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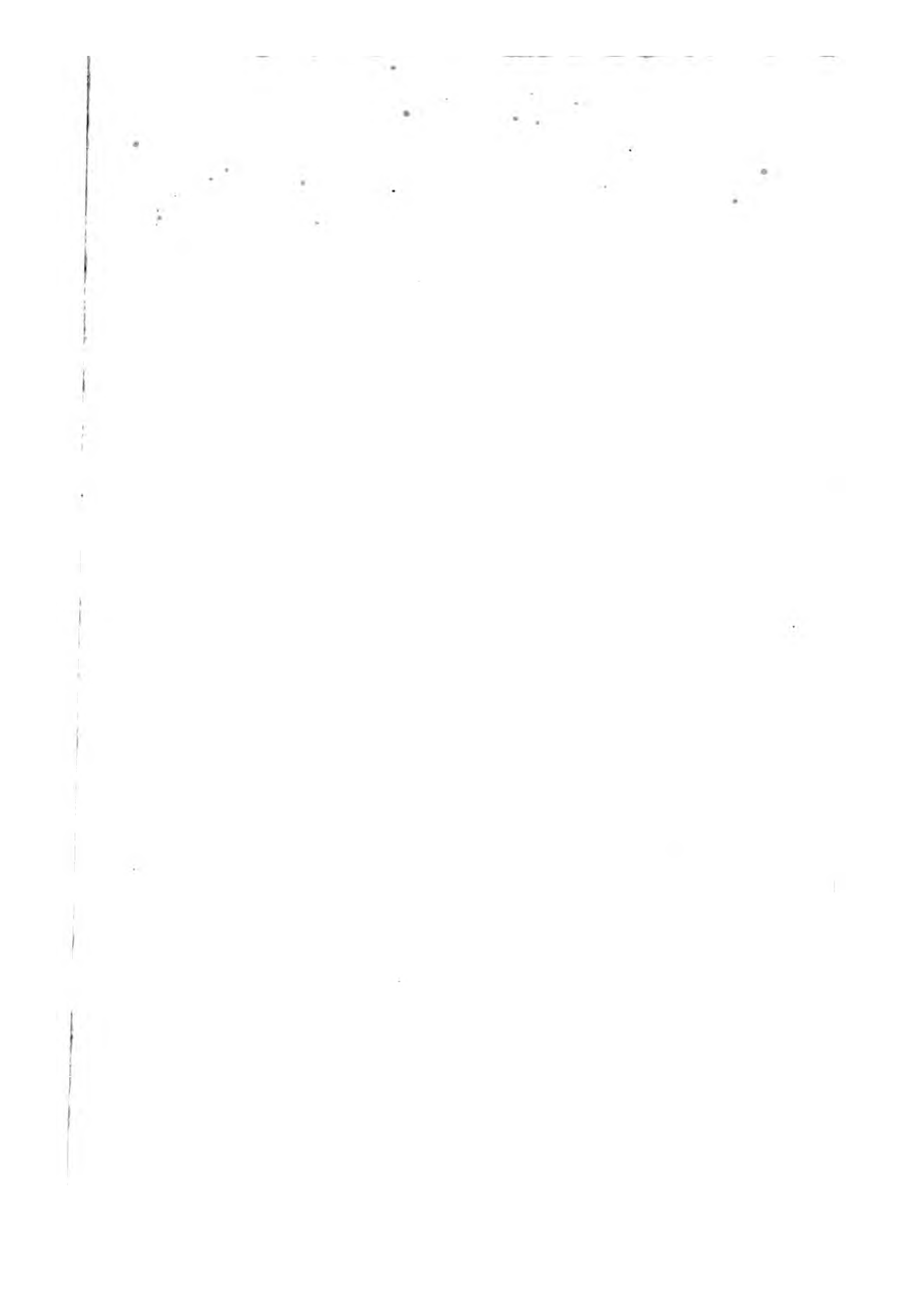
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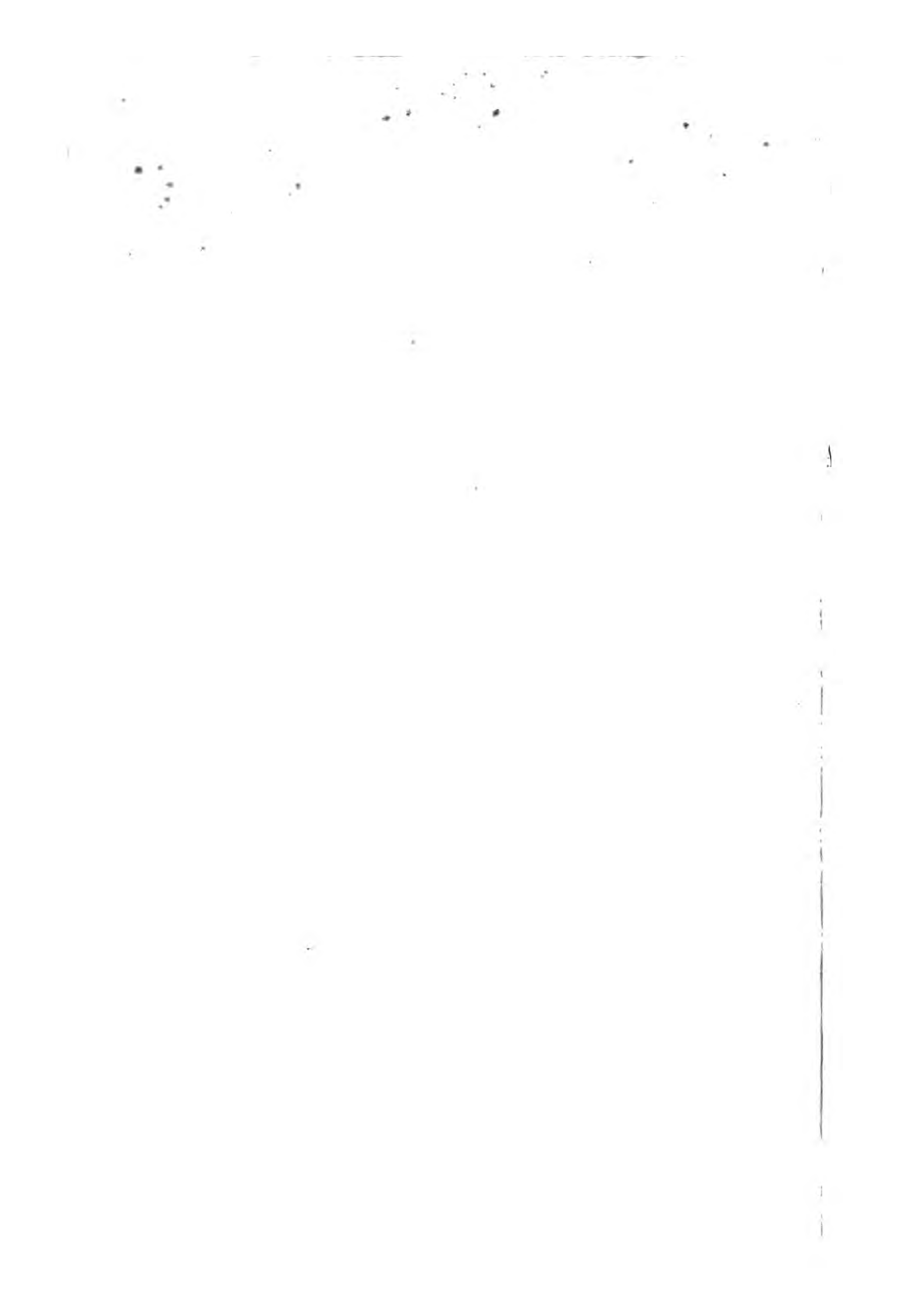












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SCIENCE AND ART DEPARTMENT  
OF THE COMMITTEE OF COUNCIL ON EDUCATION,  
SOUTH KENSINGTON MUSEUM.

A DESCRIPTION  
OF THE  
ARCHITECTURE AND MONUMENTAL SCULPTURE  
IN THE SOUTH-EAST COURT OF THE  
SOUTH KENSINGTON MUSEUM.

BY

JOHN HUNGERFORD POLLEN, M.A.,

CORRESPONDING MEMBER, R. A., MADRID, ETC.;  
EDITOR AND REFEREE, S. AND A. DEPT., SOUTH KENSINGTON MUSEUM.



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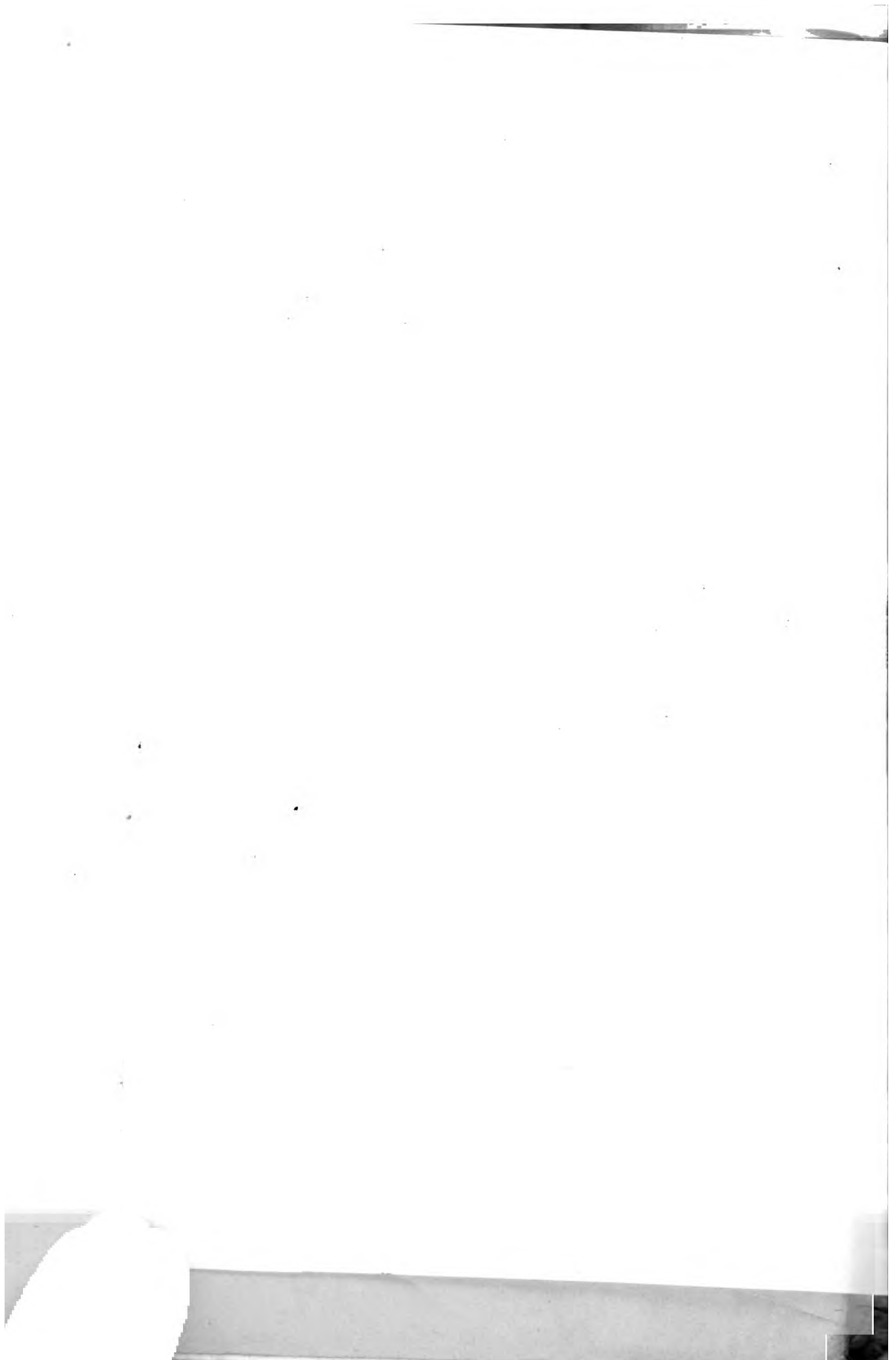
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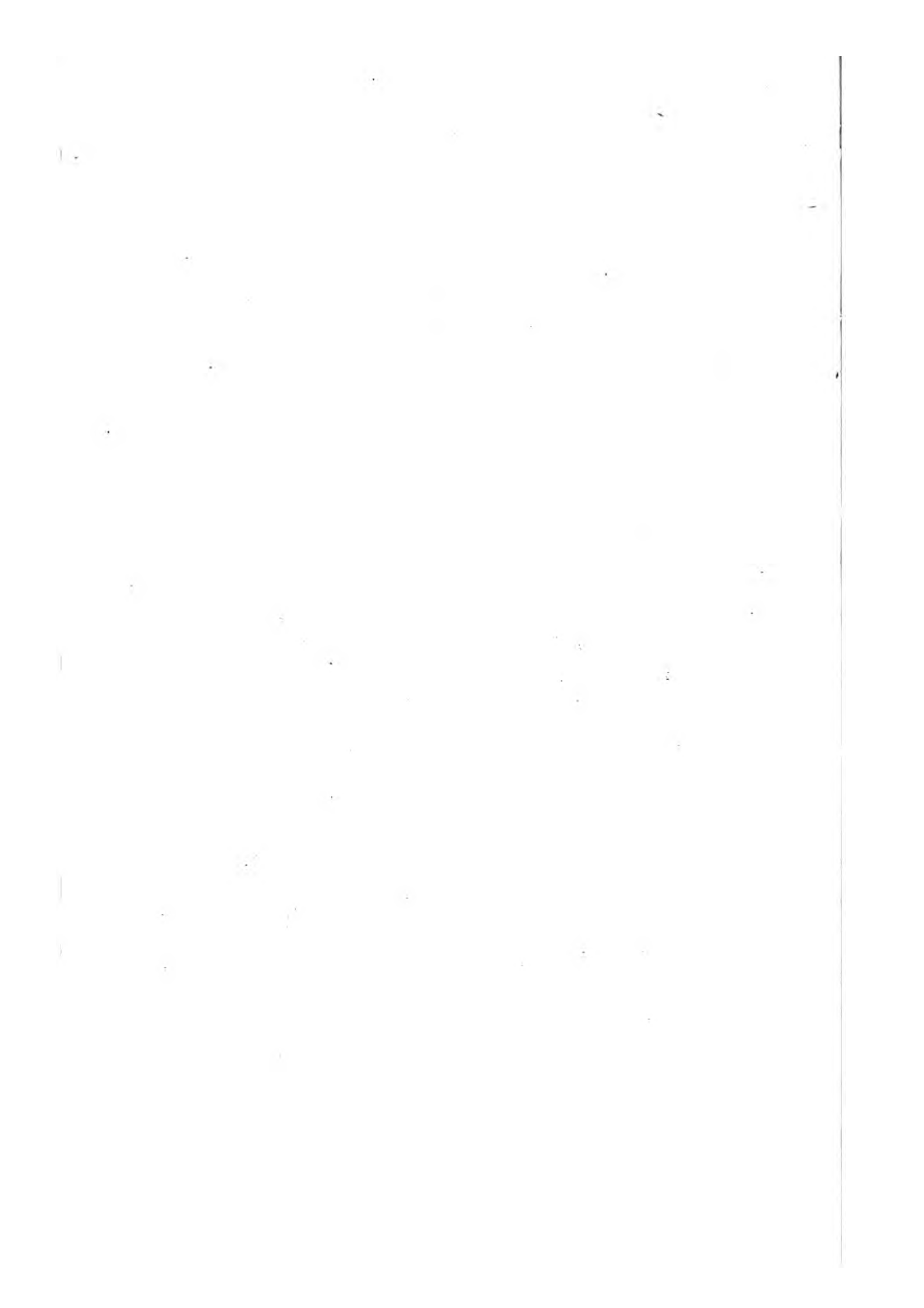
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**SOUTH KENSINGTON MUSEUM.**

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**ARCHITECTURE AND SCULPTURE IN THE  
SOUTH-EAST COURT.**



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## LIST OF WOODCUTS.

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## THE SOUTH-EAST COURT OF THE SOUTH KENSINGTON MUSEUM.

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The proportions of the south-east court are on a scale suited to the erection of full sized casts of architectural monuments under cover. Many of the objects contained in the court, *e.g.* the cast of the column of Trajan, which is the size of the original, could not be shown in any building of the ordinary proportions of a "hall;" and as plaster casts must be under cover in any climate, it is only in a court or quadrangle of extraordinary dimensions that reproductions so large and high could be placed.

The length of the courts is 135 feet, the breadth 60 feet; the height to the springing of the ceiling 72 feet; to the centre of the ceiling 83 feet; the width of the corridor 17 feet. It was begun under the presidency of the Duke of Buckingham.

The style of the architecture has some affinity in general outlines with that of imperial Rome, but diverging in relation to details such as the shafts, bases and capitals of columns, mouldings, &c. The galleries are supported on iron brackets covered by plaster decorations, the balustrades are of terra cotta. The ceiling is a framework of wood, the timbers of which are built up and combine lightness with great strength. Round the walls, under the galleries, are the names of architects of all periods, and on a border near the eye are written the names of cities, in which are to be seen examples of architecture of every style, arranged in alphabetical order. The whole was erected from the designs and under the superintendence of Major General Scott, C.B., assisted by Mr. James Wyld.

The architecture shown in this building is in most instances cast in plaster. As regards England, Flanders, Germany, and Spain, the principal changes of style, in what may be called monumental and decorated architecture, are illustrated in historical order. A few bas-reliefs are shown to illustrate the architectural sculpture of the great renaissance masters in France, and there is one example of an Italian master, Benvenuto Cellini. Other Italian sculpture, original and in plaster casts, is shown in the corridors that surround the north court.

The architecture of Oriental nations, Arab, Moorish, and the numerous styles that have prevailed in India, has been but partially known hitherto to the general student. The court contains examples of great interest cast by the officers employed for the archæological survey of India; others made expressly for the department in Spain; and woodwork and casts of architectural sculpture from Cairo.

The most interesting and instructive of the casts is the full-sized reproduction of the Trajan column at Rome. The original dates from about the years 114–116, and was sculptured and erected by the Roman senate to illustrate the two Dacian wars, and to contain the ashes of that emperor, to whom alone the Romans gave the title of *Optimus*. The bas-reliefs have been taken from a series reproduced in metal by direction of the late emperor Napoleon the third, and are built round brick cylinders. At the height at which they are placed it will be impossible to study them carefully, but the galleries give opportunities not to be had in Rome. These remarkable sculptures illustrate not only the Dacian wars, but incidentally the military system, ships, warlike engines, arms, musical instruments and sacrificial rites of the Romans. It is a pictorial representation of manners and customs such as may be seen on so many tombs and temples of the ancient Egyptians. But as the column forms the subject of a special memoir, no more need here be said in illustration.

The early pointed architecture of England is illustrated by the graceful arcaded monument of Archbishop Walter Grey, and by details of the transept erected by him in York Minster. Many of the best examples of mouldings and tracery, and of the noblest sculpture in England, such as the bas-reliefs in the choir at Lincoln and the sculptures on the west front of Wells cathedral, belong to this period, viz., to the thirteenth and to the fourteenth centuries. Older sculpture will be seen in casts of bas-reliefs from Selsey, and later examples in the arches from the cathedrals at Norwich and Rochester (the latter much damaged by *restorers*). The Elizabethan renaissance is represented in the tomb of Sir Francis Vere, cast from the original in Westminster Abbey.

Casts are exhibited of Flemish sculpture of the fourteenth and fifteenth centuries taken from stone and metal work at Hal. The fire-place of the hotel of the liberty, the *Scepenhuus*, of Bruges is covered with figure sculpture and ornamental work in the style of the Italian renaissance masters, and it is surpassed by nothing of its kind in Italy. The cast is a remarkable example of skill in moulding, and it is

coloured to represent oak, alabaster, and other materials used in the original. The rood loft from Bois-le-Duc is of a later period and heavier in style, but it is well proportioned; the sculpture is disposed with much propriety on various portions of the front, and the whole structure is dignified and graceful.

The German sculptors of the fifteenth century are best represented by the works of the Nürnberg masters, Adam Krafft and Peter Vischer; several large and important pieces, such as the tabernacle of Krafft, his monument to the Schreyer family, and the shrine of St. Sebaldus by Vischer, are described in the following pages in full detail, and notices added of the artists who executed them.

There are casts of several monuments of Spanish as well as of the Spanish-Moresque architecture. Of these the oldest and most important is the puerta della Gloria, the doorway of the cathedral of St. James of Compostella. It is in the style of our Norman churches and is the fullest development of the first revival of architecture in Europe after the centuries of desolation that succeeded the breaking up of the Roman empire. Later mediæval Spanish architecture may be studied in the casts from S. Juan de los Reyes.

The oldest monument of Oriental art is the cast of the gateway of the Sanchi tope, a singular example of the embodiment of principles of timber structure in architecture of stone. It is covered with sculpture illustrative of the religion of Buddha. Other casts from remains of gates round the same tope or mound have been added. The elegant Indo-Arab buildings and decorations of Akbar Khan were erected during the sixteenth century of our era, when Arab sculpture and ornamentation were well understood in Egypt and Damascus, and while the Turkish architecture of Constantinople was at its best under Soleiman the Magnificent. A pulpit from Cairo, and interesting details of Moorish architecture from Toledo should be studied in connexion with the casts of the throne of Akhbar, and other architectural examples of his time. Other Indian sculpture of various styles and periods has been cast and is shown along with these examples. It is worth noticing how admirably true to nature the small figure sculpture is of several periods of Indian art. The native Indians in many provinces retain this skill, and have sent to Europe figures a few inches high, showing extraordinary powers of imitation from life. Much of their stone ornamentation reminds us of the minute decoration in metal work for which Indian goldsmiths have

been from time immemorial, and are still, justly renowned. Only a few of the objects exhibited in the court are enumerated in these prefatory remarks. They are described in detail further on.

It need scarcely be observed that it is not the object of the department to exhibit a collection illustrating the *structural* characteristics of architecture, though there is a collection of detail casts of mouldings, &c., by no means complete, in the upper gallery. What is here proposed is to show the student how great masters have decorated architecture with sculpture, what amount of relief, of finish, of detail, conveys to the spectator the impression the sculptor has intended to produce. Great artists have designed most of their sculpture for association with, or in illustration of architecture, and architectural monuments, rather than for private galleries; so that the attention and delight of the generations in which they have lived might be fixed on monuments or buildings which were of public interest whether erected for devotion or for business. In this way their sculpture has been intended to help the thoughts and touch the affections of spectators in furtherance of those objects which it has been the purpose of their architectural structures to promote.

It will be found that a certain connexion can be traced between the classic models and the succeeding architecture of Europe, through many changes, from the days of the Roman empire to those of the renaissance. Occasional influences will be seen to have been derived from Moorish and Arab art, as the graceful creations of those races became known to Europeans during the middle ages.

With regard to Indian sculpture and architecture, it may be said to have traditions of its own, as in a more marked degree, Chinese and Japanese art have had and have still. At various periods traces of the Macedonian dominion express themselves in Indian architecture, though feebly, and the influence of Arab art at a later period has been already noticed. Speaking generally, the architecture and sculpture of the East have distinct traditions of their own. As in textile fabrics and metal work, so in much of the architecture of the East, fine details of conventional ornament are treated with infinite variety, often with grace and propriety. But Oriental art has little real relation with our European stores of thought and memory. Something, but not much by European artists has been derived, from that source, as much of our mediæval architecture shows. The Oriental designers have special gifts of eye and hand, and

a sense of colour which European intervention can but injure. These are best known from their decoration of textiles, pottery, wood and metal work ; we may now, by the help of these various reproductions, see their ideas more completely embodied in architecture and sculpture, than has been possible heretofore.

Some fine painted triptychs are described in detail further on. Without entering minutely on the subject of mosaic pavements and pictorial representations, attention must be called to the collection of examples of antique Roman, Italian renaissance, and modern Italian mosaic pictures, some of which show to what extraordinary minuteness and exactitude this material may be carried, a material it should be remembered, that is indestructible and may be ground at any time to a new surface. There are interesting reproductions on paper in the lower gallery of wall decorations in mosaic of various periods, along with examples of ornamental ironwork from many countries. Not the least remarkable example of mosaic work is the pavement of the central corridor, in small marble blocks, *opus musivum*, real *mosaic*, made of small *tesserae* in the old Roman manner. The pavement has been manufactured in the government prisons under the direction of a sapper sent from the Museum, superintended by Major Ducane, R.E., and I earnestly hope to see pavements so clean and durable, so agreeable in decoration and tone of colour, extensively adopted in public buildings and private houses all over the country.

