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AND

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ILLUSTRATIONS

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A SERIES OF SEVENTY PLATES DRAWN AND ETCHED ON COPPER,

FROM HIS OWN SKETCHES

IN FRANCE, ITALY, SPAIN, GERMANY, HOLLAND, AND BELGIUM.

BY

J. B. WARING, F.R.I.B.A.,

Author of "The Arts connected with Architecture in Central Italy;" "Architectural Art in Italy and Spain" (with Macquoid);
"Architectural Studies at Burgos and Miraflores, Spain;" "Designs for Civic Architecture;" "Masterpieces
of Industrial Art;" "Treasures of Ornamental Art, Manchester, 1857;" &c.

WITH DESCRIPTIVE NOTICES

BY THE ARTIST.

LONDON:
BLACKIE & SON, PATERNOSTER ROW;
GLASGOW AND EDINBURGH.
1871.

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"THE GREAT BUSINESS OF STUDY IS TO FORM A MIND ADAPTED AND ADEQUATE TO ALL TIMES AND ALL OCCASIONS; TO WHICH ALL NATURE IS THEN LAID OPEN, AND WHICH MAY BE SAID TO POSSESS THE KEY TO HER INEXHAUSTIBLE RICHES."—*Sir Joshua Reynolds, Discourse XI.*

GLASGOW:
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PREFACE.

THE intention of the present undertaking is to present a fresh and suggestive series of examples in architectural and ornamental design, which it is hoped will assist in new inventions and adaptations, and be of practical service to all who are engaged in the execution of ornamental work. During several extensive tours in various parts of Europe, the author accumulated a great mass of drawings and sketches, principally relating to architecture and the arts connected with it, from which the following selection is made. These are all taken directly from the objects represented, and very few of the examples chosen have been heretofore published in any form: the plates having, with few exceptions, been etched by the author from his own drawings, the mistakes which sometimes occur when sketches are translated by a second hand have thereby been avoided. The etchings are purposely done in a pictorial style, being intended to serve rather as *motives* for fresh designs than as models for exact reproduction. Although the illustrations relate mostly to architecture, and are instructive to architects, they will be found interesting to the archæologist, and useful to ornamental designers and art workmen of all classes; and it is hoped that they will likewise prove attractive to the amateur as well as to the artist.

The author is desirous of enlisting the sympathies of the public in the cause of Art, being satisfied that the more extended and more appreciative our art-loving public becomes, the better will be the work of the artist who labours to produce works of beauty, and who, like all other artists—the poet, musician, painter, orator, and actor—depends greatly for the success of his efforts on the sympathy he meets with from those to whom he addresses himself. In forwarding this object the sketches now published will, it is hoped, exercise a beneficial effect. Who that is gifted with an appreciation for art, but will admire the bold and powerful ornamental sculpture of the Romanesque period; the quaint fancy and elegance of the Dutch and North German brass-work;

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the intricate and clever arrangement of curves in the German iron-work; and the delicate beauty of the ornament in the Hispano-Moorish pieces? Every example in the book may be said to bear a lesson with it, to be calculated to form good taste in æsthetic matters, and to be of service to that onward progress of the arts, especially of architecture, which it delights us to see advancing throughout Europe. That the copying and reproduction of any particular style of the past should prevent such progress, is against nature, against the teachings of history, and is indeed an impossibility, as society is now constituted. The time is probably not very distant when our greatest national works will be characterized by such originality of construction, and such invention and discrimination in the application of ornament, that they will form the nucleus of a distinct style, when, by grouping together in perfect harmony the highest and most educated art of the period, designs will be produced possessing unity and harmony in all their features—architectural, sculptural, pictorial, and purely decorative. Thus guided by the extended knowledge and aided by the practical advantages of our age, there will in time be evolved a new and distinct system of architecture, which may worthily take its place among the noblest kindred productions of antiquity.

The Descriptive Notices in this new edition of the Work have been revised throughout and considerably extended and improved in usefulness. They indicate with precision the sources from which the various examples have been derived, call attention to peculiar phases of design and modes of treatment, and furnish occasional notes on the symbolical meaning of devices, and on the historical associations of objects illustrated. The illustrations of plants suitable for ornament are accompanied by suggestive remarks on the adaptation of plant-forms to ornamental design.

