16.

"It might almost be conceived that the Saviour and angels, and the apsis figures generally, were of an earlier Roman period than those on the arch, as the latter recalled the Neo-Greek character of S. Vitale of Ravenna, not only in slenderness of form but in a more careful execution, more harmonious colour, and a certain straightness of lines in draperies such as had already marked the figures in Sta. Agnes."—CROWE and CAVALCASELLE, *History of Painting in Italy*, I. p. 47. See also description and plates in CIAMPINI, *Vetera Monumenta*, II. p. 106 et seq.

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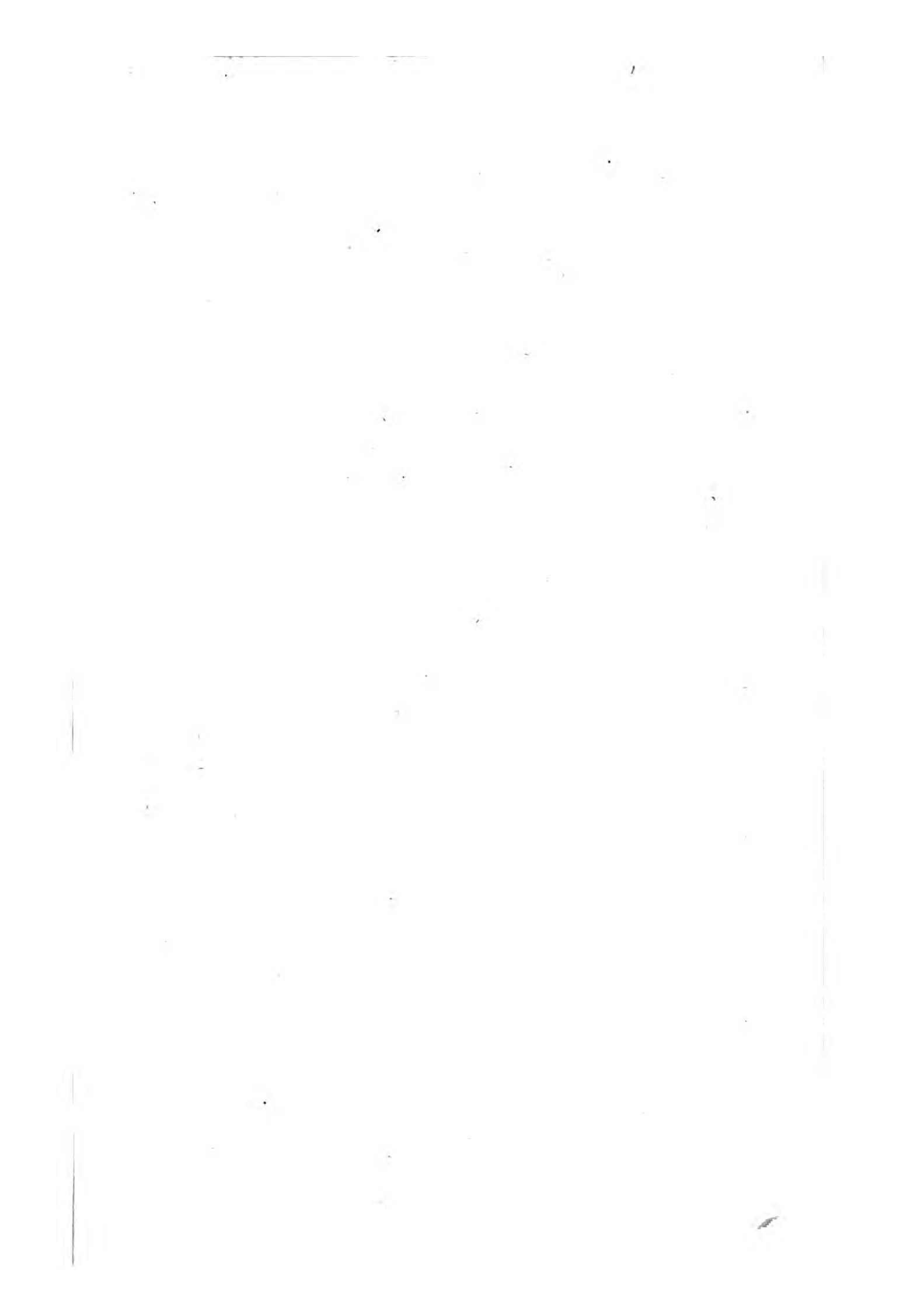
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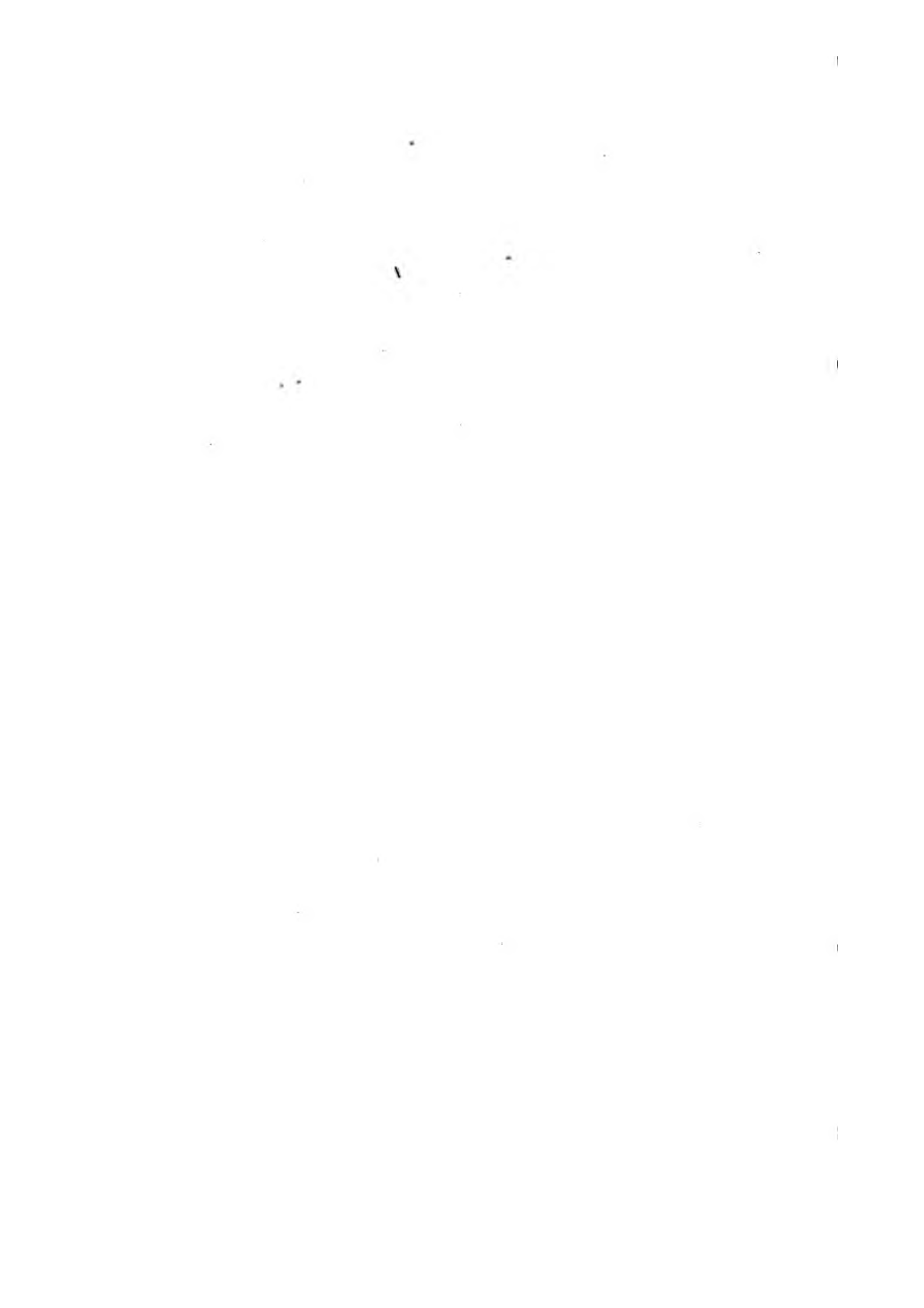
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