J. H. POLLEN.

March 1874.

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*The descriptions in the following pages refer to the original objects, of which casts are exhibited in the Museum.*



## ARCHITECTURE AND ORNAMENTAL SCULPTURE.

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*Arranged according to nationality, alphabetically, and  
in order of dates.*

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*\* \* \* The first number indicates the year, the second the  
numerical order during the year in which the cast has been  
registered for the Museum.*

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### DANISH SCULPTURE.

'63. 22.

**F**RIEZE (in forty pieces). The triumphal entry of Alexander the Great into Babylon. The original, carved in relief, by A. Thorwaldsen, is in the royal palace of Christiansborg, Copenhagen. Plaster cast. H. 3 ft. 6 in., L. 131 ft. 6 in. *Given by the Danish Commissioners of the International Exhibition of 1862.*

Carlo Alberto, or Bertel Thorwaldsen, was born at Copenhagen in 1770. At the age of 26 he went to Rome to study architecture. During his stay there preparations were made for the public entry of Napoleon into Rome, and Thorwaldsen prepared the frieze here cast for that occasion in the space of two months.

The figures represent the Conqueror conducted by Victory; his horse Bucephalus; his generals, cavalry and infantry; elephants; the river Tigris; shepherds offering flocks; citizens and Chaldæans meeting him; lions, panthers, &c.; Bagophanes erecting a silver altar; Mazæus and his children with the keys of Babylon; the goddess of freedom staying the wheels of his car.

Thorwaldsen died in the theatre at Copenhagen in 1843.



ENGLISH AND SCOTTISH ARCHITECTURE  
AND SCULPTURE.

'58. 271-274.

**TOMB OF WALTER GREY**, Archbishop of York, in the south transept of York Minster. English. Plaster cast. 13th century. H. 15 ft., W. 4 ft. 4 in., L. 9 ft. 2 in.

The monument is a shrine in two divisions. The lower forming a small arcaded enclosure, standing on a moulded base, and the upper a sarcophagus roofed over and divided into arched panels on the sides and end, each of which is surmounted by a gable. Within the lower shrine lies the recumbent image of the archbishop.

The sides of the lower part are formed into three trefoil arches, each arch decorated with three lines of convex moulding with bead edges; the outer member projects and forms a drip moulding. In the spandrils between the arches are volutes of foliage. The abaci are round and have several lines of moulding; the caps are of bold foliage, projecting considerably from the diameter of the bell; the shafts rest on round bases, with a double torus, of which the lower spreads widely. The bases are met by three horizontal mouldings, each projecting beyond the last. The whole rests on a plinth. The length of the sides is 9 feet; the width at the head is greater than that at the foot (4 feet 10 inches, and 4 feet 1 inch). There are two arches and one shaft at the head, and two arch heads at the feet which meet in a pendent point. The whole of this lower part is finished by a bold horizontal moulding, which divides it from the upper stage. The height to this moulding is 8 feet 2 inches. The upper part is formed into an arcade of three arches each side, and one at each end. The heads are cusped, each is surmounted by a projecting gable moulding, which is crocketed with foliage, and rests on a carved head. The two end gables pass beyond the width of the arches, and are prolonged till they touch the horizontal moulding of the lower arcade. The gable at the head forms with this line an equilateral triangle. The gables end with a high finial, branching into two bunches of leaves, at the lower of which are doves pecking. The height of the side gables is 3 feet 10 inches from the horizontal moulding, and that of the finials 2 feet 7 inches.

The gables fall into a roof which runs the length of the whole shrine, and of which the ridge is crocketed with foliage. The upper part behind the arches is solid and represents a sarcophagus, such as might hold the remains of the deceased. This, however, has been examined and found to be filled up with solid masonry.\* Inside the lower arcade is the tombstone. On it is a recumbent figure of the archbishop in full pontifical vestments, holding his crozier in his left hand, and giving benediction with his right. The top of the crozier is a piece of foliage in the form of a crook, and the point of it crosses the body and pierces the jaws of a dragon beneath the feet. The figure is placed under a canopied niche, the head trefoiled, covered with a plain gable roof, and the side columns connected with the stone behind by a series of bold masses of foliage overlapping them in regular succession. The shafts rest on projecting heads. Two angels sit on the spandrils each side of the gable, and appear to swing censers in the attitude of prayer, but these figures are much mutilated.

This noble monument stands in the south transept aisle of York Minster, a portion of the church built by Walter Grey himself. He was made bishop of Lichfield in the year 1210. From that see he was translated to Worcester in 1214. In 1216, the archiepiscopal see of York being vacant, he was recommended for that dignity on account of his extraordinary virtue, and this election the pope confirmed. His generosity is praised by Matthew Paris when he entertained king Henry the Third and queen Eleanor at York on the occasion of the marriage of their daughter, Margaret, to the young king of Scotland, Alexander the third; on which occasion 600 oxen were consumed at one meal. Whatever the character of the archbishop in this respect he spent large sums of money on the completion of his cathedral, including that portion in which his tomb is placed, as stated. It was this prelate who bought from the Friars' Preachers the house called Whitehall, which became the London house of the Archbishops of York, and was called York Place. It remained in possession of the see till it was seized by Henry the Eighth, and became royal property. The house was burnt down, but gave the name to the York House in the Strand of subsequent reigns, and of which the name still survives on the river side. It was during his stay at York Place in 1255 that he was attacked by his last illness.

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\* Drake's History of York Minster, Book ii.

It will be observed that this architecture belongs to the first pointed style at the time when it was merging into one fuller and more ambitious. No period of English architecture is more rich in inventive detail and in noble figure sculpture. The façade of Wells, and the interior of the nave of Lincoln, all belong to the middle of the same century, and are singularly rich in such details as the niche on the tombstone, and the foliage on the gables that cover this monument like a crown; and in figure sculpture, such as the image of the archbishop within it.

It is worth making a comparison between this monument and that of the San Pietro Martire at Milan, a cast of which is in the north court of the Museum, and both of these with the delicately wrought bronze shrine of S. Sebald, by Peter Vischer. The two first have each a sarcophagus raised on piers; in one case consisting of arches and shafts, in the other of caryatid figures.

Nos. '58.-272, 273, 274, are casts from the same part of York Minster, and belong to the same period. One is a narrow arch, part of an arcaded wall screen. The other is an arch containing a small piscina or sink for the water used in washing the hands of the celebrant at mass. The arches have convex ribbed mouldings in three concentric lines with a drip moulding, under which is a line of pointed nail ornament. Under the mouldings of the inner arch covering the piscina is a moulding of tooth ornament on a larger scale. The arches are all cusped, and rest on triple engaged columns with bold foliated capitals.

'64. 56, 57.

**TWO BAS-RELIEFS** from Chichester Cathedral, representing Miracles recorded in the Gospels. Plaster casts. H. 4 ft. by 3 ft. 10 in., and 4 ft. 5 in. by 3 ft. 8 in. English. 11th century.

In the first the Saviour followed by four Disciples, all holding books, are in front of an archway, before which are Mary and Martha, sisters of Lazarus, kneeling in supplication. The arch is richly decorated, surmounted by absidal arcades and battlemented parapets and covered with conical domes.

In the second composition the Saviour is followed by three Disciples, and one stands by the two sisters of Lazarus

of whom one wears a veil and one plaited hair. Between these groups are a bed and two bearers. Lazarus bound hand and foot is half seen beyond it, and a young man (the cripple, probably, who was let down through a roof in Mark ii. 4), is half kneeling on the bed. Part of the drapery of a figure at the bed head is destroyed. It is probably Anglo-Saxon or Norman work of the end of the 11th century. It is said to have been brought from the cathedral church of Selsey, now submerged, a mile from the coast of Sussex.

'65. 60.

**P**RIOR'S ARCH in the N.E. angle of the cloisters of Norwich Cathedral. Plaster cast. English. 1297-1325. H. 14 ft. 2 in., W. 11 ft. 1 in.

This doorway leads into the nave of Norwich Cathedral from the cloisters, and was used as the entrance into the church from the lodgings of the prior and the buildings appropriated to the religious.

The height of the columns which form the jambs of the doorway, including their capitals, is 7 feet 9 inches, and of the arch to the crown 3 feet 3 inches. The width of the doorway itself 5 feet 10 inches. Each side is formed by a row of four detached columns, behind which are four engaged columns. The caps are circular moulded collars expanding considerably, and the lines of moulding of the arch correspond to these and to the lines of the shafts below. The entire width of the door jambs thus composed is 3 feet 6 inches each side. The arched mouldings are faced by seven figures under seven ogee arches which are cusped, and their outer drip mouldings crocketed with carved leaves. But these arches are tracery, only relieved from the general lines of the mouldings below, and this arrangement gives a singular lightness and elegance to the framing thus made over the figures.

The figures under the arches are:—1. In the centre the Saviour sitting and in judgment. 2. On the right and left are two figures of angels draped in long albs that reach to the feet. The hands are gone with the exception of one left hand, which appears to be covered with the end of a scarf or cloth of linen. Probably both angels have held cloths, each containing a human soul which they are pre-

senting to the Supreme Judge. 3. On the right, next to the angel on that side, is the figure of a bishop, probably Ralph Walpole, the founder of this portion of the building. He is sitting with a model of a church in his left hand, and is giving benediction. The head is covered by a mitre which rises to a point, and under the feet is a crouching figure, either two bodies with one head, or two figures of which the head of one only is seen. 4. To the right of the bishop is a standing figure of a layman. He is dressed in a tunic or frock reaching to the knees, and a cloak held over the shoulders, fastened round the neck with a morse or brooch. The hands are gone and the head is disfigured. 5. Opposite in the same respective positions are:— the sitting figure of a king; he is crowned, has a mantle and long drapery to the feet; the right hand is on the breast, apparently holding a royal chain or collar that hangs round the neck, or this and the left hand, now gone, may have been folded on the breast in the attitude of adoration. 6. To his left is the figure of the patriarch Moses, standing. He holds the two tables of the law in his hands to indicate the principle of continuity between the old and the new dispensation. At the feet of this and the preceding are crouching figures. That under the king appears to hold some weapon or object in his hand, but it is no longer distinguishable.

The bases and the capitals formed by circular collars expanding to a considerable width, in the manner of the early 13th century work, belong to the first pointed period, as do the detached shafts of the columns, while the ogee form of the cusped and crocketed hoods or canopies over the figures have features of a later style than the earliest date of the doorway. There is a remarkable elegance in the method of framing in each of the figures. It has nothing in common with the regular niches with pedestals below and projecting hoods above, which are constructed with such rich effect in the French architecture of Amiens and other churches. In the instance before us the upper hoods and figures are actually suspended, and require the presence of the spectator actually under the arch to justify the daring boldness of the arrangement.

These light arches and the figures beneath them are in lines at right angles to those of the arch, and radiate from the central point of it; and, considering the proportion which both figures and canopies bear to the size of the entire doorway, the scale of the details and the distance at which they are presented to the eye they are altogether

masterpieces of decorative sculpture. This doorway, as well as the north side of the cloister, which abuts upon the south side of the cathedral nave, was built by Bishop Ralf Walpole, who also completed the chapter house and other portions of the structure. He began this side in the year 1297.

A stone near the entrance to the chapter house bears the inscription :—

**Dominus Radulphus Walpole Norwicensis  
Episcopus me posuit.**

'65. 39.

**M**INSTREL GALLERY in the Cathedral Church of Exeter. Plaster cast. English. 14th century. H. 6 ft. 4 in., L. 16 ft. 2 in.

This gallery is formed by a row of 12 niches covered by canopies, and divided by square buttresses or piers from each other. There are also two niches on the returns, one at each end. It rests on a continuous bracket worked on the front into broad architectural mouldings; these bracket mouldings are returned at the ends. The depth measures 20 inches, and the projection the same. On the upper surface stand the niches. They are flat fronted, and finish with lofty crocketed gables, each containing a trefoil panel. The moulding of the front edge of the niches has ball flower ornament. The dividing piers are 3 inches square, with battlemented caps and pinnacles over. Above the niches at the height of the tops of the pinnacles there runs a parapet of stone 6 inches thick pierced with a double row of quatrefoils with cavetto mould on the edges. The entire height of the gallery front, exclusive of the bracket mouldings that support it, is 6 feet 6 inches.

The figures that occupy the niches are playing on various musical instruments, such as were in use at the end of the 13th and early in the 14th centuries. The two niches on the return ends contain two figures of angels, their hands resting on the hips, and the body on the foot nearest to the players in either case. They are not, as Britton supposed, nude to the waist, but wear the close fitting cassock with a girdle, such as was worn by students and choir boys, which in the modelling would show no lines or folds distinguishable from below except in the skirt of the dress.

Beginning at the niche on the right hand (spectator's left), the first figure is dressed in an alb, girt round the middle and draped with a cloak or mantle over the shoulders held together by a morse or clasp across the breast, and falling in graceful folds each side to the ground. This drapery is the same on the entire row, but all have not the mantle. This angel plays on a pear-shaped lute without sound openings. Three fingers of the left hand press the notes on the keyboard. The right twangs the strings with a quill.

2. The next angel plays a bagpipe. The bag is pressed by the elbow. The cheeks are inflated with the action of blowing. Both hands finger the vent holes. A pipe rests against the shoulder.

3. The third angel is playing a broad pipe, blowing through a mouthpiece at the end, and fingering the notes with both hands as in playing a clarionet.

4. The fourth angel plays a violin. It is held on the left shoulder and the player's cheek rests against it. The strings are fastened by two straps or bands dividing over the central point of the body of the instrument, and the head of the violin turns upwards. The bow is held by the thumb and four fingers of the right hand. The left is gone.

5. The fifth angel plays a harp slung round the neck. The base spreads out at the lower end. The strings are kept strained by a post in front, the head and foot of which are carved into those of the human figure. The strings are played by both hands.

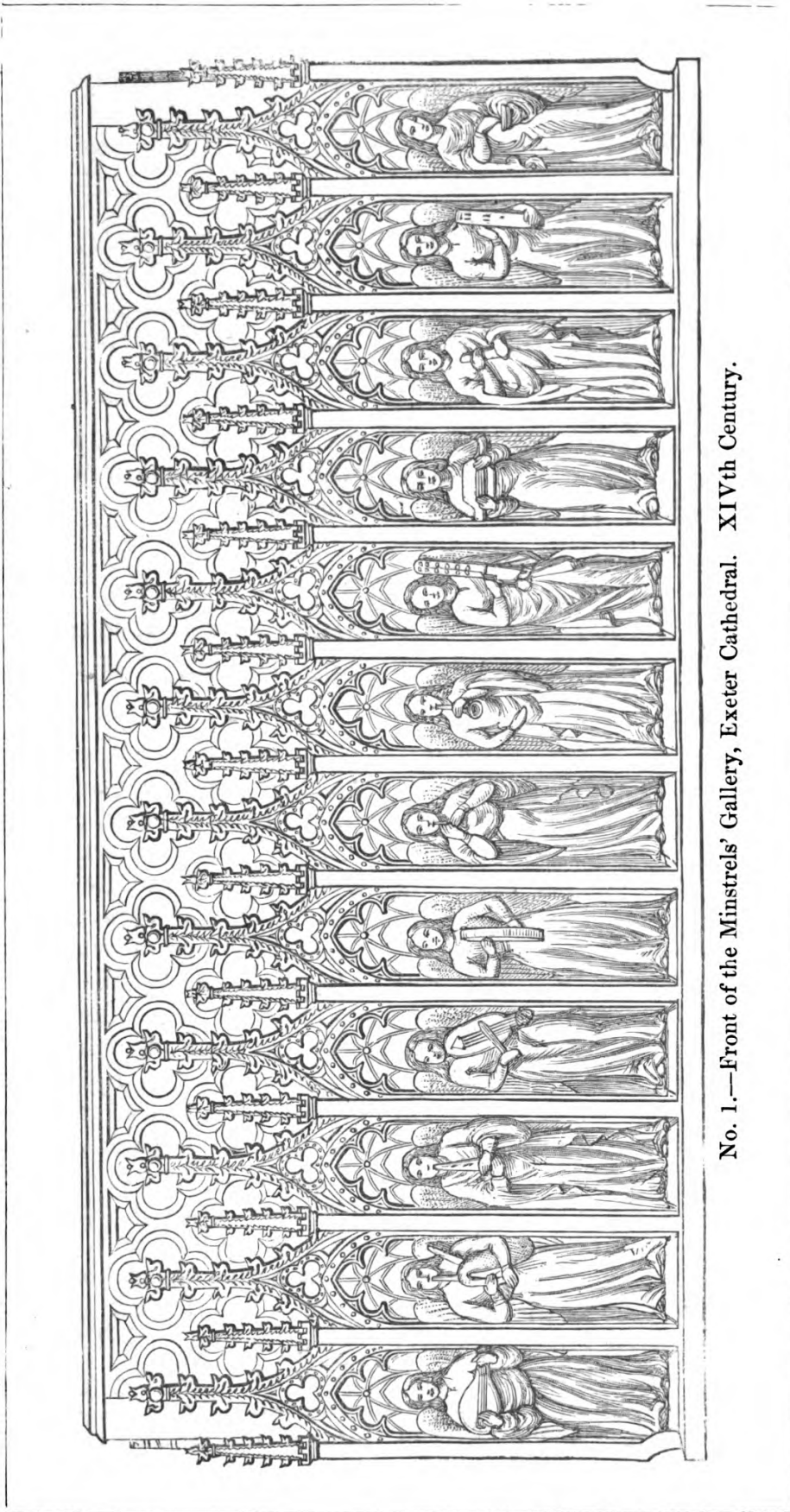
6. The sixth angel is playing the Jew's harp. It is held to the teeth by the right hand, and the forefinger of the left is playing the tongue, which, however, is gone, as well as most of the carved frame.

7. The seventh angel blows a trumpet, straight, narrow with flat expanded mouth. The left hand holds the instrument, while the right is pressed against the side.

8. The eighth angel is playing on the virginals, a small hand organ with two rows of pipes, flap bellows worked by the left hand, which also supports the instrument suspended by a strap round the neck. The right hand fingers the keys. The pipes are nine in number in each row.

9. The ninth angel plays a lute with five strings. The instrument is slung over the neck. The left hand fingers the keyboard, and the right strikes the strings with a quill.

10. The tenth angel plays an instrument not easily made out. It is square, and is played by opening and compressing like the modern accordion. The thumb and two first fingers of the right hand hold what seem to be a square upright



No. 1.—Front of the Minstrels' Gallery, Exeter Cathedral. XIVth Century.



pipe or wind hole, and a small side handle by which the body is moved or compressed as in the accompanying woodcut. The fingers of the left hand touch notes or vent holes that regulate the intervals of sound.

11. The eleventh angel plays a tambourine with a double row of cymbals in the frame. The fingers of the left hand hold the instrument by the frame which also rests on the left forearm. It is sounded by the right hand.



No. 2—Musical instrument.

12. The twelfth and last of these figures strikes a pair of cymbals. They are dish-shaped, with flat rims, are held by straps on the backs and clanged together.

'65. 55.

**D**OORWAY from the Cathedral of Rochester.  
English. Plaster cast. 1340. H. 15 ft.  
3 in., W. 10 ft. 6 in.

This doorway is framed in a square panel, the sides formed by piers or buttresses topped by pinnacles, and the intervening spandrils on the hips of the arch diapered in diamond-shaped divisions, each containing four cusps. The buttresses end with pinnacles which, as well as the outer mouldings of the arch, are crocketed with vine leaves, boldly modelled after nature. The mouldings of the arch are divided by a small roll into two bands, the inner containing a series of figures under canopies. The outer is carved into a set of round holes, from which issue pointed vine leaves, turning alternately to the right and to the left. On the right hip of the arch, amongst these leaves, are three miniature arches, and under each a tiny bust carefully modelled. Two of the heads are clothed in hoods and wear the veils of nuns; the third is that of a secular person, perhaps the mother or relative of the founder.

Inside this band of work are a series of niches. To begin with those nearest the ground, the lowest on the right hand contains the effigy of a bishop, the founder. In his right hand is the episcopal cross held by a napkin, in his left the model of a church and spire. He is supported by a bracket carved into a mask bearded and hooded. The space between the bracket and the ground is diapered with heraldic emblems, lions' heads, caboshed and roses, alternately. In the corresponding position oppo-

site is Justice, she is blindfold, wears the head and neck undraped, a mantle is fastened over the breast by a morse, a staff in her hand, the emblem of human authority, is broken into three pieces, and a crown is in the act of falling behind her. These figures are badly restored.

Above the heads of these figures are canopies fronted by three cusped arches. On these are sitting figures, on the right side a bearded figure, a prophet of the old law. He holds a long scroll and is denouncing woe to sinners. The corresponding figure holds a book, and the face expresses anger and sorrow. Each figure has a desk on an octagonal post before him, and the left hand figure has ribands to keep the places in the book before them. The seats in which they are placed are carefully designed after old ecclesiastical thrones or episcopal chairs of stone or marble panelled on the sides, and the arms and back ending in graceful rolls of foliage. Above these are evangelists, cloaked in long draperies, and on seats similar to those described. The desk before one figure is minutely detailed. It contains eight niches full of books, and a wide ledge in front of each, on which an open book can be laid against the front of the niche. The top of the desk is cut into small battlements ending in a conical finish. It turns on a metal crank below, so as to be brought close to the eye or pushed out of the way, a curious illustration of 14th century furniture.

Above these figures are four kneeling angels. The two outer angels crying; the two inner in repose. Each holds a scroll in flames. Between the four is a small nude figure representing a human soul among clouds under a little niche. This forms the key to this part of the arch. All round the inner moulding of the arch is a moulding composed of small arched panels, in which are heads expressing amazement, terror, joy, &c. The heads are not more than two inches high and admirably executed. Amongst them are heads of fiends, and that in the bottom niche is gnawing its tongue. The intention of the whole composition is to represent the last judgment, and the tests of the cardinal virtues, represented by justice, and of the divine law represented by prophets and evangelists, according to which the world is to be judged. It belongs to the 14th century, and the graceful pose and attitudes of the standing and sitting figures, as well as the singularly life-like rendering of the small heads, some of which appear to be portraits, are evidence of the quality of sculpture that was executed during that century in England. The small heads are more masterly than the standing figures. More hands than one have been employed in the completion of this doorway. It has been damaged by restoration.

'62. 2666.

**FIRE-PLACE** from Tattershall Castle in Lincolnshire. Plaster cast. 15th century. H. 9 ft. 8 in., W. 4 ft.

Tattershall Castle is between Lincoln and Boston. The keep now standing measures 61 feet by 48 feet, it has four octagonal towers on the angles 118 feet high. It is of brick, and was built by the second Lord Cromwell, who was appointed Lord Treasurer by Henry VI., and who died in 1455.

The arch of the fire-place is without a hood or drip mould. The cresting above is battlemented, and ends in the octagon



No. 3.—Chimney Piece at Tattershall Castle.

caps of two round shafts. The space above the opening of the fire-place is divided into eight circular panels, filled with heraldic and emblematic devices:—1st panel. The treasurer's purse. 2. A shield hung from a cloud bearing the arms of Tattershall. 3. Armed figure of St. George in plate armour, pointed helmet, plate gorget, and sleeved cassock under his armour; killing the dragon. 4. A shield bearing quarterly Tattershall and Deincourt. 5. Shield supported by salvage men, surmounted by a squire's helmet, mantling, and crest of a sheaf of laurel leaves, bearing Tattershall and Deincourt. 6. Within a castle or battlemented and turreted panel, Samson killing the lion; he is in a frock, and grasps the lion by the ears and jaw. 7. Heraldic lion rampant. 8. The treasurer's badge of the purse and motto, **say le droit**. In the small spandrils outside the round panels at each end two salvage men, outside the others the six shields of Barnack, Dribey, Cromwell, Cromwell and Tattershall impaling Deincourt. In the lower spandrils the treasurer's badge and motto repeated. In the arch spandrils on the right, bold cabbage leaf ornament with a rabbit; left, a centaur fighting a dragon.