J. B. WARING.

LONDON, *September, 1871.*

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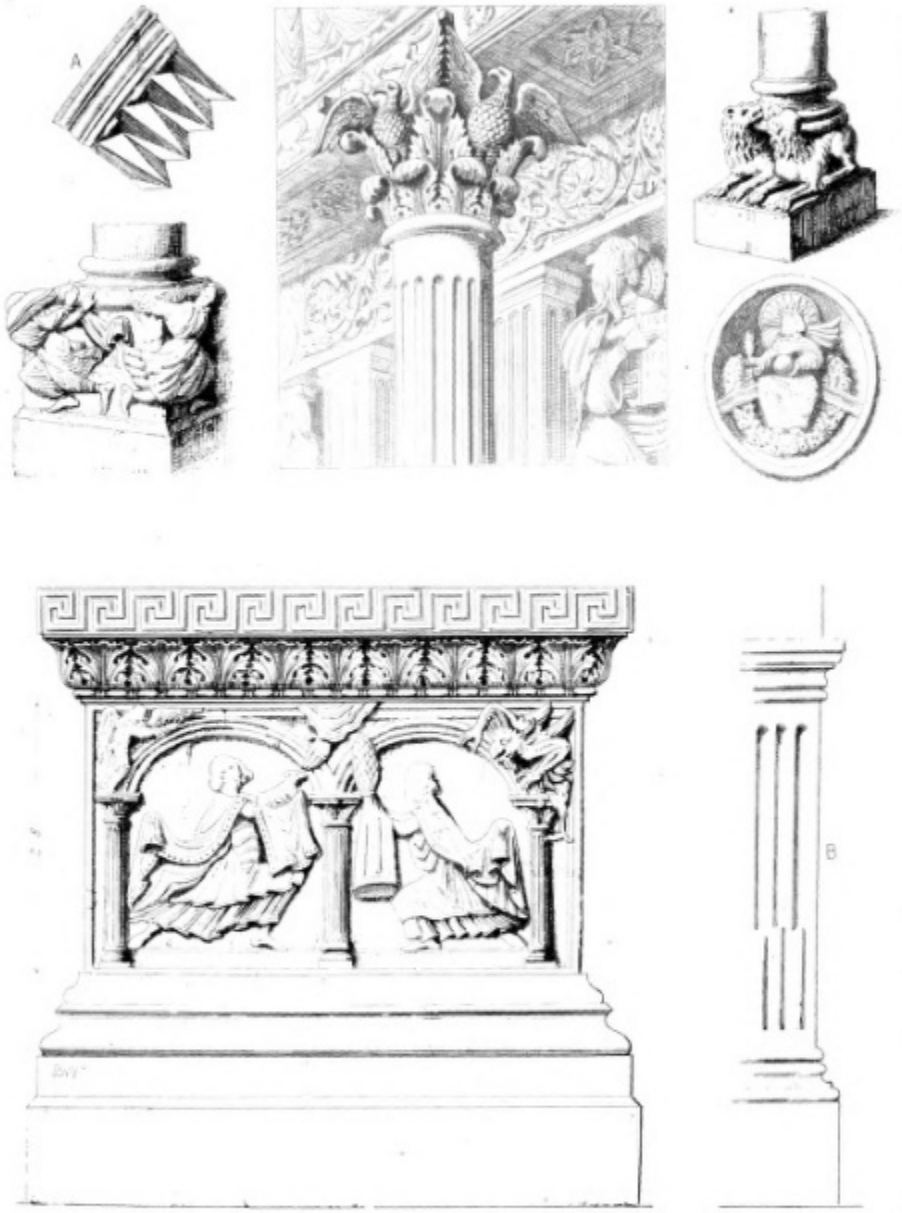

ROMANESQUE DECORATIVE SCULPTURE.
FROM FACADE OF St GILLES, (GARD.) FRANCE.

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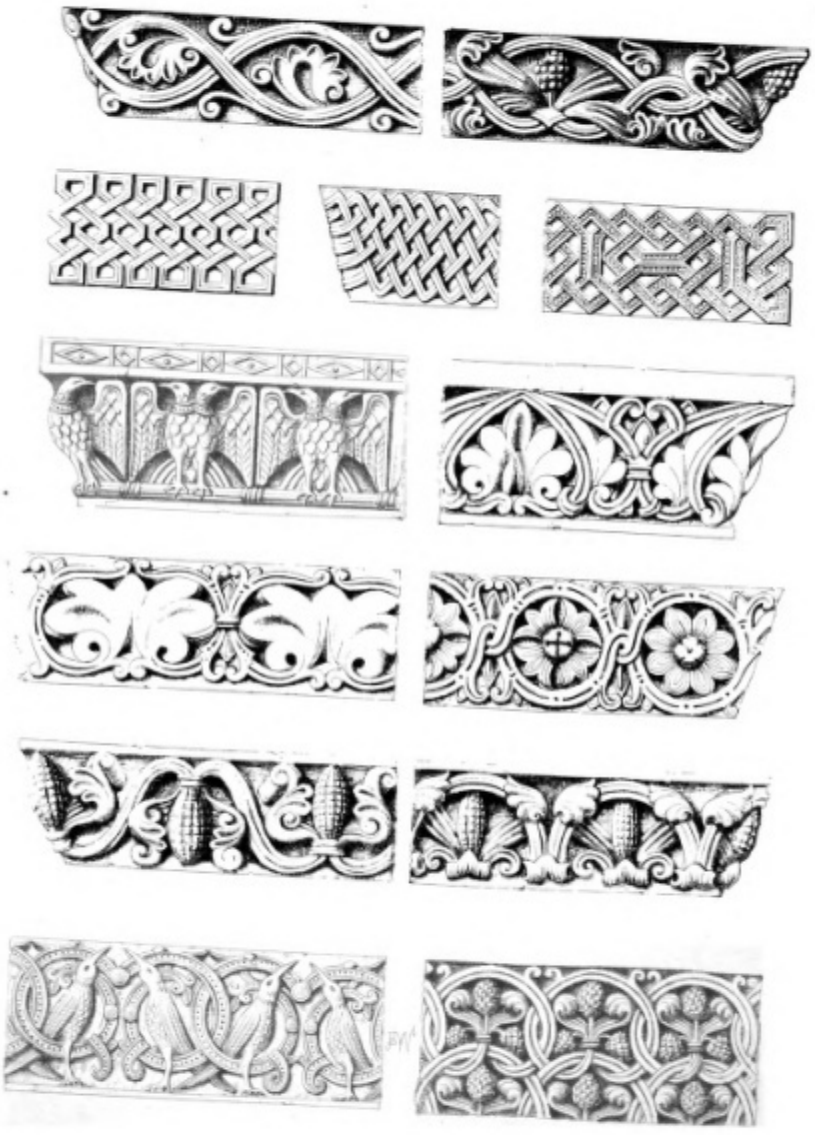