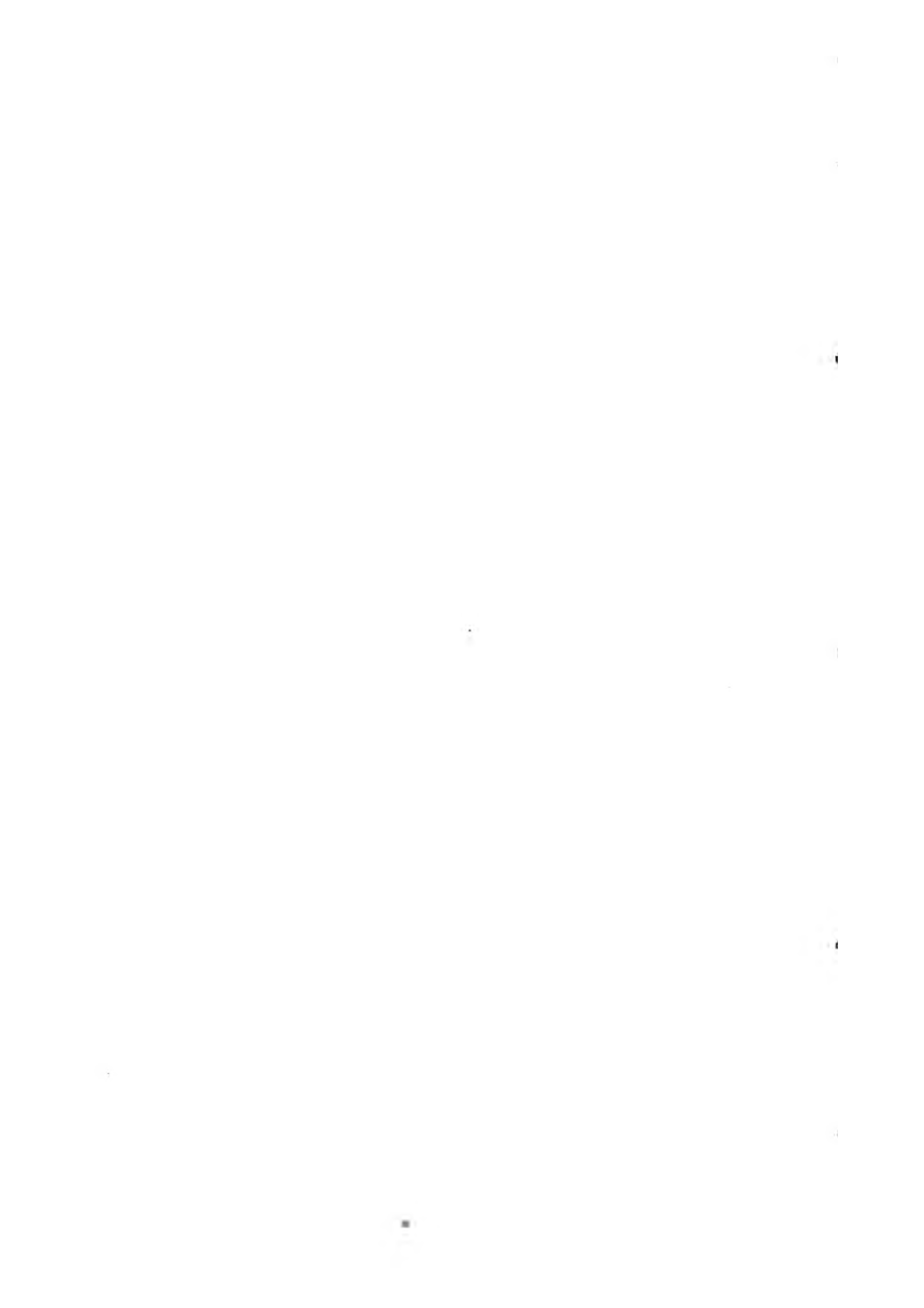
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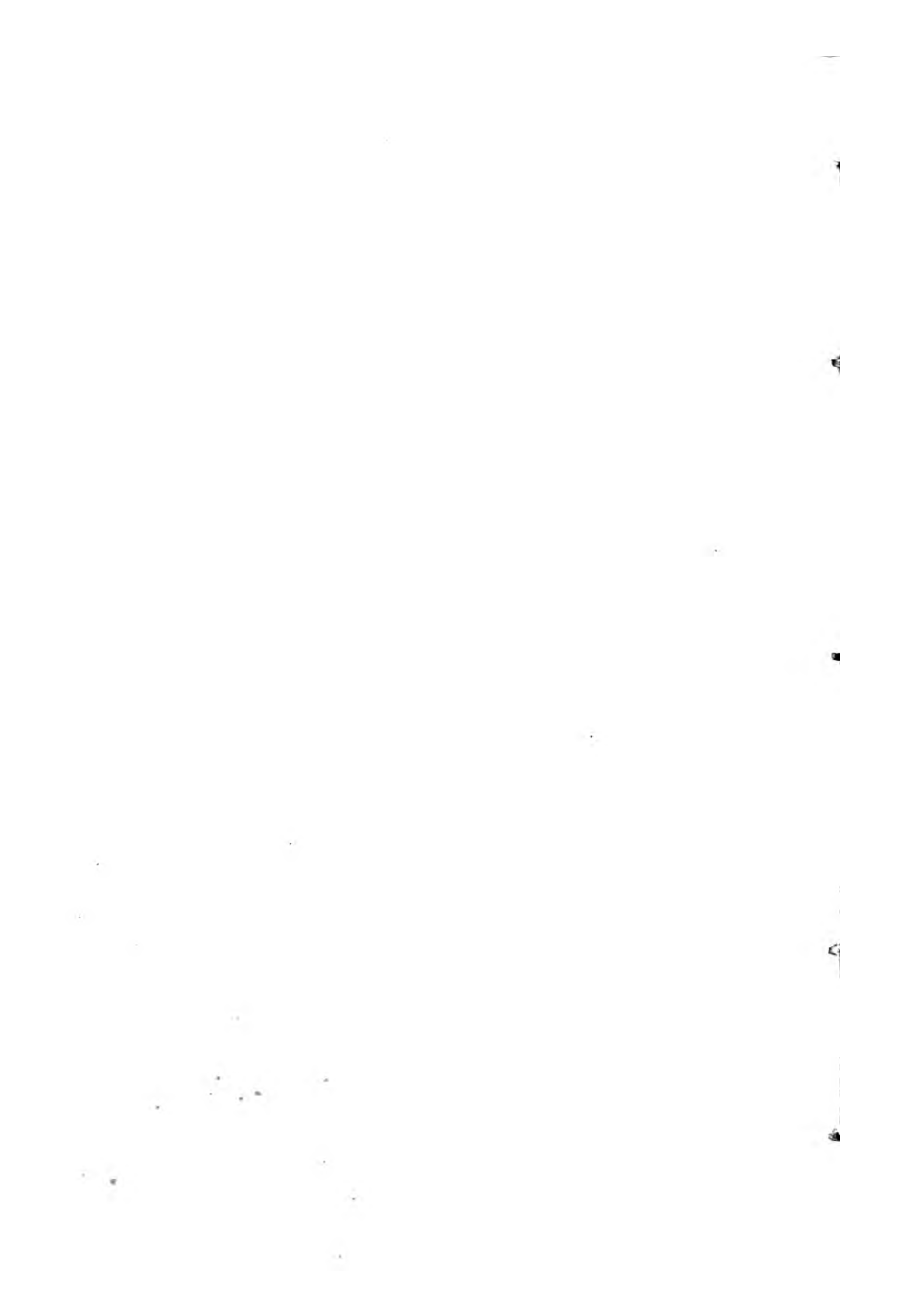
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