'71. 59.

'PRENTICE PILLAR.' Plaster cast. The original, built in 1445, in the Rosslyn Chapel, Scotland. H. 13 ft. 6 in., W. at base 4 ft. 6 in.

This curious example of the latest period of pointed architecture in Scotland combines the characteristics of early and late ornamentation. It consists of a square pier or group of perpendicular mouldings alternately narrow and wide, bound together by a carved capital and base. The base is a chain of winged dragons of almost Runic character. Four spiral bands of rudely cut ornamental leaf-work start from each angle of the cap winding round the pier to the base. Portions of a horizontal architrave ornamented in the same manner, and of the arches abutting on the column, are added to show the position it bears in the chapel at Rosslyn. The architrave joins it to a smaller engaged column at an angle of the building. A similar horizontal member joins it on another of its sides. On the former is to be read in old Gothic characters from the book of Esdras,—

**forte est vinum, fortior est rex; super omnia  
vincit veritas.**

It is called the 'Prentice pillar,' from a tradition that it was carved by an apprentice of the mason engaged upon it during the master's absence, and who was slain by his master when he returned. The date of the building is 1446.

Rosslyn chapel is on the banks of the river Esk, about seven miles from Edinburgh.

'65. 49.

MONUMENT OF SIR FRANCIS VERE in the Chapel of St. John the Evangelist, in Westminster Abbey. Plaster cast. English. 17th century. H. 5 ft. 5 in., W. 6 ft. 8 in., L. 10 ft. 8 in.

The original of this remarkable monument consists of a group of figures surrounding the effigy of Sir F. Vere, and supporting a slab or tombstone on their shoulders.

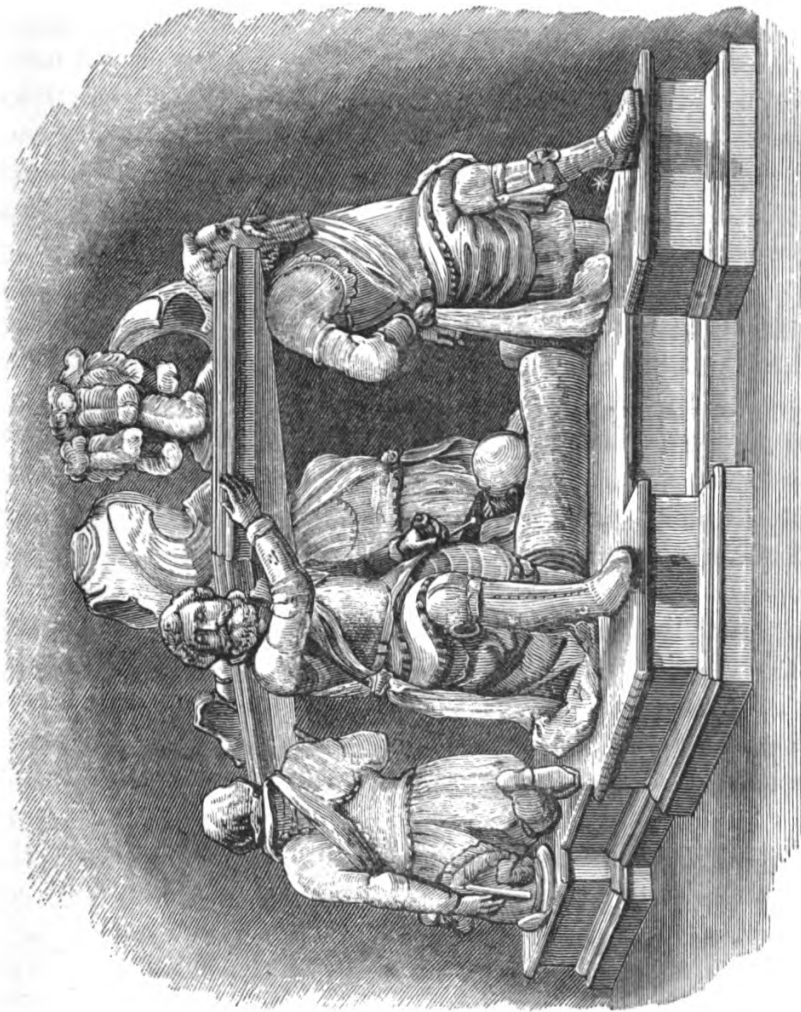
The entire composition is ranged on a plinth 10 feet 6 inches in length by 6 feet 6 inches in width. On the middle of this lies the effigy of Sir Francis Vere. His head is bald. He is in a loose bedgown, over which is thrown the university gown of a D.C.L. The left hand crosses the body, the feet are in shoes. He lies on a mat, one end being rolled up to form a pillow. At his feet is his heraldic crest, a boar passant.

Round the body kneel four knights. Two older than the others and bearded, kneel right and left of the head on one (the inner) knee, facing outwards and occupying special portions of plinth added to the central part. The two younger knights are similarly placed at the feet. All wear armour over their trunk hose. Two knights are covered with armour to the feet, but all are bareheaded. The other two have corslets, cuisses and boots, one pair in the form of the classic buskin. All wear spurs, three have long Spanish rapiers suspended by numerous straps richly decorated to the belt, the fourth wears a broad scimeter. Their armour is richly decorated with stripes of damascened work. One has by his side a high cylindrical castor, with a gold cord round the bottom and an ostrich feather. The heads are those of handsome resolute men; the features and extremities are fine and well made. One wears the Elizabethan ruff, the others plain stiff collars; all have scarves over the left shoulder tied under the right arm.

They support, each on one shoulder and with one hand, a large slab which shades the recumbent warrior, and on which is placed the entire suit of armour belonging to the deceased laid out in pieces. The helmet has strips of damascening, the visor is kept close by a strap round the neck; in it is a plume of ostrich feathers. The other pieces are disposed about the slab, and with them the sword and shield, sculptured with the following arms: Quarterly of 8:—1, quarterly, in the first quarter a mullet, *Vere*; 2, a lion rampant vulned in the shoulder, *Bolebec*; 3, three bars, wavy, *Sandford*; 4, a saltire between twelve cherries, stalked, *Serjeaulx*; 5, a fesse between two bars, *Badlesmere*. 6, three chevronels, *Archdekne*; 7, a fret, on each joint a roundel, *Trussel*; 8, a lion rampant debriused by a fret charged with three crosses patée, fittched in the foot, *Kilrington* or *Colebrooke*. Over all a crescent within an annulet for a difference. Motto "Deo Excercituum."

Round the tombstone may be read:—

FRANCISCO VERO Eqvit. avi. GALFREDI F.  
IOANNIS COMITIS OXONIAE NEPOTI BRIELÆ



No. 4.—Monument to Sir F. Vere.

ET PORTSMVTH PRÆFECTO. ANGLICARVM COPIARVM IN BELGIO DVCTORI SVMMO : OBIIT XXVIII DIE AVGVSTI ANNO SALVTIS MDCVIII ET ANNO ÆTATIS SVÆ LIIII ELIZABETHA VXOR VIRO CVARISSIMO QVOCVM CONIVNCTISSIME VIXIT HOC SVPREMVM AMORIS ET FIDEI CONIVGALIS MONVMENTVM MÆSTISSIME ET CVM LACHRYMIS GEMENS POSVIT.

This inscription is much defaced.

This accomplished gentleman was a knight of great valour, and commanded for nearly twenty years the English auxiliaries in the war waged by the Dutch against the Spaniards. He is said to have contributed mainly to the victory of Nieupoort. With 1,500 stout Englishmen at his back he determined to begin the battle, and attacked the Spaniards maintaining his ground with great pertinacity till the Dutch forces could be brought into action. He lost 800 men, and was wounded in the leg and thigh. He died August 29, 1609, at the age of 54, and was born therefore in 1555.

The sculpture of these figures is of a very high order, the heads and hands are executed by an artist with a perfect acquaintance with the human form, and all details of armour and dress are finished with skill. Though the composition is unusual, and wants the piety of older tomb designs, yet the whole idea of surrounding the dead captain with his four ancients (for they are evidently portraits of knightly comrades or followers), is suited to the character of the deceased. The action of the limbs, the expressions of the faces all seem to bear witness to the martial character of the captain, and the devotion borne by his followers to a leader so brave and devoted. We have no record of the sculptor of this group, nor of those of hundreds of other monumental and architectural statues scattered up and down this country. Ungainly and difficult to treat as some parts are of the dress of the 16th century, such as the quilled ruff, they have proved no obstacle to this sculptor, whoever he may have been, nor taken anything from the dignity of his composition.

**R**AILINGS OF WROUGHT IRON, the work of Huntingdon Shaw, of Nottingham, formerly parts of a screen at Hampton Court Palace. English. 17th century. H. 9 ft., W. 12 ft.

These architectural grilles or screens are decorated with a variety of ornaments. The national rose, harp, &c., are in the centre of some of the compositions; pieces of canopy or hanging are represented in most of them, a conceit taken from the French designers of the school of Berain. They are all divided into a centre, with side pieces framed into narrower compartments on each side of the centre, arranged like gates with side supports or piers. Horizontal lines are maintained among the subdivisions of the bars. Other curved pieces support them like brackets, and on these general lines the leaf-work is disposed. A certain architectural propriety and unity are thus perceptible throughout the entire length of the screen. The upright bars that form a framework to the various divisions are firmly supported by curved struts of iron.

These railings formerly stood on the river front of Hampton Court.

#### FLEMISH ARCHITECTURE AND SCULPTURE.

'72. 63.

**F**ONT in the Church of our Lady and S. Martin at Hal in Belgium. Plaster cast. With decorated rows of figures in three tiers, and crane by which it is lifted. Flemish. 15th century. H. 10 ft. 2 in., W. 7 ft.; pedestal, W. 9 ft. 9 in.

The base of the font is octagonal, and rests on eight small lions. The mouldings of this part are in large and bold curves, relieved by smaller mouldings and deep hollows. A legend is engraved round one of the wide mouldings of the stem in Gothic letters:—

**Ces fonts fist Guillaume Lefere fondeur à Tournay  
l'an Mil CCCCLVI**

Under the bowl is a circular member surrounded by wide niches with canopies of pierced-tracery over them. Each canopy has three small arches. Under these wide niches are sitting figures of the four Doctors of the Church, St. Ambrose, St. Austin, St. Gregory, and St. Jerome. The



stem rises above this and meets the bowl. The bowl of the font is round and without ornament. The cover is richly decorated; it is a round drum, and fits close on the top of the font itself; round the circumference of this drum are 12 niches, with a canopy of pierced tracery above each; they contain small images of the 12 apostles; the top of the drum is surrounded by a crest of pierced work, and on the flat space within is a group of saints on horseback; these are St. Hubert, St. Martin, and St. George. Hounds are held in a leash by a huntsman, and near them is a kneeling figure of St. Géneviève of Brabant, with a lamb under her arm, and a hind which makes towards her. From the centre of this group rises a mass of metal, in which is the loop by which the lever is hooked on to the cover. Round this part is a group representing the baptism of our Lord, with rocks and water.

The machinery by which this portion is lifted from over the font is curious. It consists of a triangular crane of wrought iron, through slots within the frame of which a lever passes. The lever has a double action, and little exertion is needed to lift the metal top clear of the bowl. The entire crane then swings round and drops the metal cover on a bracket fixed to the wall. The cover is strengthened by an iron passing through it. The crane is decorated with fleur-de-lys and other ornaments of beaten iron.

It is to be regretted that though all parts of this font are complete, it has yet undergone considerable damage from constant cleaning with rotten-stone, which has rubbed away much of the surfaces of the various figures.

The church of St. Mary and St. Martin is a three-aisled cruciform building, showing characteristics both of the second and third pointed style. It dates from 1341 to 1409.

'72. 64.

**F**ront of a Tabernacle, in stone, from the Church of St. Mary and St. Martin at Hal. Plaster cast. Panelled in two stages, and sculptured with groups representing scenes of the Passion. Flemish. 15th century work. H. 7 ft. 3 in. W. 4 ft. 7 in.

This tabernacle is against a buttress on the north side of the choir. It consists of two tiers of panels divided by small pinnacles, from the niches of which statuettes have been lost. The lower panels are two doors of metal covered with a reticulated ornament in quatrefoils. Each fastens with a lock and draw bolt, secured by a hasp. Above these panels are two compositions under pierced arches with cusped heads. The sculptures, which are in high relief, represent the Last Supper and the Saviour washing the feet of the twelve Disciples. A niche is placed between the two panels, and contains a small image of a bishop gracefully carved. Horizontal bands of leaf work finish this portion of the front. The spandrils between the centre and side pinnacles, and the crown of the two arches, are filled up by window tracery in relief.

'72. 66

**D**OOR. Plaster cast. The original is a portion of a door in the church of Notre Dame at Hal, Belgium. Flemish. 14th century. H. 8 ft. 10 in., W. 4 ft.

There are three hinges from which issue scrolls of vine leaves, grapes, &c. The work resembles that on the doors of Notre Dame in Paris.

'72. 65.

**L**ECTERN. Plaster cast. The original in brass in the form of an eagle standing on an orb and holding a monster in its claws, on hexagon stem, resting on three lions. N. Dame at Hal. Flemish. 15th century. H. 6 ft. 6 in., W. 4 ft. 7 in.

The foot or stem of this lectern is hexagonal. It spreads and rests on three small lions. The foot rises in bold architectonic mouldings broken by smaller members. In the middle is an orb, on which stands the evangelical eagle that supports the book desk on its back. The eagle grips a monster in its claws.

The form is such as was generally given to the desks for reading the Gospels at the mass in the 15th century, both in Flanders and in our own country.

'72. 103.

**FIREPLACE.** Plaster cast. The original, of alabaster, marble, and carved wood from the ancient Hotel of the Liberty of Bruges. Flemish. 16th century. H. 19 ft. 7 in., W. 36 ft.

The lower or marble portion of this structure consists of a square opening 6 feet 2½ inches high and 9 feet wide, sustained by an entablature of renaissance character supported on piers at either end of black Dinant marble. The entablature is made up of a frieze in alabaster, with a bold cornice above and a narrow architrave below. The frieze is divided by three small pilasters covered with carved arabesques of exquisite delicacy into four panels. In these is represented the history of Susannah.

In the first, right hand, (spectator's left) are seen two actions of the story. The elders are seated in ambush under trees in the extreme right-hand corner of the panel, watching Susannah, who is accompanied by two maids to the entrance of the enclosure. The space is irregularly divided by a fountain, in the centre of which is a group of tiny figures carefully modelled. A female figure is at the top of the group; she holds a staff, and represents one of the cardinal virtues; below her are three boys. On the front of the basin is a lion's head, through which water flows. In the middle of the panel is a tablet with the legend in Roman capitals—

DANIELIS 13. EVERTERVNT SENSŪ SVVM ET  
DECLINAVERŪT OCULOS SUOS VT NON  
VIDERENT CELŪ NEQZ RECORDARĒTVR  
IVDICIORŪ IVSTORVM.

Dan. xiii. 9.

To the left is Susannah struggling with the two elders; she is seated. Figures at a gate, in the upper left-hand corner, are coming, on hearing an alarm, to arrest Susannah. 2. She is brought before the judge. The hall of judgment is covered by a ceiling which is seen in perspective; a colonnade on the left encloses the relatives and spectators;

some are leaning over to hear the sentence; others expressing various feelings; a woman clasps her hands in horror or despair. The two principal figures, the elders, each place their right hand on the head of the accused to condemn her, while she lifts her hands to the judgment seat in the attitude of supplication. On the dado of the colonnade in Roman letters is the legend from Matthew vii. 2,—

QVO ENIM  
IVDICIO IVDICAVERTIS  
IVDICABIMINI.

3. In the centre of the third composition, is the youthful Daniel. He confronts the second of the two accusers. One is being driven from the hall by a soldier who has a stone in his hand. Figures of Helcias, father, and Joachim, husband of Susannah, express gratitude to heaven for this interference. In the right-hand corner a distant group of friends and relations are receiving the innocent Susannah with acclamations, music, &c. On a tablet in the lower right-hand corner is the legend,—

PROVERBIORVM XXII. IVDICABIT DÑS  
CAVSAM EIVS ET CONF( N )GET EOS QVI CONFIXERVNT  
AÑA EIVS.

xxii. 9.

In the fourth panel the two false accusers are stoned to death. Soldiers and others cast square stones out of a basket, the bodies lie dead or dying in the middle.

The ends of this entablature are supported on piers, formed by three baluster-shaped columns ornamented with wreaths, &c. Brackets of acanthus work sustain the projections of the frieze. Over each is a nude winged boy, and a similar figure on each of the return ends of the chimney piece. The right-hand figure holds fruit in one hand, and a horn of abundance in the other. The corresponding child has one finger in his mouth; the child on the left-hand return end is playing with a dog.

The work above the chimney piece is of wood.

The two sides of the upper space, are framed by richly decorated columns mounted on bases and surbases all carved with arabesques in high relief. Two children, one on each side of the column, support a wreath within which is a medallion head of Leonora, sister to the emperor Charles the fifth, married to Francis the first. The hair is elegantly bound with a light scarf round the head, and it bears the character of the heads of Botticelli, or some painter of his

school. On the opposite side, is the medallion portrait of Francis the first. There are caps to the columns and tablets over them. On the left hand tablet may be read the date 1549 in Arabic numerals; on the return ends are ornamental columns of similar character to those described, and one winged boy by the side of each, and grotesque demi-figures projecting from the columns above the figures. The central panel is full of delicate wood carving. A bold recessed border is partly filled by shields with crowns above them carved with the utmost lightness; they are all covered with armorial bearings; and scrolls gracefully twisted surmount each of the crowned shields; there are five in each of the sides, six on the top member and a central achievement with the coat of arms, helmet, mantling, &c., with the Gallic cock, in token of the conquest of Francis the first; and the insignia of the Golden Fleece, round the shield. Within this rich and light framework is an architectural throne consisting of an arch under a pediment, decorated with figures of victory. Below the arch is the back of the throne, on which are two oval medallions containing heads of Francois de Launay, and Margaret of Austria. In front of the seat are two more heads in medallions representing, perhaps, the portrait of the artist and his wife. On each side are the Columns of Hercules, adopted by Charles the fifth as his emblem, and between these a statue of the Emperor Charles the fifth; he is crowned, in armour, wears the Golden Fleece and a royal mantle over his shoulders; the head turns to the right; the left hand holds the orb, and the right the sword of justice uplifted. Two crouching lions are seated on the base of the throne.

The Columns of Hercules are fluted on the upper part and decorated below with arabesques in relief finely cut, standing on a dado, also decorated with acanthus work in relief. The piers between the columns are fronted by heraldic shields curving outwards, surmounted by crowns and scrolls, the insignia of the empire, of the house of Aragon, &c. A pediment above each pier is surmounted by two nude boys. They support three crowned shields. This rich composition fills up the square panel or space between the side supports, the chimney piece, and the ceiling.

The shields on the right hand of the emperor round the frame contain the arms of his paternal ancestors. 1. Hungary; 2. Austria, ancient and modern; 3. Germany; 4. Hungary; 5. Dalmatia; 6. Croatia; 7. Bohemia; 8. England. Those on the left are the arms of

his maternal ancestors: 1. Castile; 2. Leon; 3. Aragon and Sicily; 4. Sicily; 5. Jerusalem; 6. Naples; 7. Valencia; and 8. Sardinia. Those on the two piers flanking the throne, on which are the columns of Hercules, contain the arms of the kingdoms under the dominion of Charles, those of Naples and Navarre; the last two being the furthest removed from the figure of the emperor.

The projecting ends of the fireplace fall back in a bold concave line to the walls on either side. The lower part of these, to the height of the mantel shelf, is unornamented. Above this level the concave parts form panels. That on the right contains in relief the device used by Charles the Bold, viz., two logs of wood, crossed in saltire, with a flint and steel. Round them is the Golden Fleece, above a tablet, bearing the letters **HALF**,  
**MAS**, the motto adopted by Maximilian; two grotesque figures with arabesques finish the decorations of this panel.

On the right hand wall, is a panel corresponding in width and height with that above the fireplace. It is formed into a depressed arch by slight mouldings. At either side of the entire space are pilasters richly decorated, mounted on dado bases, decorated with arabesques. A boy supports the cornice above the capital of the outer pilaster. In this space are two standing images of Maximilian, King of the Romans and Mary of Burgundy, Countess of Flanders, paternal grand parents of Charles. She is crowned, wears a state dress, fronted with a bodice of rich stuff, a waist girdle, and long skirt looped up on the left side; a royal mantle hangs from her shoulders. The neck is bare to the shoulders, wearing a jewelled necklace; the hair plaited, confined in a net with jewelled side pieces. She carries a hawk on her left wrist. He is crowned and carries the orb in his left hand and the sceptre in his right, is in armour, with short doublet, belt, and sword, and the collar of the Golden Fleece; a mantle hangs from his shoulders. On the pilasters are four shields, and six more in the upper angles of the panel. They bear the arms of—1. Old Burgundy; 2. Hapsburg; 3. Carinthia; 4. Germany and Bohemia; 5. Charles the Bold; 6. Flanders; 7. Brabant; 8. Artois; 9. Luxembourg.

The device on the corresponding concave angle panel to the left of the fireplace contains the devices of Ferdinand and Isabella, viz.:—a yoke, *yuga*, adopted in honour of the Y., the first letter of the name of Isabella, and significative

of the yoke he laid on Moor and Christian alike. The device of Isabella is a sheaf of arrows, *flechas*.\* The two figures on this side are Ferdinand and Isabella. He is in armour, wears the Golden Fleece, turns to the right, holds the sceptre and orb, and a mantle is fastened round his shoulders. She is in a rich ermine bodice, with vandyked and jewelled border, jewelled waist belt, and jewelled necklace; is crowned and holds out her right hand, in the fingers of which is a sprig of olive, indicating the peace gained by the union of the crowns of Spain. The shields are those of—1, Leon; 2, Leon and Castille; 3, Majorca; 4, Toledo; 5, Seville; 6, Galicia; 7, Barcelona; 8, Leon quartered with Castille, and counter quartered with Galicia; 9, Navarre and Granada.

The ceiling is carved for a space of 10 feet in front of the fireplace. One row of curved panels unites the ceiling to the carved cornices all along the end of the room. They are filled with arabesque relief work, and the stiles and rails are delicately carved. Two rows of panels in the centre and one single panel in either angle at the sides are square and have carved pendant ornaments in the centres. A rich border of arabesques makes up this portion of the ceiling, which extends 10 feet from the wall in front of the fireplace and falls back in front of the side portions of wall.

Four massive beams corresponding to the divisions of the fireplace and wall sustain the joists of the ceiling which, except in the positions named, are not ornamented. There is an additional depth of beam over this end of the room, and where this thickness ceases are four carved shields. There are in all 47 coats of arms on the wall. Ten in each side panel and 27 in the centre.

The fireplace itself is a recess with rounded angles, lined with tiles, each filled with a quatrefoil ornament, having in the centre a small shield charged with a bend. An iron fire back bears a shield with the same arms, supported by two figures, a savage man bearing a club, and a woman; both with cinctures of oak foliage; and over them the date 1569. The opening of the fireplace measures 9 feet  $2\frac{1}{2}$  inches, the height 6 feet  $2\frac{1}{2}$  inches, the depth of entablature 2 feet 8 inches, the height of ceiling from floor 17 feet 8 inches.

To enable persons to lift each foot to be warmed before the fire three massive handles of copper, richly ornamented and gilt, are fastened into the underside of the alabaster architrave that forms the lowest member of the entablature.

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\* Mrs. Bury Palliser, *Historic Devices*, 215.

The following interesting history of this construction is by Mr. W. H. Weale, the author of the 'Guide to Belgium.'

"The Hotel of the Liberty of Bruges or Scepenhuus den Lande den Vrien commenced in 1520, and completed in 1535, was one of the finest civil buildings of that city. A small portion of it only has escaped destruction, the river front of this, one of the last works of the celebrated master mason, John Van den Poele, though mutilated and shorn of much of its original splendour, is even now by its quaint picturesqueness one of the most characteristic and well known monuments of the old capital of Flanders.

"The fine chimney piece here reproduced stands on the west side of the council chamber, which is lighted from the south and south-east. Its designer was Lancelot Blondeel, whose plans were, after long deliberation, selected from a number of others by the magistrates of the liberty on the 10th of November 1528. The unsuccessful competitors were Master Peter des Maretz, who sent in a clay model and received 48*l.* Parisis in compensation; James Dodekin and William Aerts, sculptors, who submitted two models in limestone, and received 30*l.*; and Francis van Kicxhem, sculptor, author of a small model in white stone, who received 9*l.* 12*s.*; while Blondeel, for the successful design, a drawing on paper to a large scale, received 100*l.*; John Roelandts, sculptor, who at his request had executed from his drawings a model in white stone, was paid 15*l.*

"By order of the magistrates Blondeel visited Ghent, Brussels, and Mechlin, taking his designs and model with him, and consulted the chief sculptors in those towns, and also John Gossaert of Maubergh, both as to the design and also as to the best material for the portions to be executed in stone."

"The sculptors received between them an honorarium of 8*l.* 10*s.* and Gossaert 20*l.*, and Blondeel himself 12*l.* for the expenses of his journey. In November 1529, Blondeel was again sent to Brussels to consult the herald Toison d'Or as to the armorial bearings, rough sketches of which were made by two artists of Brussels under that functionary's direction. The magistrates presented Toison d'Or with a silver gilt cup that cost 105*l.* 17*s.*, in a leather case, for which they paid 1*l.* 12*s.* Blondeel received for the expenses of his journey and stay in Brussels 32*l.* For working drawings of the background and coving he was paid 24*l.*, for separate drawings of the five statues and fifty "(47)" shields, 42*l.*, and for superintending the execution, 24*l.*"



“The lower portion, or chimney piece properly so called, in black Dinant marble, was carved by Guy de Beaugrant of Mechlin, who received for it 1,200*l.* He also executed the alabaster frieze in four compartments representing in low relief the history of the chaste Susannah (these subjects from his own designs) for 812*l.*; the four winged children at the angles, the alabaster moulding beneath the statues, and the five oak statues, for which and for extra work in the chimney jambs, over and above the terms of his contract he received 474*l.* The carvers of the woodwork were Roger de Smet, who was paid 16*s.* a day; Herman Glosencamp and James Crepen who received from 14*s.* to 16*s.*, according to the season; Adrian Räsch, who received from 12*s.* to 14*s.*, and Roger van der Verez, Alexander Eedewale, Giles Dierman, John Reynoudt, Nicolas van Gansebronc, Cornelius Haseman, Henry Jacops, George Haseman, John Inghebrave, John Heyndricx, Peter de Maybre, and Cornelius Lootens, whose daily wages varied from 10*s.* to 12*s.* The floriated pendants in the middle of the square compartments of the coving (ceiling) were carved by William van Damast for 10*l.*

“The three copper rings designed to hold on by whilst warming the feet were supplied by the founder James de Keyserre for 10*l.* 16*s.*, and gilt by Peter Doninide for 78*l.* The wrought-iron fire dogs were executed by Christopher de Bloghe for 144*l.*

“The upper portion of the chimney piece, the woodwork, in short, was doubtless designed to commemorate the victory of Pavia on the 24th of February 1525, and the treaty of Madrid, the 16th of January 1526, confirmed by that of Cambray, *the Ladies Peace*. So called as the negotiators were Margaret of Austria and the Duchesse d'Angoulême. Amongst other conditions the treaty of Cambray secured the restoration on the part of Francis the First of all rights over the country of Flanders. It was signed on the 2nd of August 1529. The portraits of Charles de Launay, the knight to whom Francis the First surrendered at the battle of Pavia, is on one of the medallions sculptured on the throne of the emperor over the fire place, and that of Margaret on another. The statue of Mary of Burgundy, the wife of Maximilian, grandmother of the emperor, is one of the two statues on the right hand panel of the wall through whom the original possession of the fief was obtained. The portraits of Francis the First and Lenora, widowed queen of Portugal, the sister of the emperor, whose marriage was one condition of the treaty of Madrid in 1526, are contained

in medallions on the ornamental pilaster compositions that flank the central mass of wood carving.

"The *cartellini*, scrolls above the columns between the statues, on the panels right and left of the fireplace," says Mr. Weale, "were probably designed to bear inscriptions, and the whole work to be polychromed, but if so this was never carried into effect."

It will be seen, however, that two dates are given on the chimney piece, one on the tablet over the side pier on the left (spectator's right) of the central composition 1549, and another on the iron fire back, 1569. But the latter probably refers only to the fire back itself.

'65. '48.

## A GROUP OF MERCURY AND PSYCHE.

Plaster cast. The original of bronze by Adrian de Vries. Flemish. 16th century. H. 8 ft. 4 in.

Mercury wears the winged helmet, and has wings on his heels. He bears Psyche in his arms, whom he has been sent to bring before the council of the gods. The figures are of heroic size.

This group is the work of Adrian de Vries, a sculptor born at the Hague in 1560. He studied at Florence, and entered the service of the Emperor Rudolph the second, at Prague. There he made an equestrian statue of that prince; and from Prague he went to Augsburg, where there are two fountains by his hand. The Mercury and Psyche were made about 1595. The date of his death is uncertain. The group now forms part of the collection of the Louvre in Paris.

1046. '71.

**R**OOD LOFT in red and black marble and alabaster. The front rests on three arches, each supported by double columns. Statues are placed on brackets between each arch, and smaller statues in niches above them. The whole surmounted by

an open balustrade. From the church of St. John, Bois-le-duc. Flemish. 17th century.

This rood loft was erected in the church of St. John in Bois-le-duc, a building in the pointed style begun in 1260, and finished in 1312. The structure in the Museum is altogether of a different style, and dates only from the 17th century. It forms an arcade showing three arches, each resting on couple columns of the Roman Doric order. The shafts are of red Belgian marble the caps from the astragal are of alabaster, the abaci of black marble; the imposts over the columns are of alabaster, sculptured with foliage and architectonic ornament. There are arches at either end resting on the two outer columns at one side, and the wall which separates the screen from the choir of the church on the other. The soffits of these arches are decorated with mouldings of black, and the spaces between filled by white marble or alabaster. The edges of the arches and all mouldings marking the leading lines of the façade are of black marble, the intervening spaces filled up with alabaster. Over the hips or the arches are recumbent figures in alabaster, of angels holding crowns, palms, and horns of abundance. Between the arches are brackets of marble, from the under side of which hang ornaments or pendants like baskets, the interstices of these structures filled with foliage. Similar but smaller pendentive ornaments are under the imposts at the angles of the front. On the brackets are four small life size figures in alabaster. They represent St. Peter, St. John, the Blessed Virgin and Child, and St. Paul. The marble behind these figures is black, to set them off. In the upper part above these figures are four niches of black marble, each fronted with a pair of small columns of red marble with capitals of alabaster. Under these niches stand warriors in classical armour, holding or supporting four heraldic shields, the points of which rest on the ground at their feet. Between them are three larger figures also of alabaster, representing the three theological virtues, Faith, on the right (spectator's left), holding tables of the Commandments; Charity, with two children in the middle; and Hope much damaged and of which the anchor or other distinguishing emblem has been broken. These figures stand on round brackets projecting from the back, and underhung with round carved ornaments similar to those already described, but heavier.

Between the seven figures on this tier is the balustrade of the gallery. The upper part is composed of red marble balusters supporting a rail of solid black marble. Below the balusters are six panels filled with sculptured compositions in alabaster. The figures are small and the subjects represented are from the history of the Passion.

Under the arches is a plain vault. The back wall is divided by a central arch, the mouldings of which are of black marble. On either side of this arch are two others. They show architectural panels which have been filled up with altar pieces. Nothing remains of these decorations, but on the base of the panel under the right hand arch is an inscription in Roman capitals, recording the erection and date of the altar formerly placed there in these words :—

DEO OPT. MAX.

ET DIVÆ VIRGINI MARLÆ SANCTISQVE' COSMÆ  
ET DAMIANO MARTYTIBVS HOC ALTARE AMORIS  
PIETATISQVE ZELO CHIRVRGI BUSCODVCENSES  
POSVERE ANNO 1625.

The mixture of materials in the general composition, though it has the effect of cutting each one detail of the architecture from the other, and so seems to separate or disintegrate the structure, is not without effect, so far as it gives to each portion a certain significance and function in the work of dividing and supporting the entire front. In the attitudes of the figures and the heavy distributions of drapery we trace debased imitation of the school of Bernini. There is, however, much skill in the sculpture of the heads and limbs, as well as in the composition and designs of the smaller figures and subjects. The rood loft and altars were taken down from the church of St. John a few years since.

'67. 5.

**FOUNTAIN.** Plaster cast. The basin supported on a baluster that rest on a round base. In the centre are statues of Perseus and Medusa. The original, of bronze, is in the Grotto court of the Old Palace, Munich. H. 11 ft. 10 in., diameter of basin, 5 ft. 5 in.

The basin is a wide crater in the form of a drinking *paterna*. It has a wide lip, a deep necking, and on the

bowl are winged ornaments, masks, &c. in high relief. The foot is a baluster-shaped stand covered with acanthus foliage and swags in relief, standing on a round base. On a pedestal representing a rock in the middle of the basin is the figure of Perseus in a classic cuirass and winged helmet. He has a sword in his right hand, and holds up in the left the head of Medusa; the headless trunk lies at his feet.

This fountain is the work of Pietro Candido, or Peter de Wit or Witte, a Flemish artist, born in Bruges 1568, who was for some years the pupil of Giorgio Vasari in Rome. He was a painter, sculptor, and architect, and was long retained in the service of Maximilian, first elector of Bavaria, and is said to have executed various works for that prince for the decoration of his palace and gardens. He died about the year 1620.

'65. 85 to '65. 92.

**I**NFANT TRITONS, Sea Monsters, &c. Plaster casts. The originals are on the fountain in one of the courts of the Old Palace, Munich, by Peter de Witte. Flemish. Early 17th century. Average H.  $24\frac{1}{2}$  in., W.  $21\frac{1}{2}$  in.

Six boy tritons are blowing conchs or shooting arrows. They are riding on lobsters, turtles and lizards. Between them are creatures, half lion, griffin, wolf and goat, with fishes tails embracing other marine monsters. The originals are of bronze.

#### FRENCH ARCHITECTURE AND SCULPTURE.

'64. 40.

**C**OLUMN and capital, forming the pedestal of a statue. Plaster cast. The original is in the Church of St. Michael at Dijon. French. 16th century. H. 8 ft. 3 in., W. 2 ft. 9 in.

This pedestal is formed by the engaged capital and abacus of a plain shaft with moulded base. The capital

is shaped like the canopy of a niche in the early renaissance manner. It is formed of ten small arches connected by square pendant piers, on the sides of which are delicate bas-reliefs, some representing scenes of the labours of Hercules, others figures of animals or foliage. A band of delicate relief work connects the pinnacles that rise from the piers, and they mount up to the abacus. Between each of the pinnacles above this band is a cherub's head, and on the space above them are figures in delicate relief.

The first on the right (spectator's left) is a female figure with a lance in her hand, perhaps Diana. 2. A female figure in classical drapery, setting fire to a heap of arms and armour. 3. Apollo Musagetes holding a lyre. 4. Venus washing, and Cupid. 5. Apollo with his bow. 6. Judith holding the sword of Holofernes in one hand and the head which she prepares to strike with the other. 7. The judgment of Solomon. 8. A man near some object not distinguishable, by his side hangs a shield charged with three escalops. 9. Adam delving and Eve spinning. Pendant trophies of arms and small figures in relief are sculptured on the part of the pier with which the pedestal is connected.

This pedestal supports the image of S. Michael at the entrance porch of the church, one of the richest examples of the mixed style that has been called Burgundian that can be seen in France.

'64. 106 to '64. 108.

**BAS-RELIEFS.** Plaster casts from the fountain called the Fountain of the Nymphs in Paris, by Jean Goujon. French. 16th century. H. 2 ft. 5 in., L. 6 ft. 5 in. each.

The sculptures from which these casts are taken represent :—

1. A Triton and a Naiad. He has his back to the spectators; his hair is dripping with water and, bound by a wreath of weed or sedge. He embraces a Naiad, who lies on her left side in a shell, on the edge of which her right arm rests; the left is thrown gracefully over an antique rudder paddle. A flying drapery passes round both figures, and serves them as a sail. A winged child on a sea monster is riding round the pair, and another wingless child is seated on the tail of the Triton. These two figures probably re-

present the confluence of two rivers, perhaps the Marne and Seine, a subject treated elsewhere by the same artist.

2. Amphitrite lying full length facing the spectator, on her left arm in a shell. A child on a hippocamp holds the end of a piece of flying drapery, with the help of which they are propelled by the wind.

3. Amphitrite reclining in a shell sailing by means of a piece of drapery blown by the wind, preceded by a child riding on a hippocamp.

Jean Goujon, the chief French sculptor of the school of the renaissance, was born about the year 1515, at which time Primaticcio and other Italian masters had been employed by Francis the First and his successors for several years. In 1550 he was intrusted by Henry the Second with the decoration of the fountain of the Innocents, of which the reconstruction was intrusted to Pierre Lescot. It was built at the junction of the Rue aux Fers and the Rue St. Denis. Two arches faced the former of these streets and one the latter. These fronts were supported by double pilasters of the Corinthian order, and surmounted by attics. The sculptures of Goujon consisted of standing figures between the pilasters, of others reclining over the arches, and of bas-reliefs in the attic and basement panels. The sculptures from which these bas-reliefs are taken were on the basements. The fountain was taken down and re-erected as an independent structure to be seen on all sides in 1788, under MM. Poyet, Legrand, and Molinos, and the additions required for the bas-reliefs were sculptured by Pajou. These lower bas-reliefs are now in the Sculpture gallery of the Louvre.

'64. 144.

**FIREPLACE.** Plaster cast. The original, by Germain Pilon, formerly in the château of the Seigneur de Villeroy, near Mennecey, is now in the museum of the Louvre. French. 16th century. H. 15 ft., W. 7 ft. 7 in.

The fireplace consists of two parts, an architectural frontispiece and a hood and opening for the fireplace. The latter rests on two terminal winged figures in classic armour, with human feet and Satyr heads. The front of the mantle is sculptured with a flat panel supported by two

sitting sphinxes. The upper part is surmounted by a broken segmental pediment. In the centre of this portion are two children supporting a shield. Below the pediment are two female figures supporting a square panel. They lift up one arm each, the hands holding wreaths. They are draped in transparent folds, and the limbs are designed with the grace and the delicate length and tenderness of Italian *quattro cento* art. In the middle of the panel is an oval niche surrounded by a wreath of fruits deeply cut. It contains a bust portrait in armour, the head turned to the left.

The fire opening is square, with plain architectural moulded edges, and the cast-iron fire back contains the emblem of Henry IV. ; a sword crossed with two sceptres, and the legend, "Duo protegit Unus," in allusion to the kingdoms of France and Navarre united under his reign.

Germain Pilon was born early in the 16th century, and was sent to Paris, where he practised sculpture under Jean Goujon. He executed many works in connexion with, or under the direction of, Philibert de l'Orme, the architect. Amongst his best known works is the group of three graces supporting an urn intended to hold the hearts of Henry II. and Catherine de Medici, a cast of which is in the Museum. The date of his death has been variously assigned, but M. Lenoir could find no trace of any works of his executed subsequently to the year 1590.

#### GERMAN ARCHITECTURE AND SCULPTURE.

'73. 561.

**CHOIR SCREEN.** Plaster cast. The front decorated with figures under arches in relief, with an open arcade above. On the left side is an arched doorway. From the church of S. Michael at Hildesheim. German. 12th century. H. 10 ft. 6 in., L. 26 ft.

The front is decorated with bas-reliefs of figures, small life size, in seven compartments or niches. Each niche forms a circular arch resting on three conjoined columns



with carved caps and moulded bases. The centre member of the three is a flat pilaster decorated with an upright carved moulding of leaf, chequer, and twisted work. Over the impost of the columns rises tabernacle work representing complete abbatial cruciform churches of different design; each arch being surmounted by a ribbed dome.

The figures under the niches are, centre, 1. The Blessed Virgin and Child; 2. Right hand, St. Peter pointing to her; 3. Left, St. Paul, one hand holding a scroll, the other with spirited action extending the first and fourth finger as if enforcing heads of an argument; 4, 5. Right and left of these two figures two personages holding scrolls, perhaps evangelists; 6, 7. St. Benedict to the right, a sainted archbishop to the left (Bernward?) holding a model of the church.

Over these niches runs an open arcade resting on carved columns of Byzantine Romanesque character. In the spandrels over the little columns are figures of angels less than a foot high, holding scrolls and their wings meeting over the centre of each arch. They are designed with much spirit and grace. Between the arcade and the lower figures runs a band of carved work, acanthus issuing from the tails of twelve pairs of coupled dragons and joining in a sort of wave crest between. Over the top arcade is a narrow moulding of conventional foliage rising with a similar wave-like movement. An arched doorway ornamented with flat foliage bands finishes the screen on the left and rises to the top member of the whole structure.

The original reliefs are in plaster and are of the date of the restoration of the church, about 1186.\*

The figures below are full of dignity in expression, and are not ungracefully disposed as to drapery and attitude. The small winged angels will remind the English reader of the noble figures of angels sculptured over the choir arches of Lincoln cathedral.

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\* Lübke, *Sculpture*, i. 377. The figures, however, are none of them larger than life, as that author asserts, nor so large.—J.H.P.

'64. 113.

**B**RONZE STATUE of St. George and the Dragon. Plaster cast from a fountain in the court of the Hradschin, the royal palace in Prague. H. 6 ft. 3 in., L. 3 ft. 10 in.

This statue was cast in 1372 by an unknown sculptor. The saint is clad in plate armour, but the head is uncovered. The backs of the legs, gauntlets, gorget, and shoes are of small scalework. A jewel is set on the breastplate. St. George holds a lance with a small banner, and with the iron-shod butt end is spearing the mouth of the dragon. The horse is mottled on the back and quarters. The saddle flaps are plates of metal ornamented with relief work, and notched on the sides. The group is on a rock on which are lizards and other reptiles. The head of a dragon in front forms the spout from which the water of the fountain issues. The cast is of plaster covered with a solution of copper.

'73. 374.

**D**OORS of the Cathedral of Hildesheim. Plaster cast. German Byzantine. 11th century.

These interesting gates have various bas-reliefs, bosses, and ornaments of bronze.

'73. 383.

**L**ION. Plaster cast. The original in bronze at Brunswick. (Rhenish?) Byzantine. 12th century. H. 5 ft. 6 in., L. 9 ft. 8 in.

This piece of sculpture is of strictly conventional character, and does not gain by being placed in an isolated position without the architectural adjuncts of the place for which it has been designed. There is a tradition that it was brought from Constantinople by Henry the Lion in the twelfth century, or it may be of Rhenish Byzantine, *i.e.* German origin.

'73. 380.

**TOMBSTONE.** Plaster cast. With rude figures of Bruno, a priest, in the cloister of the Cathedral of Hildesheim. H. 7 ft. 2 in., W. 2 ft. 6 in. German. 13th century.

There is a rude sculpture of a demi-figure of the deceased, the Saviour with a book above, on which is written *VENITE BENEDICTI PATRIS MEI*, and a small image of the soul of the deceased between. Round the frame is the legend in old capital letters,

BRUNONI CUJUS SPECIEM MONSTRAT LAPIS ISTE  
QUI SUA PAUPERIBUS TRIBUIT, DA M (UNER.) A X R  
(IST) E.

Another hexameter line of the words of which only initial letters are given, I shall not attempt to put in full.

'73. 527.

**TOMB** of Conrad Paulmann from the church of our Lady at Nurnberg. Plaster cast. German. 15th century. H. 3 ft. 8 in., W. 3 ft. 6 in.

This monument represents the musician Conrad Paulmann, who was blind. A lute and other musical instruments of the 15th century are sculptured on the bas-relief. There is an inscription in old German letters below, but it is much defaced. The tombstone was removed from the churchyard to its present position on the outer walls of the cathedral.

'73. 375.

**TOMBSTONE OF A CANON,** — de Velten, in the cloisters of the Cathedral of Hildesheim. Plaster cast. North German. 16th century. L. 6 ft. 6 in., W. 3 ft. 3 in.

The tombstone represents a doctor of theology under a niche, designed in the renaissance style in bronze. He holds a book, and wears a doctor's gown, hood, and a maniple. Round

the figure is an inscription in German letters giving the various universities in which he held degrees, and the date of his death, 1531. Four medallions in the four corners contain figures in rich costumes of the time representing, 1. *Sapiencia*; she holds a peacock and a serpent. 2. *Justicia*; she holds a sword and scales. 3. *Fortitudo* with a broken column. 4. *Liberalitas* pouring wine into a cup. In a narrower arabesque border outside these figures are scutcheons holding the four evangelical emblems and eight heraldic shields. Over the head are the words *Cordt. mente. me. fecit.*

'73. 459 and 460.

**T**WO IMAGES. Plaster casts from a recumbent tombstone, in gilt bronze, of Count Weinsberg and his wife. From the National Museum, Munich. German. Late 15th century.

The figure of the Count is in armour, that of the Countess hooded. They are of the school of Vischer or his father, though they lack the vigour and fulness of form of the great master.

'73. 449.

**D**OOR. Plaster cast. From the sacristy of a church at Blütenburg, near Munich. German. 15th century. H. 7 ft. 2 in., W. 3 ft. 3 in.

The iron work is flat and delicately worked on the edges; part of it has pierced work mounted over the flat plates of iron.

'72. 53.

**A** MONUMENT to the Schreyer family. Plaster cast. The original outside the Church of St. Sebald in Nürnberg, by Adam Krafft. German. 15th century. H. 9 ft., L. 27 ft.

The original of this cast is of marble and stretches along the north-east outer wall of the church of St. Sebald in Nürnberg. The entire length, with buttresses, is 34 feet,

and it is 9 feet in height. It represents four scenes from the Passion of our Saviour, and the members of the family of the donator are arranged on a small scale at the bottom or foreground of the piece, as well as their arms and other heraldic achievements. The composition is in three divisions following the flanks of buttresses and the face of that portion of the wall enclosed between them, and the angles are occupied by small figures in canopied niches. To describe them in detail.

The first composition is on the left (spectator's right). It represents our Lord carrying the Cross to Mount Calvary surrounded by soldiers, executioners, and rabble. He has fallen and is beaten and tormented by the bystanders. A negro walking in front pulls the end of a halter by which he has been dragging the Saviour along; he turns round with an expression of anger at the delay. A man, with a like expression on the face, leans over the lower stem of the cross to strike the Saviour with a stick, while with the other hand he is tugging at His hair. A man in front holds a whip and looks round in anger. A soldier wearing a steel cap and a skirt of chain mail follows, holding a hammer, the three nails, and a bag. Winding through rocks behind, a number of priests and others are riding after the procession, and the walls and towers of Jerusalem are seen in the background at the top of the whole composition. Projecting upper stories to the towers, and walls roofed in for defence show us a representation of parts of the fortifications of the sculptor's native city. On a rock immediately above this terrible scene are a group of kneeling figures. The Virgin, St. John, and the Maries. All look appalled, and appeal with tears and cries to the compassion of men and the justice of Heaven. The trees and houses of Jerusalem are seen behind. The Mother clasps her hands in agony, and the expression of the whole group, and that of the Saviour, are given with pathetic reality. Below are four kneeling figures on a small scale, a father, mother and two daughters; with shields bearing their arms and crests.

Outside this first group is an empty canopied niche and a pedestal richly carved, supported on a short shaft at the base of which is a carved monster. The outer side of the buttress on which it stands is cut into surface window tracery. Between this group and the next is a niche of like size and shape occupied by an image of one of the Evangelists holding a book.

2. The next or central portion contains two scenes, the Crucifixion and the Entombment, but the Crucifixion is

placed in the background. The two thieves are tied to their crosses, the good thief to the right. The Saviour has been lowered from his. Two men are seen with a ladder. The procession of soldiers, horsemen, and others is returning to Jerusalem winding its way amongst rocks and trees. The soldiers wear arms and carry shields and weapons such as were used in Germany in the time of the sculptor. Below in the foreground are two large figures, those of Joseph of Arimathæa and Nicodemus, or two of their attendants. One wears a sheepskin cap. They carry a hammer, pinchers, and the three nails extracted from the hands and feet of the Saviour.