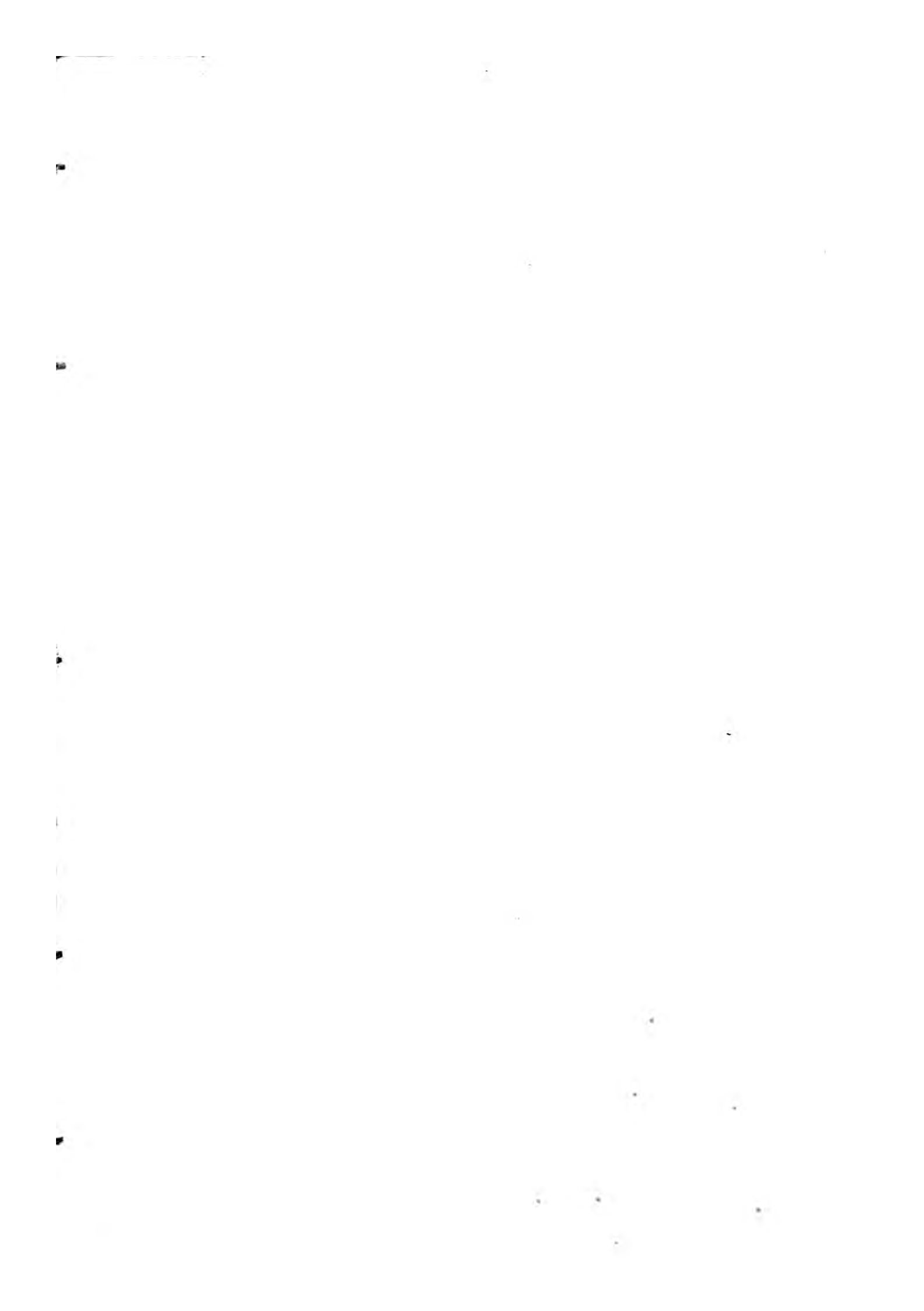
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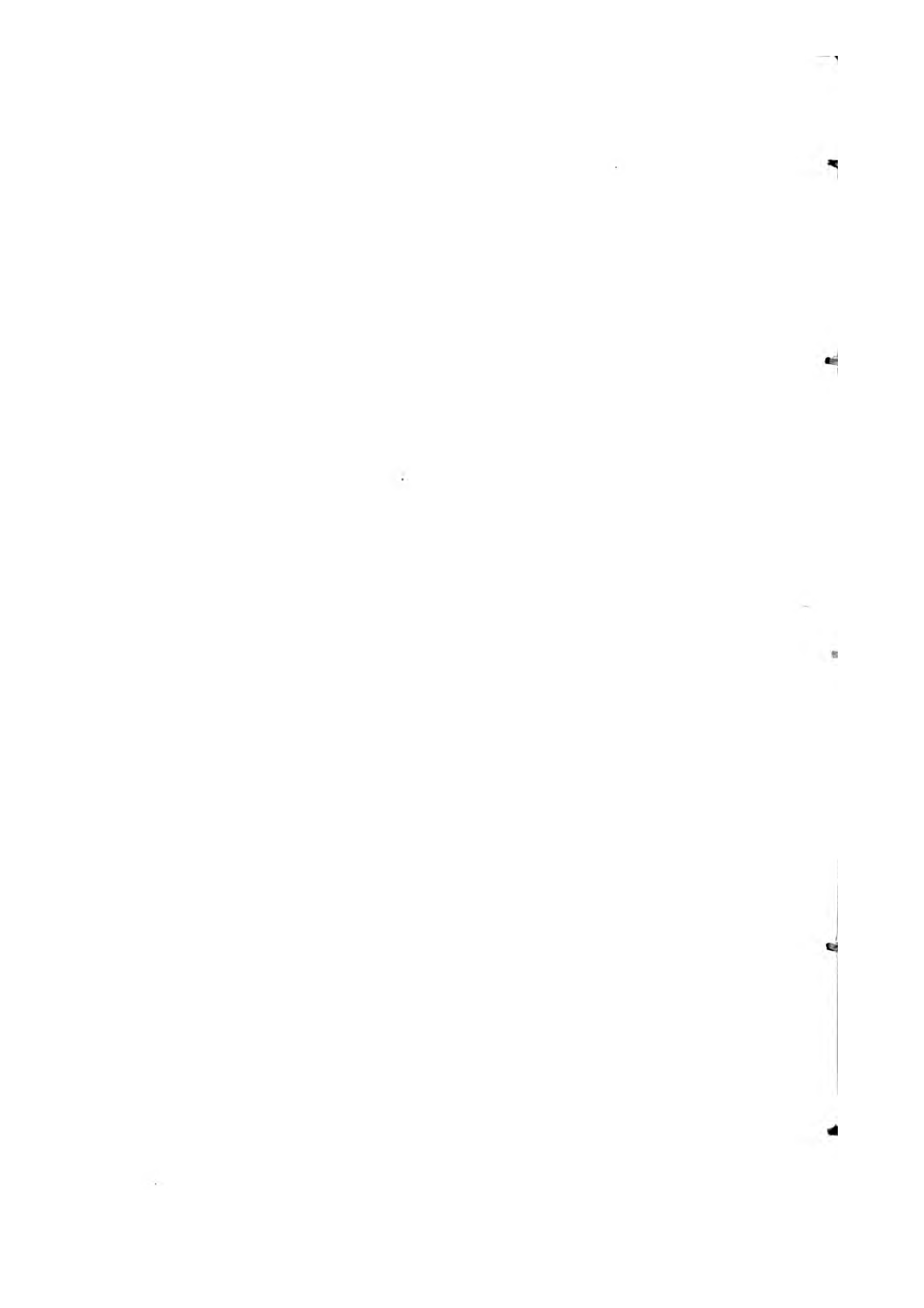
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