Further on is the Entombment. The tomb is an open sarcophagus or altar tomb. It is panelled with trefoils on the sides. A number of figures, amongst them the personages just named (they are not two attendants), the Maries, and the Mother who is exhausted with an agony of grief. They lower the Saviour half covered with a linen cloth into the tomb. Mary Magdalene kneels at the foot of the tomb, leans her clasped hands on the corner of it, and gives way to a paroxysm of tears. Another Mary presses her lips to the dead cheek as it is lowered down. All express profound grief. Some of the figures bear pots of unguents.

The background is a landscape full of detail ; rocks and trees are seen at various distances. On the horizon is a distant view of the towers and walls of the Holy City. In front on a small scale are a kneeling group of the Schreyer family. The fathers and their sons kneel holding their fur caps in both hands and look outwards to the spectators appealing to their compassion in contemplating this solemn and affecting scene. The mothers and daughters, cloaked and with coifs and veils on their heads, join in this act of piety and devotion. A number of shields, charged with the armorial bearings of the family and the crests, are placed below these figures. A small niche, holding another Evangelist, separates this composition from the next.

3. The last composition represents the Resurrection. The scene is laid in a garden ; wooden palings with fruit trees trained along them enclose a portion of it, and a well with a winch for lowering and raising a bucket, roofed over with wood, is in the middle of it.

The tomb has been described already. The Saviour is stepping out of it. Round his body is a flowing piece of drapery. He holds a crossed banner in the left hand and is giving benediction with the right. The slab or tombstone

is raised in the air, and an angel with wings raised behind his back kneels in adoration. A group of three soldiers are sitting or lying round the tomb; all are in armour, and two of them wear gauntlets; one holds a cross bow; all are in different accoutrements, and all are just awaking from sleep, dazed and terrified at the brightness of the sight. A fourth soldier is asleep in the enclosed portion of the garden already described. Behind the garden and over the fence the heads of the holy women are discerned. They come with unguents not expecting what they are to see. Behind them is a cottage enclosed in a small garden with a wattle fence. In this garden is a post and lever for raising water. The entire background is a landscape full of detail and distant roofs and houses indicate the nearness of the city walls. In the foreground a man and woman are kneeling in prayer, and shields with armorial bearings beside them.

The sculpture is finished both above and below by broad cornices formed of a number of mouldings boldly relieved by hollows; brackets carry down the weight of the marble to the ground. The bracket in the centre of the composition is made to support a lamp; on the face of the bracket is the date in Arabic numerals, 1492. Under the lower cornice are ten shields repeating the armorial bearings of the family.

Adam Krafft, the sculptor of this touching and beautiful monument, was born in 1430. He studied at Nürnberg, and may be considered as having reached the highest level of the sculpture of the German realistic school. His work is carefully considered in every part and studied from nature. He has something of the quaint humour of the south German school, which is gracefully embodied in the details of the shrine of Saint Sebald by Peter Vischer. His figures are short and wanting in the simplicity, beauty of form, and grace of attitude attained by Vischer. But there is a grandeur and pathos in the expression of his heads that has never been surpassed. What he loved so intensely he has succeeded in representing with rare concentration of power.

He was both a sculptor and an architect, for he built the choir of St. Michael in the Frauen Kirke, in 1462. Of works partly sculptural and partly architectural, the tabernacle in the cathedral church is the type example. A full sized drawing of the elevation is hung in the court. It is an enclosed house or shrine for the host, with doors and a gallery round them; and is raised on three kneeling figures,

those of himself and his two workmen. It contains groups and bas reliefs representing the Crucifixion; Deposition from the Cross; the Resurrection; and numerous angels; and it rises in a wonderful pinnacle of stone delicately carved and pierced to a height of 64 feet, the top curling round in a slender curved volute under the vaulting of the roof. The curled parts are strung on an iron core. This piece was begun in 1469.

In the year 1507 Adam Krafft died in the Hospital of Swabach.

'72. 67.

**P**ANEL in the Castle Chapel of Nürnberg. Plaster cast. The original carved in wood, representing the Holy Trinity, the Last Judgment, and the mysteries of the Life of the Virgin, and of the Passion, by Veit Stoss. H. 8 ft., W. 4 ft. 6 in. German. Late 15th century.

The principal composition in this elaborate piece of wood sculpture is a crown of roses or rosary, though not divided into the usual 15 decades. Within the circle is a tall cross; above the cross is a venerable figure representing the Eternal Father; beside Him are the Virgin and the Holy Child, the Holy Spirit typified by a dove, and two angels. Under the arms of the cross are ranged a number of saints in two tiers; S. John the Baptist, S. Laurence, and S. Catherine, and other saints on one side; S. Peter, S. Paul, S. Nicolas, S. Jerome, S. Helena, and other saints on the other. Amongst the latter group is a St. Anne, with two beautiful figures in her two arms; one represents the Virgin dressed in the long robe and skirt of the 15th century; the other the Infant Saviour.

Outside the rosary and below it the Redeemer sits in judgment on the rainbow, with his Mother and the Baptist on either side. Below are the dead rising. Adam sleeps in a grave in the centre with the tree of the Cross growing out of his body. On either side are the saved and the lost; the saved rise on the right, and at the top of that group on a cloud are seen our first parents received by the Eternal Father, whose head is crowned by a tiara.

On the top of the entire panel is a row of half figures



of various saints on a scale rather larger than the rest. Round the other three sides are 23 compositions in square compartments, representing the mysteries of the descent and birth of the Blessed Virgin and the mysteries of our Lord's Passion. The first series begins in the left-hand corner of the panel at the bottom (spectator's right). It represents the birth of Eve. Adam sleeps, the Creator draws the woman from his side; it is gracefully composed. The second is the fall of our first parents; they stand on each side of the tree of knowledge, and the tempter is round the stem. Third; the expulsion from paradise; an angel with a drawn sword and a threatening and violent action casts them out of Eden. Fourth; Cain falls on Abel with a hoe, and commits the first murder. Fifth; Abraham is about to sacrifice his son Isaac. Sixth; Moses kneels on Mount Sinai, and receives the Tables of the Law. Seventh; Joachim and Anna, the parents of the blessed Virgin meet in the gate. Eighth (up the right side); the dedication of the Blessed Virgin in the temple; she mounts up a flight of steps; her parents wait below, and the high priest sits ready to receive her above. Ninth; the visitation. Tenth; the Adoration of the shepherds; one of them holds a lantern, and bends in veneration; the child is on the ground; the mother kneels above; the ox and ass are in the background. Eleventh; the Adoration of the Magi. Twelfth; the Circumcision. Thirteenth; Christ enters the holy city riding on an ass's colt. Fourteenth; the Last Supper; one of the apostles pours water into a basin by his side. Fifteenth; the Agony in the Garden. Sixteenth; the kiss of Judas. Seventeenth; the washing of the hands by Pilate. Eighteenth; the scourging. Nineteenth; the *Ecce Homo*; elders and the mob stand in front calling for the condemnation of the Saviour. Twentieth; the crowning with thorns. Twenty-first; the Saviour meets His Mother first after the Resurrection. Twenty-second; the Resurrection. Twenty-third; the Ascension.

The sculpture of this remarkable series of representations is by Veit Stoss, a woodcarver of the 15th century, about whose nationality there are some disputes, as he was for a period of his life a citizen of Cracow, and he is claimed in consequence as a Pole. In the year 1477 he seems to have migrated to that city. In doing so he *resigned his rights as a citizen of Nürnberg*. So that he was certainly a native of Nürnberg, and in 1496 he returned. An entry of a payment of three gulden is on record to pay the cost of his re-admission to the privileges lost by his departure to

Cracow. It is presumable that at the period of his departure he was 40 years of age, and this would fix the date of his birth at 1438. His father was one Michel Stoss, a founder of brass in Nürnberg, whose name occurs in 1415.

Veit Stoss executed many carvings for other cities besides Nürnberg, and his executors seem to have sent claims for the payment of orders executed in Poland, Bohemia, Hungary, and Transylvania. He managed to have had time to make small pieces of sculpture at home, which he sent to merchants or dealers, and he frequented the fairs with the object of selling such small pieces. It may be inferred therefore that, like Vischer and other contemporary artists, though enjoying a high reputation, he got but small payments for his labour. It is certain that Nürnberg was, in his day, as it had long been, a well known school of carvers in wood. Images were probably made in that city to supply the whole of the Tyrol and the rich towns of Poland and Hungary. Veit Stoss himself was not a solitary instance of a great artist summoned to practise in countries where talents like his own were rarely procured. It is to this cause that the comparative poverty in which his contemporaries and he seem to have lived and died is to be attributed, as the prices given up to his time for wood carving had been inconsiderable.

He was employed in 1495 to carve the stalls used by members of the Town Council in the Frauen Kirke. Among the finest of the works left by Veit Stoss is the group composing the angelic salutation suspended in the Laurenz Kirke. It was executed in 1518, and was presented to the church by Anton Tucher, at whose cost it had been executed.

'69. 14.

**S**HRINE OF ST. SEBALDUS. Plaster cast.  
The original is in the Church of St. Sebaldus, Nürnberg. By Peter Vischer. German. 16th century.

The shrine of St. Sebald is an oblong chasse or coffer with gabled top, finished with a pierced cresting and a foliated cross finial at either end. It is of silver parcel gilt, and the surface of both sides and gabled top are reticulated with

square panels set diamondwise. They contain armorial bearings; alternately the imperial eagle displayed, and a demi eagle impaled with two bends, being the arms of the city of Nürnberg (?).

The chasse is placed on an altar tomb, the ends and sides of which are recessed in panels filled with sculptured bas-reliefs and the four angles supported by detached pillars; it stands on a base. The whole is enclosed in a shrine or chapel, with a roof elaborately ornamented with architectural groinings, and surmounted by three richly composed canopies, which rise with great multiplication of parts, such as niches, arches, &c. The centre canopy is surmounted by an image of the Infant Saviour holding an orb in His left hand. The roof is supported on three side and two end arches, which rest on square piers connected by arches at the base, and standing on a square slab or plinth, which is carried on the backs of snails in their shells. The shrine is of bronze cast and chased, and the whole elaborately decorated with figures of different scale. It can be taken in detail.

The piers are square, with small round shafts at the angles. They rest on bases having niches filled with grotesque figures on three sides. The bases are connected with each other by round arched braces richly decorated, which form a small arcade round the structure. Two-thirds of the way up the column are images of the Twelve Apostles. They stand on brackets supported upon tall candelabra, all elaborately decorated with surface ornament. Above these figures are canopies, and on the summit of each pier stands a small figure of one of the prophets of the Old Testament. The corner piers are double, showing both towards the sides and the ends, and there are thus 12 apostles with niches and 12 prophets surmounting the piers. Each apostle has his own typical emblem. St. Peter is known by the keys, St. Andrew by the cross in saltire, St. Thomas by a spear, St. Thaddeus by a club, St. Bartholomew by a knife, St. Jude by a saw, St. Simon by an axe, St. James the Less by a club, St. Matthew by an axe, St. James the Greater by a pilgrim's staff and shell, St. Philip by a beam, and St. John by a chalice. Between the square piers are candelabra, brought to the level of the altar tomb within, and from which slender shafts rise to the crown of the arches, which are cusped, and these shafts support decorated brackets, on each of which are two little children playing about. These shafts thus take part in the support of the metal roof of the shrine. The bases of the candelabra are

ornamental centres to the arcade between the piers already described. On the level of the tomb they have little boys, two each side, in the dish or patera out of which the shafts grow, playing with musical instruments, rolling about with dogs, &c. Little boys are on the arcade, and on the plinth or floor at the bases of the piers and candelabra.

At the four angles, sitting on the floor, are four nude figures representing worthies of heathen and Jewish antiquity. Nimrod carries a bow; Samson holds the jawbone of an ass, and beside him is a dead lion; Hercules holds his club and sits on the body of the Nemæan lion; Perseus holds a sheathed scimitar. Corresponding to these are four female figures representing the four cardinal virtues. They sit in front of the bases of the centre candelabra of each side and each end. Temperance pours water into a bowl, an orb is at her feet; Justice holds scales; Fortitude is armed and sits on a lion, of which she tears the jaws open; Mercy holds a sceptre, from which a dove has been broken, and a closed book. On the angles are harpy figures forming candle sconces. Cockatrices, monsters, and animals of various kinds are placed with profusion wherever there is room to put them.

The altar tomb panels contain four subjects in bas-relief on the two long sides, each representing a scene from the life of the saint. On the south side St. Sebald is on a pilgrimage, accompanied by his disciple Dionysius. He meets SS. Willibald and Wunibald fainting from hunger and thirst; he turns stones into bread and water into wine to refresh them. In the second on this side St. Sebald is preaching to or teaching the ignorant. A wicked man mocked the saint, who prayed to heaven for some sign in confirmation of the truth of his teaching; then the earth opened, and the scoffer was swallowed up. He is seen half devoured in this living grave, when repenting of his evil deeds, he calls upon the saint, who thereupon restores him to safety. The north side commemorates a miracle to a blind man. The saint called on a poor cartwright, and being hungry, begged his friend to buy him some fish. It happened that the lord of that place had forbidden any citizen to buy fish till the wants of those in the castle had first been satisfied, and the poor man in the cause of Christian charity, paying no heed to the injunction, suffered the penalty of deprivation of his eyes for this offence. The saint prays, and the poor man's sight is restored. The fourth is another miracle of St. Sebald, who, calling on a poor man on his journey from Italy to Germany in winter,

found him shivering from cold, for they had no wood. So he bid the wife go out and gather the icicles, and they burnt brighter than wood. He is seen mending a kettle for his host by blessing it. On the western end, facing the entrance to the church, a narrow panel contains a graceful figure of the saint with a palmer's gown, staff, and hat. On the opposite end there is a small niche, in which is the figure of the artist Peter Vischer. He is dressed in buff leather boots, and wears his leather apron over his clothes, a round cap on his head, and holds his mallet and tools in his hands. On the plinth of the tomb is an inscription not seen in the cast showing that the work was not begun till 1508, though by some attributed to the year 1506.

The work took 11 years to complete, and was not therefore finished till 1519. The weight of metal used is said to be 6 tons and 14 pounds. The bronze or the metal for fusing it was supplied to Vischer. To the artist the sum of 2402 gulden 6 heller and 21 pfenings was paid, an amount not exceeding 200*l.* sterling. He and his five sons accomplished the work without further assistance. His son John, known as "the caster," seems to have attended to that part of the work. Hermann, the eldest, was the best artist of the number.

Of the artist not much is known. He was born in Nürnberg in 1454 or 1455, was admitted master in the Corporation of copper founders in the year 1489. He was the son of a metallurgist of the name of Hermann Vischer. He lived in the Catherinengraben, called now P. Vischer's Gasse in honour of the artist, in a house now distinguished by the number L. 761. His studio was one well known throughout Germany, and he both received orders from distant places, and executed or superintended the execution of bronze works from the designs of artists living in other states and cities. In 1494 his reputation for knowledge and skill in bronze casting was so well established that he was summoned to Heidelberg, along with the carver Simon Lamberger, by the elector Philip, in order to help him by his advice and skill, though there is no record of any special work undertaken by him during his visit.\* Towards the end of the 15th century he went for 10 years to Italy, and worked there under the eye or in the society of Ghiberti and the great sculptors of the time. This journey and the studies it entailed caused a marked difference in his style. The

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\* Lübke, Grundriss der Kunstgeschichte-Bunnètt, vol. ii.

earlier works which he executed at Magdeburg and other places were designed while Vischer was still under the influence of old traditions, and before the change impending over the arts of all Europe towards the end of the 15th century had produced much change in Germany. Nevertheless in his earliest known work, the monument of Archbishop Ernst in the cathedral of Magdeburg, executed in the year 1495, as well as in that of Bishop Johann in the Cathedral of Breslau of the year 1496, Vischer had already abandoned the conventional forms of the earlier period apparent in his father's productions, and had yielded to the realism of the Nürnberg school displayed in the works of Wolgemuth and Adam Krafft. And yet even here the statuettes of the apostles under canopies introduced into the sides of the sarcophagus, evidence such a power of style and such nobleness of conception that we at once perceive in them the germ of the subsequent figures of the apostles on the tomb of St. Sebaldus.\*

"Ten years," says Lübke, "elapse without our seeing any of his productions in bronze or other material." During this interval he had been in Italy studying with Ghiberti and other sculptors, and the change seen in his work is the result of this journey. Excepting in the general arrangement of the altar tomb, the surrounding shrine, the representation of vaulting, and the elaborate canopies which crown the whole, there is little of the character of the old pointed style about the shrine of S. Sebald. These rich and multiplied canopies, indeed, recall those which cover the old statues of the porches of the cathedral of Münster, and a hundred noble churches in the north of Europe. As we enter the old church of St. Sebald we seem to see jeweller's work in this wonderful creation of dark coloured metal, so inexhaustible in invention, so crammed with life, so full of dignity, grace and playful humour; finishing with a pierced and delicate crown that dies away in a tiny dome like the rounded petals and stamina of a flower. It might compare with the fine gold metallurgy of the ancient Etruscans, for its scale and size seem only to have given the sculptor more abundant resources for bringing out the perpetual play of his fancy. His apostles are gracefully placed and designed with faithful reference to life. His little figures are equally dignified; they are full of life and individuality, not without a happy sense of humour,

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\* Lübke, ii., 300.

as may be seen on looking at the playing children, and the dogs, snails, monsters, mice and other creatures real or imaginary. In his children he is particularly happy; as his five sons lived with their families in his house, it is probable that he was familiar with this portion of his subject. The Germans of the school of Nürnberg were still fonder of this side of nature than the Italians, as we see in the swarms of little winged figures with which Dürer surrounds his representations of the infancy of the Son of God. The extremities of Vischer's figures are small, instead of the huge hands and feet which characterize the schools derived from Cologne, and in every respect in which the renaissance artists departed from the ungainly fidelity to common life seen in the old German art Peter Vischer has followed them. The candelabra, the semi-classic mouldings and ornaments, not to say the choice of such figures as Hercules and Perseus, all show that he was searching, like the Italians, in the direction of the antique. He received the new tradition with freshness and simplicity, and much lingering love of the noble architecture and sculpture with which he lived surrounded in Nürnberg.

He is believed by Lübke to have executed the noble figure of King Arthur, or rather Edward the Black Prince, one of the 28 worthies placed round the tomb of the Emperor Maximilian at Innsbruck.

He worked in great singleness of mind; he records on the shrine of St. Sebald the fact that he completed it "for the praise of God Almighty alone, and in honour of St. Sebald, Prince of Heaven, by the aid of pious persons paid by their voluntary contributions."

"His task," says Lübke, "was to erect a worthy monument to the honoured patron saint of his native city, whose bones rested in a sarcophagus, executed during the middle ages. All the artistic skill and power of invention that Vischer possessed, he brought to bear on the production of this work, in which he was assisted by his five sons. In richness and beauty, in delicate perfection of execution, it has only one counterpart in the entire plastic art of the period, namely, Ghiberti's great bronze gate at Florence.

"In the graceful structure, and in the abundance of sculptured ornament which covers every part, the northern fantastic style of the fifteenth century, once more breathe forth, but the whole structure is pervaded by a sense of distinctness, and a feeling of purity, enobles every detail."\*

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\* Lübke, ii., 302.

His sons kept the studio at work both during the old age and after the death of the father, which took place in 1529. Hans has already been spoken of as the *caster* under whose care was the actual mixing of the metal and the casting. Other artists were allowed to cast their models from time to time at this workshop, and it was certainly the resort of architects and donators from all parts of Germany. The Germans seem, indeed, to have had, from an early period a considerable knowledge and skill in bronze work. Hermann the eldest son, went to Rome after the death of his wife, and brought back many drawings for the use of himself and his brothers. They did not, however, long outlive their father.

When we see what immense promise this magnificent sculpture seems to give for the period so great for art in every form, which was beginning when Peter Vischer finished his shrine, the barrenness of the actual result is disappointing in proportion. He had in his art no real successors.

'72. 55.

**M**ONUMENT to Count Hermann Hennenberg and Elizabeth, his wife. Plaster cast. The original is in the Church of Römheld, in Thuringia, consisting of an altar tomb decorated with images and heraldic shields, on which are two recumbent effigies. German. 16th century. L. 7 ft. 6 in., W. 4 ft.

The monument consists of an altar tomb supported on six lions, on which is a flat niche with canopy of tracery work in bas-relief, and recumbent effigies of the count and his wife. To begin with the effigies; which are in half relief. He is in plate armour and wears a helmet, he holds his sword by the pommel in his right hand, and grasps his family banner in his left; he is on his side with one foot advanced as though walking. His arms are on the banner, which is in broad folds, shewing the action of the wind upon it. The arms are:--barry of six. The point of the sword strikes a lion beneath his feet. The lady lies on her side facing him; her head is bound in a coif which conceals the hair; she wears a gown with long skirt and



sleeves that partially conceal the head, and holds a rosary in her right hand. The features are small and the shape of the face oval and delicately modelled. A dog lies at her feet, over which fall the folds of her skirt. The niche is covered by a depressed arch of open tracery; in the spandrils of which are little figures of boys playing like those on the shrine of S. Sebaldus.

The sides of the tomb are divided by niched buttresses, three on each side, and two at each end. The space between is filled up by six panels on each side, and two on each end. They are decorated with window tracery of the latest pointed period and in each panel formed by the tracery is a shield, on which are sculptured the arms of the families of the husband and wife. The niches on the little buttresses contain images of various saints. In the corner nearest the head on the wife's side is the B. Virgin and Child, to her right is one of the three Magi, holding up a casket in both hands which he offers to the Virgin. To his right is a second, and in the nearest niche of the end a third of the Magi. This end figure is balanced by St. Christopher bearing an uprooted tree and the Holy Child on his shoulder. The figures on the opposite side are St. John, at the husband's head, St. Catherine of Alexandria; in the middle a crowned saint holding a chalice (St. Elizabeth of Hungary?), and in the furthest niche a male figure of a saint cloaked. On the end by the knight's head, St. James of Compostella and St. John the Evangelist. On the angles are four round pedestals rising above the tombstone, and on each pedestal one of the emblems of the four Evangelists. Round the edge of the stone runs the following legend in full Roman character:—ANNO DNI MCCCC XXXV TF. JAR AUF DEN FUNFTE DAG DES MONATS APRILLIS IST VERSCHIDEN DER HOCHGEBORN GRAVE UND HER ZU HENNENBERG DEM GOT GENEDIG UND BARMHERCIG SEI AMEN. ANNO DNI MCCCCVII AM XXV TAG APRILIS IST FERSCHIDEN DIE DURCHLEUCHTIG HOCHGEBORN FURSTIN UND FRAU FRAU ELISABET KURFURSTLICH GEBORN MARGREVIN ZU BRANDENBURG GREVIN UND FRAU ZU HENNENBERG DER GOT GND AME.

The general character of the architectural portion of the monument is mediæval, though the rounded forms of the transition period, which are seen in the arched heads of the side panel as well as the niche on the slab, would suffice to show, without the date given, that it belonged to the early period of the renaissance. There is great elegance as well as simplicity and dignity in the pose, the expression

of the features and the draperies of the principal figures, and this dignity extends to the lions below. It would not be easy to point to a monument of its own, or indeed of any date, showing so much decoration of a sculpturesque as well as of an architectural kind, with figures and animals of different scales so well adjusted, so perfectly subordinated to the recumbent images of the deceased, and preserving so much harmony and propriety throughout.

Of the authorship of Peter Vischer there have been many doubts.\* All the figures are not equal, and the flowing lines of drapery on the shrine of St. Sebald, which are so Italian and so unlike the broken angles and points of German drapery of the 15th century, are not modelled on the figures of the tomb here described, certainly not on all these subordinate figures. It is probable, therefore, that more hands than one are to be recognised in the smaller figures.

It is curious that on the edge of the tombstone after the date in the first portion of the inscription certain letters and figures occur. They are supposed to stand for M. F. (*Meister Fischer*), and W. S. (*und V. Söhne*), Master Vischer and his five sons. There are also to be found the number 15 and the letter C. (*15 Centner*), 15 hundredweight, *i.e.*, the amount of the weight of metal. This, however, must not be accepted without hesitation. The M. F. is hardly like the monogram of the artist, and some interpreters have recognised in the V. S., the initials of *Veit Stoss*!

The more important portions of the figure sculpture, the portrait effigies of the count and countess, and the form and design of the whole may be ascribed to Vischer and his sons. The monument was ordered during the lifetime of the count, between 1507 and 1510, after the death of his wife, and was not erected till after his own death.

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\* Wackernägel *Kleinere Schriften*, ii., 648.

## ITALIAN SCULPTURE.

'65. 47.

**CANDELABRUM.** Plaster cast. The original in copper, now in the Church of St. Bavon at Ghent, designed by the sculptor Torrigiano for Henry VII. of England. Italian. 16th century. H. 9 ft., diam. 19 in.

This candlestick was made by Torrigiano (1472–1522). The form of the stem is a baluster planted on a vase, the whole standing on a circular base. On the base are the Tudor arms and supporters twice sculptured in low relief. Several collars of metal-work seem to require, in addition, a massive plinth, perhaps of marble, on which this candelabrum was probably placed. It is richly embossed with arabesque-work all over. It formed part of the altar furniture made for king Henry the VIIIth., and was made early in the 16th century.

'64. 104.

**NYMPH** of Fontainebleau, by Benvenuto Cellini. Plaster cast. Date 1553. The original is in the Museum of the Louvre. H. 6 ft. 6 in., L. 13 ft. 5 in.

This is a full length figure of a nymph who reclines on her left elbow, close to which are two urns, from whence issue fountains of water. Her right arm is thrown round the neck of a stag which she encircles with a wreath of flowers. Round her are grouped half figures of boars and other animals of the chase, and of hounds. The figure of the nymph is in full relief.

Benvenuto Cellini, 1500–1572, was invited by Francis the first into France, where he executed several pieces of sculpture. The bas-relief of bronze, from which the cast in the Museum has been taken, is now in the Louvre. It is known as the nymph of the fountain, and was cast for some

part of the additions to the palace of Fontainebleau made by Francis the first. At the period of that King's death it had never been placed in the position intended, and it was afterwards erected over one of the entrances to the château d'Anet, along with groups of hounds by Jean Goujon. The château d'Anet was destroyed at the time of the French revolution, and the only remaining fragments are now set up in the court of the École des Beaux-arts in Paris.

### SPANISH ARCHITECTURE.

'66. 50.

**D**OORWAY. Plaster cast. The original is called "El Pórtico de la Gloria," in the Cathedral of Santiago in Spain. Spanish. 12th century.

The entire doorway consists of three arches divided by massive piers composed of clustered columns half disengaged from the body of the pier. The width of the central arch is 23 feet. The side arches differ slightly from each other in width. The right hand opening is 7 feet 10 inches, the left 7 feet 2 inches wide. The arches over the smaller doors contract slightly into the horse-shoe shape: that over the central opening is semicircular. The central arch is filled by a solid tympanum resting on two long blocks of stone which are supported by a central pier.

The column that fronts the central pier and the inner shafts of the piers of the three arches are carved with spiral bands of sculpture, consisting of foliage, animals, knights engaging dragons, &c., and these latter are of marble. The fronts of the two main piers are faced by engaged columns with shafts 14 inches in diameter; of those each side of it, the inner carved shafts are 11 inches, and the intermediate shafts 10 inches each.

The shafts rest on bases 12 inches deep, and these are supported under all the piers by crouching monsters in the style of those so often seen in porticoes of the Lombard period at Ancona, Verona, Monza, and other great churches in Northern Italy. The monsters under the pier and side are open-mouthed. "This was contrived so as to give light to a crypt below, a subterranean chapel called

'the cathedral vieja.'\* The same reason is to be given for the open mouths under the central shaft base, which are held under the two arms of a man, life-sized. "This figure rests on a tablet on which was once an inscription, now illegible. Some authors consider this figure to be a representation of Samson, some of Adam, who supports on his shoulders the last judgment, which is represented in the tympanum, and others consider it to represent the king of Leon, don Fernando II., who gave the archbishop the services of his architect, master Matthew, that he might build this doorway. Behind this figure there is a kneeling one of master Matthew himself looking towards the church, in his hand is a scroll with the word *architectus* on it. The peasantry of Galicia are still in the habit of touching their children's heads with that of master Matthew, hoping it will develop their intelligence. This fact has given to this figure the title of '*Santo des Croques*.'" The monsters forming this great plinth are of various character, and composed of various details. One has a vulture's beak, swine's ears, and lion's claws, is winged and bearded, it represents pride. Another has asses' ears, another is devouring a boar's head. Wilful ignorance, cruelty, gluttony, and other capital sins are represented by these emblematic figures.

Passing from this base to the shafts above them, we observe that these are 5 feet 10 inches in height, are tied to the pier by collars half way up, have caps two feet in height, carved in the Romanesque manner with bold stems, leaves and animals, the lines and masses of the sculpture being well brought out by the hollows round these parts. The *abaci* above the caps serve as pedestals for a series of images, which are life size, 5 feet 10 inches in height.

Beginning at the extreme right of the series, viz. the figures to the right of the smaller arch on the right hand; the first image represents one of the greater prophets, according to M. Riaño the great prophet Ezekiel, and the next or inner of these—2, the prophet, Baruch; 3. Next comes "the prophet Jeremiah; in his hand is a scroll, with the following words, HIEREMIAS PROPHETA, OPUS ARTIFICUM UNIVERSALIUM; 4. The fourth is the greater prophet Daniel. On the scroll he holds, the following words are legible: DANIELIS PROPHE. . . ECCE. . . EN DEUS NOSTER QUEM COLIM. . . 5. The

\* These quotations are from Mr. J. Riaño's MS. description of the original monument.

fifth is the prophet Isaiah, the only one of the figures that is not bareheaded. He carries a staff and scroll, on which is written ISAIAS PROPHETA STAT AD JUDICANDOS EIS (EOS?) STAT AD JUDICANDI(OS) POPULOS. 6. The sixth is a statue of Moses. He is represented with parted hair, a staff, and the tables of the law in his hand, on which the word HONORA" (from Exod. xx. 12) "is still legible. Over the head of Moses is an angel holding a tablet in his hand, on which is inscribed: PROPHET . . . . PRE-DICERUNT. . . . NATI. . . . SALVATOR. . . . DE VIRGINE MARIA."

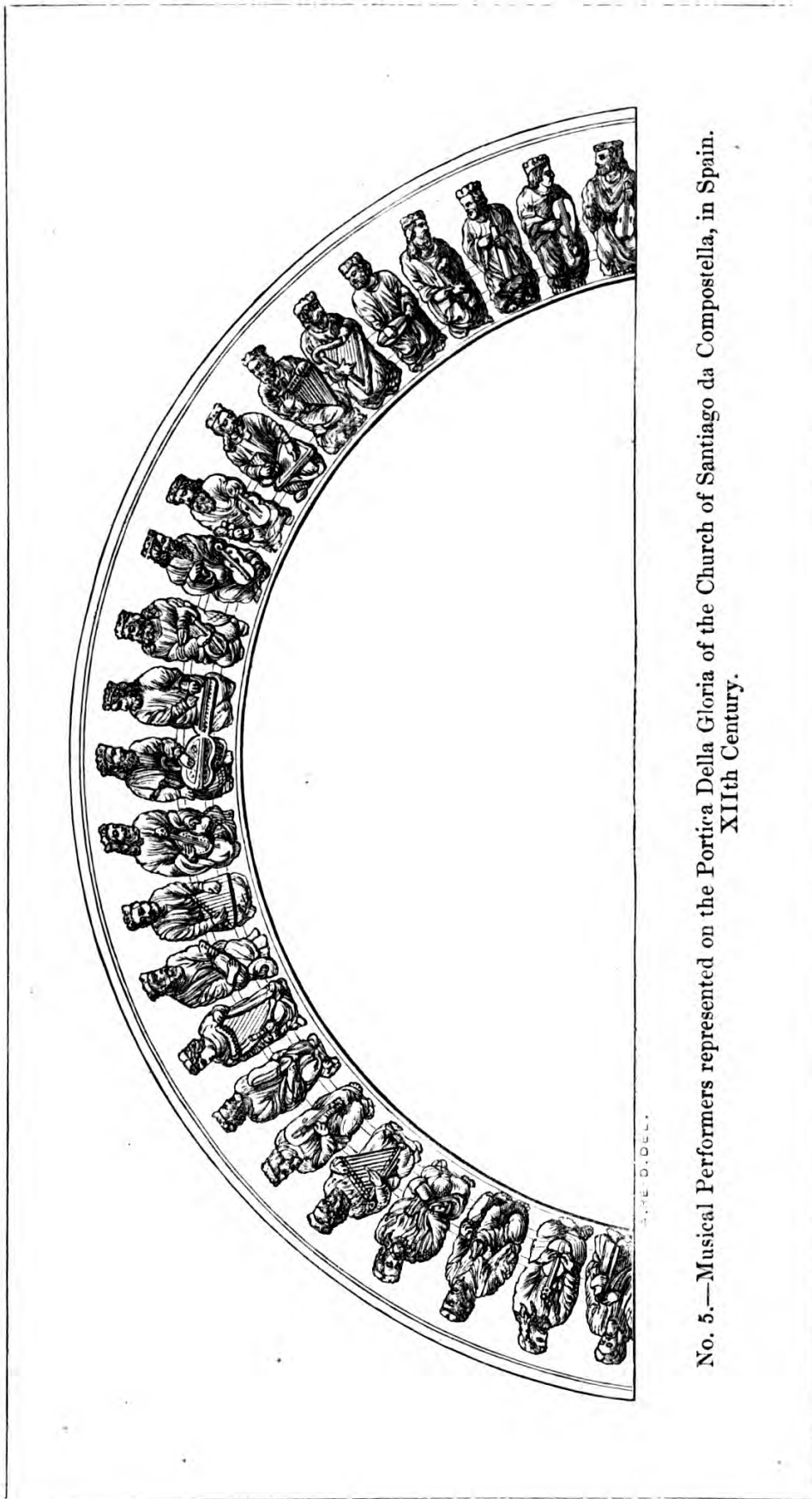
Continuing the series of figures at this elevation on the left pier of the central, and the two sides of the left hand arch, are: 7. in the place corresponding to that of Moses, the Apostle St. Peter. In his hand is a scroll, and the letters IST. . . FACT. . . AMICI. 8. St. Paul with a book in his hand, on which can be read from Hebr. i. 1. MULTIPHARIAM MULTISQUE MODIS OLIM DEUS LOQUENS PATRIBUS IN PROPHETIS. "On the capital above there is a figure with a very fine countenance." Next, 9, is St. James the Greater, the apostle of Spain, and patron saint of Compostella, bearing a pilgrim's staff in one hand, and in the other a scroll, on which are the words:—DEUS AUTEM INCREMENTUM DEDIT IN HAC REGIONE. 10. Next to St. James is St. John the Evangelist. He holds the book of the Apocalypse open in his hand, on which is the legend 'VIDI ' CIVITATEM SANCTAM JERUSALEM NOVAM DESCENDENTEM ' DE CŒLO A DEO.' The next statue, No. 11, is supposed to represent St. Andrew. On the capital above is an emblematic figure. The next, 12, is presumed to be St. Matthew. On the extreme left hand, No. 13, represents St. Philip the Apostle, according to Mr. Riaño, and No. 14, St. James the Less, whose festivals are celebrated on the same day.

The marble shafts, the innermost of each arch pier, are carved with combats of warriors with monsters, sins, &c., as already noticed. That under the prophet Isaiah, represents "the sacrifice of Abraham. This subject," says Mr. Riaño, "begins, according to the opinion of the authors who have treated this subject, with the figure of Seth attacking idolatry, and ends with the capital representing the descendants of Abraham bound down by sin." The cap contains an altar draped in the mediæval manner, the kneeling figure of Isaac, his head bent back to receive the sacrificial stroke, angels arresting the hand of Abraham, all detailed with precision and effect.

The central pier serves as a support to the two lintels on which rests the solid stone tympanum of the arch. The shaft is of coloured marble and sculptured all over with a Jesse tree. Eleven figures representing the line of descent from David to the Blessed Virgin are placed amongst branch and leaf work, viz., David, Solomon, Josaphat, Joash, Hezekiah, Josiah, Salathiel, Zerobabel, Eleazar, St. Anne, and the Blessed Virgin. The capital is carved with a composition representing the Holy Trinity. The Eternal Father above and Christ below, the Holy Spirit descending as a dove between, with four angels incensing.

Above is a grand statue supposed to be of St. James (?) sitting on a curule chair that rests on two lions. On his head is a nimbus decorated with stones, in his left hand a palmer's staff, and in his right, a scroll, on which are the following words MISIT ECCE DOMINUS. This figure, however, may with more probability represent the Baptist. The animals beside the seat are lambs and the staff, a tree cross, not the pilgrim's staff. His dress is of hair, the legs being seen below it, and in all mediæval compositions of the last judgment, St. John the Baptist, the forerunner of the advent of Christ, is prominent at the throne of the Eternal Judge. The figure of St. James of Compostella, the patron saint, is placed amongst the series on the left hand of the main arch, as already described. The scroll and the legend on it also indicate the precursor sent before the coming of Christ. Above this image are sculptured capitals, on the faces of which are represented the temptations of Christ, on the side caps of the pier are fiends looking on. On the right face of the central capital Satan is holding stones to be made into bread, our Lord is by his side; in the centre a winged figure of the tempter is pointing to the pinnacle of the temple; on the left is the temptation on the mountain. The inner face represents Christ comforted by attendant angels. On scrolls are legends, "HÆC OMNIA TIBI DABO CADENS ADORAVERIS ME. VADE SATANA." Matthew, iv. 3. The mouldings of the arches are richly decorated with acanthus leaf work. Under the lintels that support the tympanum of the central arch are angle brackets with crouching figures of angels on their fronts holding scrolls.

The mouldings of the great central arch consist, in general disposition, of three square steps or members, one recessed inside the other with mouldings like those of the smaller arches. On the central member sit 24 figures, small life size, representing the four-and-twenty elders of



No. 5.—Musical Performers represented on the Portica Della Gloria of the Church of Santiago da Compostella, in Spain.  
XIIth Century.

STATE D. DELL.



the Apocalypse. Each with the portions of moulding seen between, forms the front of a massive voussoir of the construction. They radiate from the centre of the arch, and sit on the central member of the mouldings. They sit round the subject represented in the tympanum, as a council of sages round the walls of a circular chapter hall. They are crowned and hold musical instruments, some playing, some tuning, some waiting to take their parts in the heavenly concert.

Beginning on the right hand at the sloping of the arch.

1. The first is tuning a viol. 2. The second holds a violin on his knees and is putting the bridge in place. 3. The third has a viol in his left hand, and holds a vase of incense in his right. 4. The fourth holds a small tambour made of parchment strained over an earthen vase. 5. The fifth plays a harp with the right hand only, the harp has no front post. 6. The sixth holds a violin with two sound holes to the shoulder, and twangs the strings with the right hand, but holds no bow. 7. The seventh is tuning a lute. 8. The eighth plays a harp, made with a front post, and holds a vase of incense. 9. The ninth holds a lute, the keys of which are fingered by the left hand, and the strings touched with the right. 10. The tenth plays a triangular zittern (?) 11. The eleventh holds a lute, the body semi-globular, which is supported by the right hand, while the left arm and hand open outwards in an attitude of reverential deference, as if about to fall prostrate before the throne. 12. The two central figures play a vielle between them, one turning the handle while the other holds the keyboard and is tightening the strings. 14. The fourteenth holds or supports a lute with the right hand, and with the left points over the breast at the figures on his right. 15. The fifteenth holds a lute without sound holes or bridge, but does not play it; in the right hand is a vase of incense. 16. The sixteenth holds a similar instrument. 17. The seventeenth has a triangular zittern and holds a vase of incense. 18. The eighteenth holds but does not play, a harp which has no front post. 19. The nineteenth has a harp also, but with a fore post. It is delicately touched by the right hand as if a few chords only were sounded. 20. The twentieth holds a small lute on the knees, the left hand fingering the key board while the strings are touched by the right. 21. The twenty-first holds a vase of incense only, and has no instrument. 22. The twenty-second is tuning a lute. 23. The twenty-third plays a fiddle with sound holes pierced in the body,

but without a bow. 24. The last figure (left hand of the arch, spectator's right) holds a fiddle also, the body oval in outline, but both these last instruments have volutes at the head that turn over the reverse way to those of modern instruments. In his right hand this elder holds a vase of incense. These vases are the "Golden vials full of odours" which are the prayers of saints," Rev. v. 8. These figures all form component parts of the scene beheld in the vision of St. John, Rev. v., and the sculptures of the tympanum and the spandrils between the three arches now to be described form the central group representing the last judgment of mankind.

The great object in the centre of the tympanum is a colossal image of the Christ. He is crowned with a crossed nimbus behind His head, and sits on a curule throne. The hands and feet are seen pierced; the hands spread in the attitude traditional in such representations, indicating the damnation of the wicked and the salvation of the just. Immediately around are seated (life size), also on curule thrones or chairs, the four Evangelists writing. St. John and St. Luke on His right; St. Matthew and St. Mark on the left. Their appropriate emblems, the eagle, the ox, the angel and the lion are assigned to each respectively. St. John is writing on a scroll the words, *INI·UM. SANCTI EVANGELII SECUNDUM IOANNEM*; and St. Luke, *FUIT IN DIEBUS HERODIS*.

On either side are four angels on the same scale. Those on the right hold,—1. The pillar of the scourging, this angel kneels. 2, 3. Two standing angels clad in flowing drapery uphold the cross between them. 4. A fourth holds the crown of thorns. On the left—1, holds the sponge; 2, the scourge; 3, the vessel of vinegar, a jar or jug with handles; 4, the spear. Above the Christ are 40 small figures representing the saints. Some who accompany the final advent; some who are then saved; some are seated. Adoring angels are holding books, and two are censuring the everlasting judge. The sculpture of the side arches, and a series of figures on the spandrils between, on various scales, continue the subject. The spandrils contain figures of guardian angels with the souls under their care either presented to the Saviour or carried up to heaven.

The small arch to the right consists of two sets of mouldings similar to those of the centre, but smaller. In the upper set are 10 small sitting figures accommodated to the composition of the mouldings, so that the central roll passes over their knees. They hold scrolls, and acanthus

leaves in pairs are folded over between each, the points meeting in an arch shape between each of the figures. In the lower division are 11 figures; the one in the centre represents our Lord descending to limbo; on either side are Adam and Eve. At the springing of the arch to the right is an angel blowing a trumpet, and on the opposite side archangels holding souls in a sheet as they take them in their arms and lead them to glory.

The left hand arch continues the same subject. From the springing on the right hand are souls carried to Heaven. One holds a small female figure representing the soul of a child or daughter, and both are carried by a guardian angel. The keystone is sculptured with a bearded head, with crossed nimbus, and below it is an angel's head. Each of these has hands holding scrolls. The small figures on the other or left half of the mouldings of this arch represent the damned tormented by fiends, serpents, dragons, and monsters. The subject is continued on a shaft outside the doorway. On the left hand of the arch, where it springs from the pier, is an angel blowing a trumpet as in the corresponding place in the right hand arch.

“The whole of the figures of this doorway, as well as the other sculptured ornamentation, were originally painted in brilliant colours, some traces of which are still remaining. In the costumes of the most important personages great care has been taken to imitate the stuffs of the time. Besides the figures which have already been described, there are others on the four companion shafts (piers), which are opposite those already mentioned, in which the same subjects (*viz.*, the last judgment) are continued, for the doorway is constructed in the shape of a narthex,” that is, a vaulted porch such as are not unfrequent in buildings of the same style in England; some of which are of still earlier date, as, *e.g.*, the porch of Malmesbury Abbey; but on a much smaller scale. Such an exterior vaulted vestibule on a large scale was generally built outside the early basilicas of Italy, as, *e.g.*, that of San Vitale in Ravenna, and the Greek churches of Sta. Sophia and others in Constantinople. Some portions of this porch have been cast and brought over. The key stone of the vaulted roofs, and a carved capital representing scenes from the Gospel, belong to this portion of the structure.

“This entrance,” continues Mr. Riano, “is constructed to the west at the foot (end) of the church and over the crypt of old cathedral. Until the last century it had been used as the principal entrance to the cathedral, but in 1738 the

façade of the church was completely modified, and this doorway remained inside the church." I give in the accompanying cut a ground plan of the composition.



No. 6.

The author (architect) of the doorway was master Matteo, architect, who finished it in 1188, according to the inscription which exists under the lintel of the door:—

ANNO : AB : INCARNATIONE : DÑI : M<sup>o</sup>.C<sup>o</sup>.LXXXVIII<sup>vo</sup> : ERA  
 I. CC. XX. VI. DIE KL : APRILIS : SVPER LIMINARIA : PRIN-  
 CIPALIVM : PORTALIVM :—ECCLESIAE : BEATI : IACOBI : SVNT :  
 COLLOCATA : PER MAGISTRVM : MATHÆVM : QVI : A : FVNDA-  
 MENTIS : IPSORVM : PORTALIVM : GESSIT : MAGISTERIVM :

'72. 261.

**S. E. ANGLE OF THE CLOISTER OF SAN JUAN DE LOS REYES** in Toledo. Plaster cast. Spanish. 15th century. H. 14 ft. 6 in., L. 16 ft. 6 in.

The cast contains two bays out of the seven, which are on each of the four sides of the cloister. The piers project from the wall and form supports, from which the groins of the vaulting spring. Two of these piers are contained in the cast now in the South Kensington Museum. The piers are panelled with mullions, and form bases for statues smaller than life, and protected by canopies with cusped arches on their fronts. One represents a virgin saint, the other an apostle, probably from the spear he holds in his hand, St. Thomas, the Apostle of India. Into the mass above the canopies the mouldings of the groined roof descend. Bands of carved leafwork, with animals amongst the foliage, rise from the sides of these piers, and are continued in a horizontal line from head to head of the piers. Between the piers is an arch, ogee shaped, with square quirks on the hips. An inner flat depressed arch joins the two points from which the enclosing arch springs. Between these is a tympanum of carved work containing the Veronica. The saint is life-sized, but the head and bust only are given with hands holding the sacred image. Two

angels kneel at the sides. The saint is dressed in an Oriental turban and face veil.

Along the top of the whole bay runs a long inscription in perpendicular letters of the 15th century, of which a portion is included in the cast. The two portions of the legend included in this angle of the cloister contain the beginning and ending of the inscription, viz. :—

Esta claustra alta ybaxa yglesia . . .

A xxv de Noviembre del ano M.D. IIII. anos.

The whole runs :—

“ Esta claustra alta ybaxa, yglesia y todo este monesterio fue hedeficado por mandado de los catholicos y muy ecelentes reyes don Fernando y dona Ysabel reyes di Castilla Aragon y de Hierusalem des le los primeros fundamentos a houra y gloria del rey del cielo y de su gloriosa madre y de los bien aventurados San Juan Evangelista y del sacratisimo Sant Francisco sus devotos intercescores y despues de la hedificacion desta casa ganaron el reino de Granada y destruyeron la eregia y lauçaron todos los infieles y ganaron todos los reinos de las Espanas y de Yndias y reformaron las yglesias las religiones de frayles y mojas que en todo su reino tenian nescesidad de reformation y despues de tan grandes y tan excelentes obras el rey de los reges. Ihu Xpo Uamo del naufragio desta peregrinacion a la dicha sra reyna para darli galardon y premio de tan esclarecidos servicios como viviendo en esta vida le higo y fallicio en medina del campo vestida del habito de Sant Francisco a xxv de Novembre de ano M.D.IIIII. anos.

“ At the right side of this angle there is a door now used as an entrance to the cloister, and communicating with the staircase of the convent.”

This arch is also double, the lower flattened, the upper trefoiled. The tympanum “was probably meant for a painting on panels, it is now filled by a mural painting of little artistic importance, and of posterior date. The whole of the composition (in the tympanum first described) shows traces of colour.

“ San Juan de los Reyes was a monastery of Franciscan Friars built by the Catholic sovereigns, Ferdinand and Isabella, in fulfilment of a vow they had made in the event of being victorious over the Portuguese. The building was begun in 1476. The architect was Juan Guas, *maestro mayor* of the cathedral. In 1459 he worked with Aneguin de Egas Flamenco at the fine doorway of the *liones* in the cathedral of Toledo. Juan Guas died in 1495, and was buried in Toledo in the church of San Justo, where he

founded a chapel, in which there is an inscription to the effect that he was 'Maestro mayor de la santa iglesia y menor de los reyes Catholicos.' His portrait exists painted on the wall by the side of his sepulchre. The curious and interesting drawing he made of this church, and presented to queen Isabella in 1477, still exists at the Ministerio del Fomento at Madrid.

"Although the cloister was made under the direction and plan of Guas, he cannot have seen it terminated, judging by the date of the inscription, 1504, which, although it was probably the last thing done in the cloister, indicates that it was traced soon after the death of the queen which occurred in that year. The building may therefore be considered to belong to the last years of the 15th and the beginning of the 16th centuries. Queen Isabella took special care that nothing should be wanting for the building. At its termination the church was decorated with great magnificence, and received constant presents of jewels and works of art from eminent persons of the time.

"San Juan de los Reyes was fearfully mutilated in 1808 by the French army. The cloister was treated in such a manner that two of the four sides were completely destroyed. They turned the church and convent into a barrack and prison, carried off everything of value, fired at and mutilated the statues, and on leaving set fire to the cloister, and burnt at the same time the magnificent library full of illuminated MSS. which was above it."\*

## MOORISH ARCHITECTURE IN SPAIN.

'71. 60.

**A**RCH in the centre nave of the Jewish Synagogue at Toledo, known as Santa Maria la Blanca. Spanish Moresco. 14th century. H. 40 ft., W. 12 ft. 5 in.

This horse-shoe arch is part of an arcade. The voussoirs have no ornament but a chamfered edge. The column caps are without an abacus, and the foliage is in the stiff Byzantine

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\* MSS. account, by Mr. Juan Riaño.

manner after the Corinthian type. Bands of coloured tiles are inserted round the bases of the shafts. The broad space of wall above the arcade is ornamented with geometrical trellis work in shallow relief, in which the Persian pine form predominates. Circular pateras in geometric divisions enrich the spandrils between the arches. An arcade of five foiled arches on coupled and engaged columns runs above this band of ornament. Above these again are chases cut in the wall to receive the timbers of the roof. It is an interesting example of Moorish architecture. The two following numbers are casts from the same building.

1764. '71.

**S**TALL, called the Botica de los Templarios. Spanish Moresco. 15th century. H. 5 ft. 4 in., W. 8 ft., depth 2 ft. 6 in.

The outer arch of this small shop is decorated with a row of cusping ornamented with incised arabesque work, and the spandrils with arabesque work. The interior represents a small recess containing two tiers of pigeon holes, each forming a small cusped arch of Moorish character resting on little coupled shafts. They are supported on projecting bar-shaped brackets with the ends carved. The iron supports are new.

There are two inscriptions, one in Spanish, DIOS : TE : SALVE : ESTRELLA : DELLA MANNANA : MELEZINA : DE : LOS : PECCADORES : REINA : written in Lombardic capitals.

“Hail morning star, medicine of sinners, queen.” From a devotional hymn to the B. Virgin.

Over the second row of arches is a legend in Arabic, as read by Mr. Riaño, “Felicity and fortune,” repeated several times. Round the outer edge runs another legend in Latin, in Lombardic capitals, of which only some words remain, AUTEM TRANSIES PER MEDIUM IL(L)ORUM . . . . TANTÆ. Mr. Juan Riaño puts the letters IBAT SER . . . . . US at the beginning; but they are wanting in the structure as it stands in the Museum.

## INDIAN AND ARAB ARCHITECTURE.

'70. 16.

**E**ASTERN GATEWAY OF THE SANCHI TOPE, consisting of two upright square piers, supporting three transoms connected together by the piers and by small upright mullion bars. Emblematic ornaments, figures, elephants, &c. surmount the whole. Buddhist. About A.D. 19 to 37. Plaster cast. H. 33 ft. 6 in., W. of imposts 11 ft. 9 in.

This remarkable structure consists of a framework of stone with the characteristics of a wooden structure. Two upright posts are connected by three broad bars, of which short ends protrude on either side of the framework. The spaces between these bars are divided by two sets of upright mullions, which are equal in depth to the thickness of the horizontal transoms, but not above a fourth of that measurement in thickness. The six ends of the transoms finish with round volutes.

On the protruding ends are trees, figures of women, and elephants. Above the top are two curious emblematic ornaments, but two figures of men or women, formerly there, have disappeared. There has probably also been a central ornament either a circle, as on one of the other three gates of the same enclosure, or some other sacred or emblematic object. All the surfaces of the uprights, and the fronts of the horizontal members of the structure, are covered with interesting figure sculpture, and bordered with lines of rude foliage, occasionally with a trellis, or imitation of twisted wood. The inner sides of the uprights have been joined to a curious stone rail made of posts, and three horizontal bars; the posts square with rounded heads, and the horizontal bars almond-shaped in section, and set so as to appear to pass through the uprights like the rails of a wooden gate. It should be stated that the sculptures are believed to be all of them typical, if not representative, of the life and doctrines of Buddha, and of the worship of certain typical objects. There are 1, the sacred tope, a mound, round one example of which these structures are erected; 2, the sacred



tree; 3, the sacred wheel. It is a question whether these are not symbols of the trinity of Buddhism.

To begin with a description of the right-hand post, that which would be to the right of any one having his back to the tope or mound within. On the lower front panel appears a personage in a chariot drawn by two horses; an umbrella is held over his head; eleven persons precede him; some are playing musical instruments; some bear water jars or presents on their shoulders. Among houses supported on columns in the background is a rider on horseback followed by a rider on an elephant. There are many houses, from which women are looking. A small division in the right of the panel seems entirely separated, as to the subject of the sculpture, from the rest of this composition. Two women appear to be worshipping a shrine, not the usual relic box or case, of which we shall speak further on, but something like an early Christian sarcophagus.

2. The panel next above contains apparently a domestic scene. An old man is in a boat between two rowers. He is some distance from the shore, on which stand a girl and three men; the men face the spectators. The girl, who is draped to the knees, and wears her hair long and thick down her back, turns towards the boat, and wrings her hands in grief. Whether this is a father or husband dying, and carried across the Lethæan stream, or merely gone on a voyage, is not evident. In the water are lilies and lotus flowers; on it are ducks, and a crocodile or alligator; trees at the sides bear fruit, and have monkeys climbing in the branches.

3. The panel above this contains a composition representing the worship of the sacred tree. In this instance the tree is grown in a temple, and the branches issue from three windows in the dome. The temple is surrounded by a terrace or walk raised on columns. Under the terrace is the sacred wheel and the trident ornament. Above the dome are genii flying; women who hang garlands on the tree; groups of worshippers, men and women, are seen on either side.

4. On the top panel are two rows of men, ten and eight respectively, worshipping. This completes the front of the post.

II. 1. Turning to the inside facing the opposite post, we find on the base panel a figure of a man on a much larger scale. He is dressed in a turban, cincture, and bangles on

his arms ; he holds a fly flapper ; a doum palm and a fig tree are behind him.

2. Above is a domestic scene. An old man on the left sits in front of a hut ; another man looks round and talks to him ; other men heat a fire in a vase. Two children play in the foreground ; one dips a jar into the water. There are figures worshipping in the background, and various animals.

3. Above is another domestic scene. Two youths carry a burden between them on a bar ; others are chopping wood ; others are with fire and tools in the foreground. The axe heads are fastened on with cords, and seem to be made of stone. A fourth panel shows various trades at work. A man with a woman and boy in front of a house ; women watering tree and flowers ; worshippers at a sarcophagus or small shrine.

III. The outer side of the post is decorated with a large scroll of coarsely cut flowers twining round a meandering stem. The flowers are sunflowers or artichoke blossoms. Ducks are on the stem, and it issues from the mouth of a marine dragon or monster.

IV. On the back, as the railing occupies nearly the entire height of the post, there remains room only for one small panel, on which is a tope crowned above by flying female genii, and having worshippers on either side. On the corresponding spot behind the left-hand post is a representation of the sacred tree with worshippers.

V. 1. The inside of the left-hand post contains, like the opposite post, a large male figure below holding a cucumber, and two trees are behind.

2. Above is a curious scene. It represents Prince Siddhârtha at the age of 29 searching for the tree of knowledge. He is in a chariot, and has an umbrella held over him ; women are looking at him from many windows ; seven musicians go before him. In another place he is looking at a tree, and is about to embrace a life of ascetic devotion. Amongst the houses are riders on horses and elephants.

3. Above is a sleeping female figure of Maya, the wife of Suddhodana, and by her an elephant, typifying some of the future incarnations which are articles of the Buddhist creed.

4. Another panel contains a number of figures, apparently worshipping a sacred tree with winged genii above. A sacred tope, with figures hovering over it, is seen in the right-hand corner of the panel.

VI. The outer side of this post has a flowing composition of sunflowers, and leaves like the outer side of the first post.

1. The front is divided horizontally into five panels. The two lower panels are much broken. All have an arcade of four columns which divide each panel into three recesses in which are men seated, with umbrellas held over them; fanned by women. In one instance a child seems to be held over the man's head. In the remaining recesses on each tier are two women playing. Above all is a terrace with men sitting in it covered by domes.

The two posts or piers are surmounted by elephant capitals. Each is composed of four complete elephants with a rider armed with a goad, and another behind him. They carry a banner on seven out of the eight sides of the two caps, the remaining space above the elephants has a star of lotus and other flowers in low relief. Each elephant is draped with a tasseled cloth and they follow each other in procession. The trunks are on each angle, and they start from opposite directions on the two capitals, so as to have the two inner animals parallel. It is to be noted that the banner staves are topped with an emblematic ornament or trident which is seen surmounting the whole structure, as in the figure in page 77. We shall say more of it further on. The banners have a square and a diagonal cross like those of our Union Jack.

*The Transoms.*—The lower transom has three sunflowers in relief under the soffit. On the front of this transom is a procession of devotees to worship the sacred objects. The tree is in the centre. Men and women in great numbers, playing musical instruments and pouring out libations, approach the tree. Elephants kneel on the other side, horses and men are passing on after worshipping.

Griffins, back to back, occupy the point of junction of the uprights and transoms. Two peacocks, pecking fruit from a tree over their heads are sculptured on each front of the two protruding portions of the transom. These portions end in a volute closely wound. Standing under each of these are fruit trees, of which the stems touch the uprights and a branch laden with fruit stretches out immediately under the transom; a female figure leans outwards, her left hand holding this branch and her right twined in the main stem. She has long hair plaited down her neck and over her shoulders, and wears a cincture below the waist. Her legs and arms are loaded with bangles. Over the volutes are two elephants, and they are shaded by a tree,

but the trees are smaller, and female figures smaller than those below. These parts are broken. This completes the sculpture on the front of the lower transom.

The middle transom is carved with a number of people of both sexes. On the right hand are houses composing a village, and on the left side, close to the point of junction with the upright, are two shoe marks, the footsteps of Buddha. A great crowd occupies the general space; they worship a tree in the centre; it is in a wooden box or frame. Elephants kneeling beyond the uprights complete this representation. On the square panels at the points of junction with the uprights are:—to the right, the sacred wheel of 32 spokes, with winged genii above and worshippers below; to the left, elephants in adoration; on each of the capitals, which lie under these panels, are two griffins. The remains of elephants and trees are visible above this middle as above the lower transom ends. Only fragments of these figures remain on the right side of the structure.

On the upper transom are five domes or topes and two trees. On each of the panels below the points of junction are two men riding on buffaloes; and on the small panels at the point of junction are two sitting figures of Buddhist mythology over whom two adoring elephants squirt water from their trunks. Two elephants stand over the volutes on the two ends of this upper transom, but there is no trace of a tree to shade them.

Between the upper, middle, and lower transoms there are three upright mullions or bars dividing these spaces into eight open frames, in which were formerly figures of riders on elephants and on horses mounted on pedestals, so as to make the compositions fill the spaces. On the faces of these mullion bars are carved columns, some with griffin capitals; one with the sacred wheel; others have representations of the sacred tree treated as an ornament.

We now pass to the backs of the three transoms.

On the lower transom is shown the worship of the tope containing relics. There are seven elephants, two being on the two ends of the transom. A Dagoba or sacred tope is in the centre. Two men riding on two Thibet goats are carved on the panels at the points of junction.

The second transom represents the beasts of the field, among which is included the Naya, or sacred five-headed serpent, worshipping the tree. Each panel on the points of junction has two men riding on Bactrian or two-hump camels and two coarse foliage panels below.

The upper transom represents the worship of the sacred

tree. There are in all seven trees, and men are worshipping; on the points of junction are men on oxen and two Dagobas below. The ornaments on the backs of the mullions are carved with foliage.

The top is crowned by several ornaments. The two most important are the two sacred emblems, to which allusion has already been made. It is by no means clear what the meaning of these emblems are. Mr. Fergusson calls them trident ornaments, and one probable explanation of them is that the forms of certain letters may be traced in them. The *kha* is air or wind; *ra*, fire; *va*, water; *a*, earth; and the entire figure is taken to signify the material universe. The ornament itself seems of very general use in Hindoo monuments. It is placed on the banner staves of these sculptures, and is very frequently represented. On either side of these two emblems which crown the uprights have been figures of men (bearers), and one of the sacred objects in the centre probably the wheel, borne by four elephants.

The topes, to one of which this gate belongs, are semi-globular mounds covered with plaster or composition, and



No. 7.

on which are erected small buildings which are receptacles of relics. They are said to be models of Buddhist reliquaries. They are usually surmounted by a post with a flat disc on it representing the umbrella, (a piece of Hindoo state,) and surrounded by a paling of stone. They are not tombs like the mounds of European antiquity, of which (in point of form only) they are, in Mr. Fergusson's judgment, the lineal descendants.\* Those forms are common in Greece and Asia Minor, and our own Druidical remains have no doubt been covered by earth piled into the same form, though the earth

has been swept away. The topes, are surrounded by a basement wall of masonry. That of the Sanchi tope in question measures 121 feet in diameter. It is surrounded by a flat terrace, 14 feet high and 5 feet 6 inches wide, on which processions could move. Above this the hemisphere rises 39 feet, and has been coated with 4 inches of composition, possibly covered with incised ornament.

\* Tree and Serpent Worship.

It is truncated, and has on the summit a platform 34 feet in diameter. This is surrounded by a circular railing of stones. Within the railings there was a square *tee* or model of a relic box, 16 square stone rails supported by stone pillars, enclosing a circular support for the umbrella. These enclosures, umbrella, &c. are always seen on the topes, and in the rude models of them represented in various parts of the gateway before us these parts are always given. Round the Sanchi tope, at a distance of 9 feet 6 inches from the outer side of the terrace, runs the stone fence or railing, in which this gate is placed, except on the south side, where a double flight of steps, to the terrace, reduces the distance to 6 feet 4 inches. It is 11 feet high. It consisted originally of 100 uprights, exclusive of the eight posts of the four gates, and was seen perfect by the late General Taylor as late as the year 1818 when he was encamped in the neighbourhood. These four gates give four entrances facing the points of the compass. The gate described is the eastern.

"It is the work," says Mr. Fergusson, "of Turanian architects," and he places the date of the gates during the first century of the Christian era.\* The stone fence is of an earlier date, about B.C. 250, and the tope itself earlier still. General Cunningham discovered some 176 (?) inscriptions upon it. The Buddhist emblems belong to a period anterior to the anthropomorphic representation of Buddhist mysteries, such as the many-armed elephant-headed deities and the like. The tree, the five-headed serpent, the Dagoba, and the wheel are objects of veneration. This latter contained 32 spokes and was emblematic of the law. It is, however, rarely seen worshipped in the sculptures of this gate.

As regards the sculpture, the human form is not exag-

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\* "The knowledge that we have now gained of the early history of the art of sculpture in India, from the study of the examples at Sanchi and Amravati, enables us to point with certainty to Bactria as the fountain's head from which it was introduced. We can thence follow it from the time when, from being a rude and imitative art, it rose to the highest degree of refinement in the fourth or fifth century of our era, at which time it had also become essentially localised, from that point our history is easy, though somewhat discouraging from its downward tendency towards the present state of art in India. We are now also able to trace the Yavanas step by step as they penetrated over the Upper Indus, and spread their influence around the continent of India to the very shores of the Bay of Bengal, at Cuttack, and Amravati. With almost equal certainty we can follow them as they crossed the bay and settled themselves in Cambodia and Java. They were a people of Turanian race, and the form of worship they took with them and introduced everywhere was that of trees and serpents, fading afterwards into a modified form of Buddhism." Fergusson, *Tree and Serpent Worship*, Introduction, 98.

gerated though rudely carved. The dress of the men is generally confined to a cincture and an elaborate turban. That of the women is even more scanty. The hair is long and spread over the shoulders and back. The smaller the figures the more correct is the design, and this is singularly typical of the later Hindu skill in this respect, as may be seen in some minute architectural sculpture from Saitron in Rajpootana, in the Museum. The character of the architecture is entirely derived from that of wood construction. Mr. Fergusson looks on these gates as the earliest monument of stone architecture in India. The high railing is an absolute imitation of posts and rails of wood, the latter appearing to pass through the mortice holes of the former and to be continuous bars. So, too, these stone gates are faithful to the conditions of woodwork. The square upright posts and the transoms that appear morticed into them, the over-hanging extremities of the transoms, and the upright bars that frame them together are so many methods not of building but of carpentry. Again it is interesting to watch the rise of a system of stone building, which gives so striking an illustration of the traditional derivation of the column, abacus, architrave, tryglyphs, and other typical parts and ornaments of Greek architecture from logs of timber, beams connecting them, and the ends of floor or roof joists showing above. But it is rarely possible, except perhaps in the case of the Xanthian tombs in the British Museum, to point to examples so expressive as this Indian gateway.

A model is exhibited of the entire structure.

'72. 113.

**P**ANEL from the western gate of the Sanchi Tope, near Bhopal. Buddhist. 1st century. Plaster cast. H. 2 ft. 6 in., W. 2 ft. 4 in.

'72. 114.

**P**ANEL from the northern gate of the Sanchi Tope, near Bhopal. Buddhist. 1st century. Plaster cast. H. 3 ft. 9 in., W. 2 ft. 3 in.

'72. 115.

**P**ANEL from the small Tope at Sanchi. Buddhist. 1st century. Plaster cast. H. 1 ft. 6 in., W. 1 ft. 4 in.

'72. 116.

**P**ANEL from the small Tope at Sanchi. Buddhist. 1st century. Plaster cast. H. 1 ft. 6 in., W. 1 ft. 4 in.

'72. 117.

**P**ANEL from the small Tope at Sanchi. Buddhist. 1st century. Plaster cast. H. 3 ft. 5 in., W. 1 ft. 4 in.

'72. 118.

**P**ANEL from the small Tope at Sanchi. Buddhist. 1st century. Plaster cast. H. 1 ft. 4 in., W. 1 ft. 3 in.

'72. 119.

**P**ANEL from the small Tope at Sanchi. Buddhist. 1st century. Plaster cast. H. 1 ft., W. 1 ft. 4 in.

'72. 120.

**P**ANEL from the small Tope at Sanchi. Buddhist. 1st century. Plaster cast. H. 1 ft. 5 in., W. 1 ft. 4 in.

'72. 121.

**P**ANEL from the southern gate of the Sanchi Tope, near Bhopal. Buddhist. 1st century. Plaster cast. H. 2 ft., W. 1 ft. 6 in.



'72. 122.

**P**ANEL from the western gate of the Sanchi Tope, near Bhopal. Buddhist. 1st century. Plaster cast. H. 2 ft. 8 in., W. 2 ft. 4 in.

These are all fragments of sculpture from other gates of the Sanchi Tope, now in ruins. The subjects are similar to those described in the eastern gate. The adventure of a princely suitor for a bride is the most interesting, in which he shoots with a bow beyond the strength of common men and strikes a distant rock, from which a river streams forth at the stroke.

'73. 581.

**I**RON PILLAR in the Masjid-i-kutb-ul-Islam in ancient Delhi, made for the Archæological Survey of India. Supposed to be of the 4th century. Plaster cast. H. 50 ft.

Archæologists are agreed as to the interest of this singular monument, though there seem to be many opinions as to its date and authorship. It consists of a tapering circular shaft, said to be about 50 feet in total length, of which a portion only is to be seen. It is rough at the bottom, as if the general mass had never been hammered into form, but above ground it is hammered round, and so continues till it is surmounted by a cap little larger in diameter than the column itself, with mouldings and ribbed ornament on the upper portion. It stands in the centre of a ruined colonnade of the Masjid-i-kutb-ul-Islam. This building was erected during the reign of Kutb-ud-din, a fortunate general who succeeded Muhammed Ghorî when that monarch had fallen a victim to an insurrection, A.D. 1206. It has been generally supposed that the material of which the column is made was of cast iron, but General Cunningham, in an elaborate report for the Archæological Survey of India in 1862-3, describes it as a shaft of mixed metal, and a small portion of it was submitted to Dr. Percy. After careful examination it was found to be of hammered iron, and Dr. Percy drew out the piece submitted to him into a slender nail, and he considered the process not difficult for Hindu workmen, even at the remote period (the 4th century), to which the *making*

of the column seems to be assigned. "In ancient times," he says, "iron was *always extracted from its ores in the state of malleable iron*, and to this day the same method "is practised by the natives of India, Borneo, and Africa."\*

The preservation of the iron is attributed by Lieut. Cole partly to dryness of atmosphere both in summer and winter, partly to the continual greasing that results from the climbing of devotees of either sex, who satisfy their devotion and clear up doubts as to their pedigrees by this proceeding. Its title to veneration lies in the belief that it has touched the head of the snake god.

There is an inscription on it, the date of which is given as A.D. 319. It is Sanskrit, a form of Nágári assigned to the third or fourth century of our era. The purport of the legend is disappointing, and merely states that an unknown prince of the name of Dhava, thus commemorated his success in war. It is translated thus :—

1. "By him, who learning the warlike preparations and entrenchments of his enemies with their good soldiers and allies, a monument of fame, engraved by his sword on their limbs who, as master of the seven advantages, crossing over (the Indus?) so subdued the Vahlikas of Sindhu, that even at this day his disciplined force and defences on the south (of the river) are sacredly respected by them.

2. "Who, as a lion seizes one animal on quitting hold of another, secured possession of the next world when he abandoned this; whose personal existence still remains on the earth through the fame of his deeds. The might of whose arm, even though now at rest, and some portion too of the energy of him who is the destroyer of his foes, still cleave to the earth.

3. "By him who obtained with his own arm an undivided sovereignty on the earth for a long period, who united in himself the qualities of the sun and the moon, who had beauty of countenance like the full moon, by this same Rajah Dhava, having bowed his head to the feet of Vishnu and fixed his mind on him, was this very lofty arm of the adored Vishnu (the pillar) caused to be erected."

There seems some foundation for the assertion that it has at some time been dug up and replaced, whether from a superstitious notion that it was connected with the duration of Hindu power or from mere curiosity (as is

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\* From Dr. Percy's report in "The Architecture of Ancient Delhi," by Lieutenant H. H. Cole, to whom I am indebted for information on the subject of these casts.

likely enough). It has however been probed as low down as 26 feet without coming to the bottom. Lieut. Cole thinks it has been intended to bear an image, and noticed a slot on the top of the capital as though to drop in the dowel by which an image might be held in its place.

'72. 112.

**N**ICHE from Imaum Zamin's tomb, consisting of a recess ; the outer arch sculptured with legends in Arabic characters. The whole surrounded by a broad border or moulding of fretted ornament. From Delhi. Plaster cast. H. 5 ft. 9 in., W. 4 ft.

This beautiful niche represents the Mirhab, the spot to which Mahomedans pray, in the direction of Mecca. The outer moulding forms a square panel. Within the square is a recessed niche formed by two pointed arches, one within the other, supported by jambs, partly cut into balusters, partly into short shafts. On square blocks separating these portions, and on the flat face of the outer arches are legends in Arabic, containing the profession of faith of El Islam. Two bold rosettes occupy the centres of the two spandrils above the outer arch. An oblong panel of carved work fills the interior of the niche. In the centre of this panel is a graceful cusped arch containing a square inner panel also with a cusped arch head, a pot and the worm of a screw issuing from it. Arabic inscriptions occur throughout this ornament, all forming part of the profession already alluded to. This niche is in one of the walls of the tomb of Imaum Zamin, a fakir, who died in the early part of the 16th century, 1537. This personage built the tomb during his own lifetime as a cell or residence, and was buried in it by his own desire. The style of the architecture is late Pathan. The beauty and decorative value of the Arabic letters are unequalled by those of any other language, and they give point to ornament that would be tame without such significant additions.

'72. 107.

**C**OLUMN from the Masjid-i-Kutb-ul-Islam at Delhi, with round and polygonal drums on the upper, and square on the lower portions. Plaster cast. H. 13 ft., W. 2 ft. 6 in.

The column from which this cast is taken is one that supports the sanctuary of the Mosque of the Kutb-ul-Islam in Delhi. It is partly a square pier and in parts octagon and round. The capital supports four projecting brackets. The upper part is round, and is a plain shaft, on which are raised bands, festooned ornaments, portions of chain and ornamental collars. The octagonal portion is below the lowest of these upper collars ; lower down the column is square. This form continues to the base, and two-thirds of it are quite plain, the rest is richly sculptured. Slices of the square block are separated from each other by deep neckings partially filled up by carved mouldings cut into delicate beads and other small ornament. The intervening slices are faced with cut foliage, &c.

'72. 106.

**C**OLUMN from the Masjid-i-Kutb-ul Islam at Delhi, square on the upper part and the base, all elaborately sculptured with ornament of various kinds. Date, 11th century. Plaster cast. H. 13 ft., W. 2 ft. 6 in.

The capital supports four carved brackets, on which rest the blocks that unite the structure together. The capital is fluted. The upper part of the shaft consists of square blocks richly sculptured with foliage, pots of flowers, and strap work separated by round neckings and mouldings cut into fine ornament. Something like a second capital then projects. It is fluted on the edges. Below it are square blocks, neckings, and mouldings similar in character to the upper blocks ; but the sizes of the blocks, the intervening neckings, &c., and the intervals between these parts do not correspond with each other.

The actual configuration of the column, seems to show that one or two shorter columns have been super-imposed one on the other. They should be seen in the gloomy obscurity in which the architect placed them, where they have something of the strange but impressive character of rock-hewn architecture.

## FRAGMENTS OF SCULPTURE FROM SAITRON, RAJPOOTANA.

Nos: 23, 24, 25, and 27 are portions of arches made in cusped curves with a broad moulding, distinguishable throughout on the face of each small arch ; it is carved with a procession of female dancers, sword players, &c. ; monster heads fill the spandrils above. Beaded work of a fine kind, like that of goldsmiths' work, edges the broad band. An ornament resembling flame is at the junction of the cuspings, and the arches have been filled with emblematic ornaments now destroyed.

5, 10, 16, 19, 22.—A series of piers decorated with dancing women niched between columns, and one double-headed figure. The women are nude all but cinctures made of rows of pearls round the middle. The eyes and other details are cut with great precision.

19.—A set of smaller figures, 5 inches high, of dancing women in various attitudes.

Three figures, 18 inches high, holding trident ornament, a wheel, and other sacred emblems. Figures of worshippers kneel before them making offerings. Other sculptures represent :—

Figures of men and women in niches.

Double-armed figure.

Figures of elephants, caparisoned, kneeling ; parts of a pier.

Figures of elephants with their trunks intertwined.

Group of female players ; part of a pier.

Male figure ; elephant in act of attack.

Drum and base of an octagon column ornamented with figures ; the base square, ornamented with a group of horsemen ; some of the horses richly caparisoned, others more plainly.

Arch mouldings richly decorated.

Group of dancing figures.

Part of a moulding of ornament representing fire.

Groups of the sacred elephant and worshippers, men and women playing.

Panel carved with flame ornament and incised channels.

'72. 104.

**P**ANEL of Hindu figure sculpture, from the Kutb Minar, near Delhi. A.D. 1100. Plaster cast. H. 8 in., W. 4 ft. These and the following were made by Native moulders in 1871.

'72. 105.

**P**ANEL of Hindu figure sculpture, from the Kutb, near Delhi. Probably 10th to 11th century. Plaster cast. H. 7 in., W. 4 feet 3 in. N.B.—Both of the foregoing are curious as almost the only specimens of Hindu figure sculpture which the Mahomedans left undamaged.

'72. 108.

**P**ORTION of Kutb-ud-din's great range of archways at the Kutb, near Modern Delhi. Pathan. 12th century. Plaster cast. H. 2 ft. 9 in., W. 2 ft.

'72. 109.

**P**ORTION of the lower carved band on the Kutb Minar, near Modern Delhi. Pathan. Probably about end of 12th century. Plaster cast. H. 2 ft., W. 2 ft. 9 in.

'72. 110.

**P**ORTION of the carved ornament on the face of Shams-ud-din's great gateway, at the Kutb, near Modern Delhi. Pathan. 13th century. Plaster cast. H. 2 ft. 9 in., W. 2 ft. 6 in.

'72. 111.

**P**ORTION of the interior of Ala-ud-din's Gate and Porch, at the Kutb, near Delhi. Pathan. Early 14th century. Plaster cast. H. 2 ft. 6 in., W. 5 ft.

These casts were made by Corporal Jackson and Native moulders, under the direction of Lieutenant Cole, R.E., in 1871.

'72. 45.

**P**ILLAR in the Panch Mahal, Fâthpúr Sikri, near Agra. Mogul. A.D. 1556–1605. Plaster cast. H. 7 ft., W. 2 ft. 9 in.

'72. 46.

**P**ILLAR in the Panch Mahal, Fâthpúr, Sikri, near Agra. Mogul. A.D. 1556–1605. Plaster cast. H. 7 ft., W. 2 ft. 9 in.

'72. 47.

**P**ILLAR in the Panch Mahal, Fâthpúr Sikri, near Agra. Mogul. A.D. 1556–1605. Plaster cast. H. 7 ft., W. 2 ft. 9 in.

'72. 48.

**N**ICHE in the Rajah Birbal's house at Fâthpúr Sikri, near Agra. Mogul. A.D. 1556–1605. Plaster cast. H. 4 ft. 3 in., W. 2 ft. 8 in.

'72. 49.

**P**ORTICO, cast of part. The original in the Sultana's apartments of the Palace at Fâthpúr Sikree, consists of an angle pier and column united to it by a square panel, the whole elaborately sculptured with Arab decoration. W. 6 ft. 9½ in. ; diam. of column 9½ in. Mogul. 16th century.

These portions represent one of the angles of a porch. It is constructed of stone, the architrave and corner piers forming a frame without mouldings, except on the inner side, on which there is an octagonal moulding, ending in a moulded base to each upright length. Falling within this moulding is an inner carved frame, and on each side of the front a column, of which the capital and base are square and the shaft octagonal. A massive bracket connects the piers and columns and supports the lintel. All parts of the

bracket are carved with borders and delicate scroll work. The inner edges are elegantly shaped, and a pendant knob also carved finishes the inner extremity. The portion between the column and the pier is shaped into a shallow arch, by the outlines of two smaller brackets with fanciful edges. Every surface of the stone is covered by delicate ornamentation of Indo-Arab character, consisting of conventional lines, zigzags, &c. The pier has a panel on one face, filled with elegant rolling foliage in slight relief. The inner faces of the wall and all parts of the roof have been covered with similar ornament.

It is shaded by a verandah made of slabs of stone, the edge and supports of which are decorated with equal delicacy.

This part of the palace of Fâthpúr Sikri was built contemporaneously with the rest by Akhbar Khan about the year 1580. It was intended for the residence of a Christian wife. That monarch, with a largeness of view that allowed much liberty to his Hindoo subjects and much latitude in the matter of figure sculpture (generally forbidden in all art executed by Mahomedans), married wives of various religions and nationalities. One was a Christian, for whom these apartments were built.

There are no portions of the architecture of the palace more elegantly decorated than this. It will be observed that, with the exception of the extremity of the brackets which are rather needlessly loaded, the entire structure is designed with perfect propriety as far as a judgment can be formed from these portions and the photographs published by the India Museum. No outline could be more simple than that of the structural members, and the ornaments are so disposed as not to break up the size of the surfaces, or to distract the eye from the general direction of the lines. And this is a kind of excellence rarely found in the Hindoo or mixed Indo-Arab architecture, of which fragments are reproduced in the Museum. The three following are from the same buildings.

'72. 50.

**C**ARVED PANEL in the Sultana's apartments  
at Fâthpúr Sikri, near Agra. Mogul. A.D.  
1570. Plaster cast. H. 2 ft., W. 3 ft. 8 in.



'72. 51.

**C**ARVED PANEL in the Sultana's apartments at Fâthpûr Sikri, near Agra. Mogul. A.D. 1570. Plaster cast. H. 2 ft., W. 3 ft. 8 in.

'72. 52.

**C**ARVED PANEL in the Sultana's apartments at Fâthpûr Sikri, near Agra. Mogul. A.D. 1570. Plaster cast. H. 2 ft., W. 3 ft. 8 in.

'72. 41.

**P**ORCH OF SALIM CHISTI'S TOMB, consists of two polygonal columns, and an architrave covered with conventional ornament, and a hood of slabs of stone supported by brackets. Mogul architecture, of the late 16th century. Plaster cast. H. 18 ft., W. 22 ft.

The original of this model is in white marble. It forms a portion of a square building, over the centre of which is constructed a dome; and is part of the collection of buildings made by Akhbar Khan at Fâthpûr Sikri.

The columns are polygonal, and are surmounted by capitals with three tiers of leaves, which are imposed on four short brackets to support the horizontal transoms that sustain the walls and paving of the terrace over head. The shafts of the columns have a group of several neckings and collars near the base, and the base itself is faced with a leaf like that of the Greek anthemion. All the shafts are covered with zigzags, made by sets of thick and sets of thin lines. The pents or awning roofs are slabs of white marble two inches thick. They partly rest on the stone beam ends already alluded to, and are in part supported by the brackets which issue from the centre of the column shafts, and ascend in heavy meandering lines to transoms that rest on the shafts, and of which they touch the outer extremities. Above these extremities are pairs of brackets, with pendant ornaments below them. The serpentine bars of the large brackets have thin pierced work filling up their curves, and thus giving some appearance of stiffness and support to those members. The bases are pressed against the shaft,

and rest on straight brackets with round pendants below them; the brackets are portions of the stone of the shafts. Above the pent of the porch rises a flat parapet, the front of which is decorated with foliage arranged in the manner of the stems and leaves on Persian painted pottery. There are pointed arches and windows round the body of the building which are not shown in this cast. Just above the base of the columns two round sockets protrude horizontally from the shafts. These are to hold a rail or bar. Two curved sockets, also round, protrude from the corners of the parapet. They are intended to hold poles for awning cloths to stretch over the roof.

A small portion of a pierced screen of marble hangs in a frame behind the cast of the throne of Akhbar. No. '72.-42. This and pierced work of similar patterns fill up the arched window openings on the sides of the building. The platform on which it stands is approached by a flight of steps, and the nosing of the top step is elegantly cut into round notches.

'72. 43.

**P**ERFORATED PANEL in the verandah of Salim Chistí's tomb, Fâthpúr Sikri, near Agra. Mogul. A.D. 1556-1635. Plaster cast. H. 2 ft. W. 3 ft. 8 in.

'72. 42.

Another portion of screen from the same building.

'72. 44.

**C**OLUMNS from Panch Mahal in the palace at Fâthpúr Sikri. Mogul architecture. Plaster cast. 16th century. H. 7 ft., W. 2 ft. 9 in.

The originals, from which these casts were taken, are of red sandstone, coloured grey by time; they are part of a colonnade supporting the second terrace of a porch or open pavilion forming part of the palace of Akbar Khan. It is known as the Panch Mahal, the five-terraced or storied porch. The palace is formed of a collection of buildings, some entirely separate, others collected together into one continuous block. This porch overlooked most of the buildings thus aggregated and, as the upper floor could be ascended in the cool of the evening, an agreeable view was to be had from it of the surrounding country.

The porch is so constructed that the lower colonnade is longer and wider than the one immediately above it, and so on, till the upper story is reached, on which is erected a domed building sufficient to give shelter to one or two persons. The porches or stories consist of open colonnades only; the columns are in couples, and over each couple are brackets on which the floor slabs above are supported. The columns, of which these are casts, occur in the second or lowest terrace but one. The caps are octagon, the base plinths square; the remaining portion of the columns in the instance of three of them are round, with the exception of an octagon moulding immediately under the principal capital and the mouldings of the base. The capitals are decorated in all three instances with delicate carving of Persian character. Two of the shafts are entirely covered with rows of round bossed flowers about 2 inches in diameter and set close together. This arrangement does not offend the eye by breaking up the breadth, or disturbing the perpendicular character of the shafts, while it is exceedingly rich and precious in appearance. The third shaft is fluted in beautiful spiral lines or semicircular convex bands. The fourth column is octagonal in every part. The cap is decorated with anthemion foliage, and the shaft with a foliated scroll moulding on each of its eight surfaces; a moulded band occurs in the middle of the shaft. Each is surmounted by a square abacus. The general effect will remind the student of the beautiful brick chimney shafts of so many of our old Tudor houses.

'72. 56.

**DIWAN KHAS**, or audience chamber of Akbar Khan. The throne is supported by 32 brackets keyed into a central column. Four stone gangways lead from it to four seats on quarter circles of similar form to that of the central throne. Mogul. 16th century. Plaster cast. 30 ft. square.

The throne, or place on which the seat of audience of Akbar Khan was set, fills up the interior of a square building which contains this one audience chamber and no more. The four walls have a door in the centre of each; and a window each side of the door. There are three windows on each side of the floor or stage of the building on which the throne is erected. Outside runs a gallery on brackets,

which serves as a means of communication from one corner of the building to another. The roof is flat, surrounded by a parapet, and surmounted by four small canopies, each covered by a domed roof, and standing on four elegant square columns. On the capitals of the columns are brackets supporting a stone pent. A similar pent on larger brackets slopes down from the mouldings under the main parapet, and gives shade to the upper windows. The edge of the balcony or gallery is ornamented with a bead moulding. The doorways have brackets filling the upper angles and almost meeting under the centre of the lintel. Two staircases in the thickness of the wall give access to the first floor or level of the throne.

The throne itself is a round platform, edged with round notching. It is supported on 32 brackets. Sixteen of these extend to half the entire depth of the remaining 16. They form the capital of a column which is polygonal, but with the lower part square, and standing on a square base. Every portion of the surface is covered with delicate relief carving, partly Arab, partly Persian in character, the latter appearing in conventional foliage outline, such as is seen in Persian painting, pottery and embroidery.

From the circular throne extend four stone gangways, fenced by pierced railings, which connect the centre with four quarter circles of precisely similar construction to the central platform. The brackets are composed of three blocks or steps, and the double brackets forming part of the upper tier or series of 32 have six blocks. They are all keyed into the central block. The passages are made of two slabs of stone each, dowelled together lengthways. The emperor sat on the central platform, his ministers in the corners, and suppliants on the pavement below. The architecture is of the same character as that of the principal part of the palace, and belongs to the same date. The construction is skilful, and the growth of the large top platform out of the central column, which is gradually enlarged by successive growths of bracket, is a graceful piece of architectural effect. All the ornament is small and quiet, strictly in subordination to the leading lines and features of the structure, to which the fineness of it gives additional breadth. It shows a certain connexion with those ideal structures in which a single column, as in the Chapter house at Westminster, supports a canopy of solid masonry that rises and expands without giving any overpowering sense of what is nevertheless a vast expanse of stonework artistically disposed overhead.

1050. '69.

**P**ULPIT or MIMBAR, of wood, inlaid with ebony and ivory. From the Mosque of Sultan Kaitbey in Cairo. Arab. Late 15th century. H. 24 ft., W. 10 ft.

This pulpit is an example of the old Arab 15th century art that attained so high a degree of excellence in Egypt and at Damascus. It was taken from the mosque erected by Sultan El Mueiyad Sheikh, between 1412-1421, but the pulpit was erected by order of the Sultan Kaitbey, 1468-1496. This is proved by an inscription on the wood work. It has, however, several additions of ruder work, and of a later age. The ornamental panels are laid out round central stars, with ten or with sixteen points, according as they are larger and required to radiate over a larger space. The delicate reeded mouldings of the panels follow the lines that form the star points, which are prolonged and recross in various diversities of geometrical figures. The centre of each panel is inlaid with ebony or ivory, or both, generally with the double flower which is represented in this woodcut. The method of radiation is shown in the larger woodcut taken from other work of the same date taken from the same or contemporary buildings in Cairo.

Mr. Reginald Stuart Poole of the British Museum reads three of the inscriptions as follows:—

‘ May God render his aid eternal ;  
 In the name of God the compassionate, the merciful.’  
 ‘ Verily God and his angels bless the prophet,  
 O true believers do ye (also) bless him and salute (him)  
 with a (respectful) salutation.’ Kurán, xxxiii. 56.  
 ‘ In the name of God the compassionate, the merciful.  
 Verily God commandeth justice, and the doing of good  
 and the giving unto kindred.’

No. 8.



## PAINTED ALTAR PIECES.

5940. '59.

**A**LTAR PIECE. A triptych painted with subjects from the Apocalypse. German. 15th century.

On the central portion are 20 subjects taken from the Apocalyptic vision of St. John. A circular painting in the right-hand corner represents the Supreme Judge sitting throned in glory. On the two wings are 24 more compositions illustrating the same subject. The heads of 12 saints in circular medallions are placed in the border, and legends in German letters surround the frame of each separate representation.

There are paintings on the outside of the shutters. Those on the right represent the principal mysteries of the life of the Blessed Virgin, and scenes from the life of St. John the Divine. Those on the left shutter illustrate the lives of saints of the desert. These are very carefully painted, but they cannot be seen owing to the necessity of keeping the shutters in a fixed position.

5894. '59.

**A**LTAR PIECE, carved and painted, representing the legendary history of St. Margaret, St. Agnes, St. Agatha, and St. Barbara. German. 15th century.

The front of this altar piece is divided into a centre and two wings, half of each of which is made to fold over.

The centre is made into a niche with a canopy of delicate carved work over it. Under this is a life-sized image of St. Margaret; she holds a dragon by a chain. The other compositions are on a smaller scale. Each wing is divided horizontally into two, and each division contains two compositions; they are bordered by bands of delicate pierced carving, and surmounted by canopied tracery. The subjects are; beginning at the *right side* (spectator's left), 1. St. Agnes, A.D. 304, born and shown to her father. 2. St. Agnes, feeding sheep. 3. A lamb offered to an idol. 4. St. Agnes accused and defending her religion. 5. St. Agatha, A.D. 251, tempted with rich presents by Quintianus, governor of Sicily. 6. St. Agatha rejects his offers. 7. St. Agatha tied up to a beam and beaten. 8. Her breasts cut off by the executioners.

*Left side.* 1. St. Barbara, A.D. 303, lives retired in a tower to protect her purity. 2. Her father rides away. 3. She is shut up and closely guarded in the tower by her father; a jailor with a club watches it; angels bring heavenly food to her at a window. 4. She is carried out by her father, who executes her with his own hand. 5. St. Margaret, A.D. 278, is swallowed by a dragon, who is destroyed, and she returns to life. 6. She is tortured in a cauldron of boiling pitch. 7. She converts her jailor. 8. She is decapitated, and an angel receives her soul.

On the outside of the shutters are four full-sized paintings, representing, 1. The B. Virgin and Child. 2. St. Margaret. 3. St. Barbara. 4. St. Catherine of Alexandria.

192. '66.

**A**LTAR PIECE, of wood, carved and painted, representing the Blessed Virgin and Child with Saints. German. 15th century.

The central part of the composition consists of three niches covered with canopies richly carved and gilt. In the centre are the Blessed Virgin and Child enthroned, with two angels kneeling at her feet. On the right is a saint in armour (St. Wenceslaus?), with a model of a church at his feet. On the left is St. John the Baptist.

On the wings or shutters are painted:—1. The Annunciation; 2. Nativity; 3. Presentation in the Temple; 4. Adoration of the Magi.

Outside are two images of SS. Peter and Paul, and the sides of the central panel show remains of rich decorative painting behind these two figures.

On the outside of the shutters are four pictures. Two sainted bishops and two sainted women. These are, probably, local saints, and there are no sufficiently well-known emblems to distinguish them. Below are: the combat of S. George with the Dragon, and S. Martin of Tours dividing his cloak with a beggar. Below the front are four saints. 1. S. Barbara. 2. S. Elizabeth of Hungary. 3. S. Catherine. 4. S. Margaret.

1217. '64.

**A**LTAR PAINTING or "Retable," from a church in Valencia, representing the legendary acts and martyrdom of St. George. Spanish. 15th century.

This altar picture is on panel, framed with tracery carved and gilt. It is divided into a centre and two wings, and stands on a predella. Round the whole is a larger frame set on an incline; square, except in the central portion, which is raised to include the gable that covers the central compartment of the painting.

The subjects painted are, I. Centre:—1. The Madonna enthroned in glory. 2. St. George fighting for the Christian host in Spain against the Moors. The saint is without helmet, but otherwise in complete armour, and on horseback. 3. St. George slaying the dragon. Over this compartment the eternal Father, in a smaller panel. The Holy Spirit above in the outer frame. II. Right and left wings, first row:—1. St. George armed by the B. Virgin and the angels. 2. The dragon in its den. 3. St. George gives the carcass of the dragon to the Princess of Lybia. III. Second row:—1. St. George preaches the Gospel to the people of Lybia. 2. Many are baptized. 3. St. George preaches to Darian governor of the city of Militeria. 4. He is tortured on a St. Andrew's cross. IV. Third row:—1. He preaches in prison. 2. He is torn by hooks. 3. He is sawn in sunder. 4. He is tortured on wheels armed with hooks. V. Fourth row:—1. St. George commands Apollo to proclaim what sort of god he is. 2. St. George is plunged into boiling pitch. 3. He is dragged by the heels through the city. 4. He is beheaded.

In the gables above these wings are the four Evangelists. In the outer frame are paintings of the Apostles. Between the wings are 24 painted panels representing the Prophets and Patriarchs of the old law.

On the front of the predella are ten compositions representing the Passion of Our Lord.

There is great resemblance between these paintings and those of Flemish masters of the same period. They seem to come still nearer to the character of contemporary painting in England. The large size of heads and features, as compared to the rest of the figures, will be noticed in many known English designs of glass painting, and 14th century screens still remaining in many of our churches. Close to the heads of the Pagan governors, wherever they are represented in this picture, a fiend is introduced prompting them to torture the saint; a feature that seems peculiar to the Spanish painters of the time.



## MOSAICS.

There are a few examples of these decorations belonging to the art of almost every period of mosaic working. The word mosaic is taken from the Latin *musivum*, work made of small dies or *tesseræ*. The oldest kind will be seen best exemplified in the small niche lent by the Hon. Ashley Ponsonby. It is semicircular, and appears to have been a domestic shrine in which libations and offerings were made to the Penates or family gods; trees, peacocks, &c., are represented on the circular wall. The work was applied by the ancients to pavements, walls, and especially to ceilings.

Later work was cut into patterns and called *Alexandrinum*. In this Mosaic marble only was used. Magnificent pavements were made of it, and it continued in use during the early ages of our era. Fine examples may be seen in Rome, *e.g.*, (the church of S. Maria Maggiore, and many more). There are one or two specimens of oriental pavement of this character in the collection.

The next great change will be seen in the pictorial work of No. 7751-62. the mocking of Christ; and 9034-63, the portrait of Margaret of Austria.

No. 810-69 illustrates the admirable Florentine *Commesso* work, consisting of marble and other stones laboriously fitted together in the form of natural leaves, &c., partially conventionalized. This table top has been made at the old grand ducal factories in Florence. A noble head of St. Peter made in the Vatican, an example of work for the decorations of St. Peter's is worth careful study from the simplicity of its execution and the knowledge of the effect on the eye of work made to be seen from a considerable distance.

The most extraordinary specimen here shown is the portrait (copied from Sir Thomas Lawrence) of George the Fourth. It is of Roman manufacture, made of glass, and every hue and gradation, even the splashy representation of high lights in oil colour are absolutely reproduced in this material.

In the gallery are ingenious painted reproductions by Mr. Clarke on paper of well known mosaic ceilings, wall subjects, &c. from various parts of Italy, as well as actual copies in real glass mosaic.

The gallery contains a number of architectural drawings, of Italian buildings richly decorated.

In this gallery there is also a collection of hammered iron of English, Flemish, French, German, and Italian origin.

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