ROMANESQUE ORNAMENT. MUSEUM. TOULOUSE.

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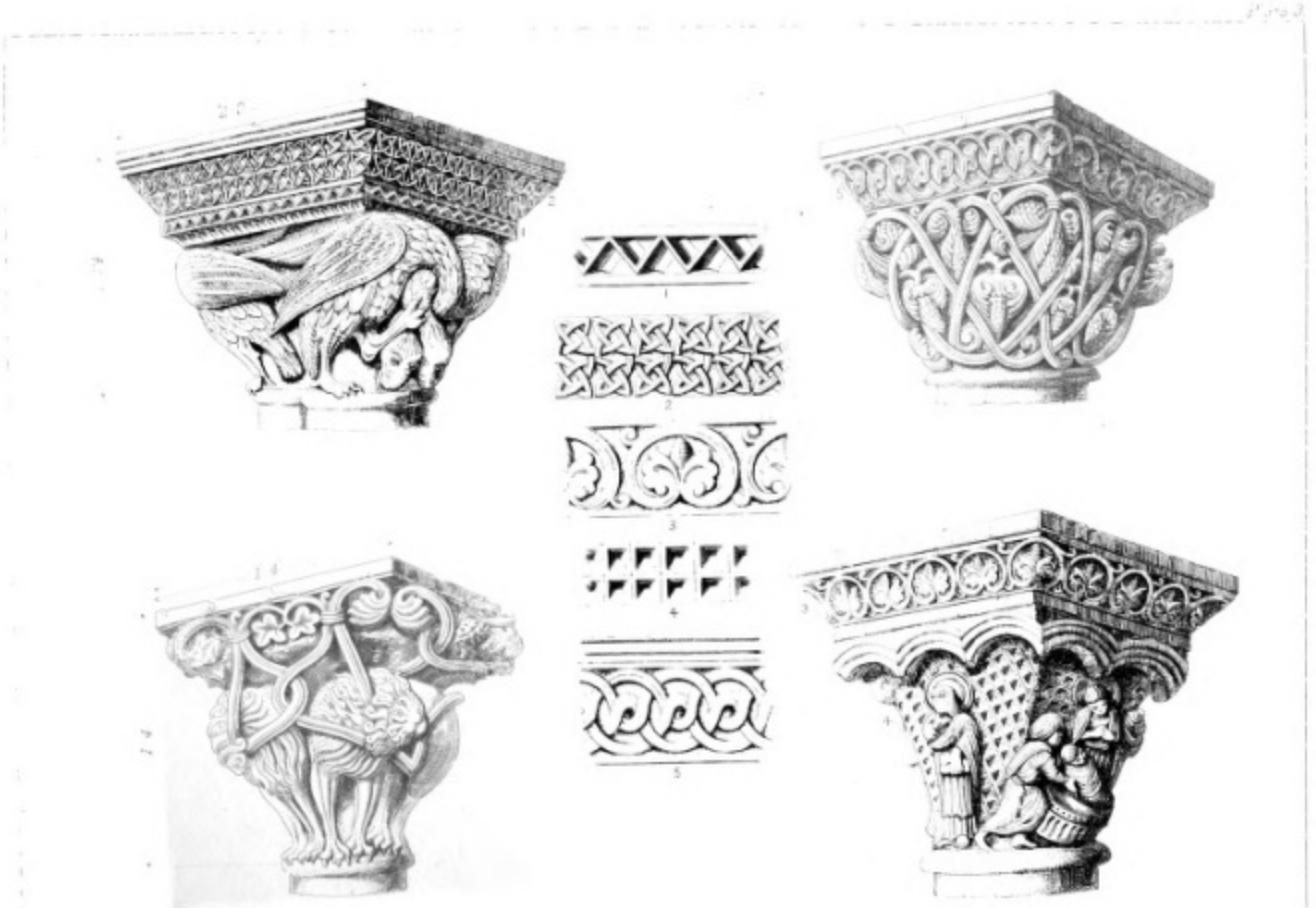

ROMANESQUE CAPITALS. MUSEUM, TOULOUSE.

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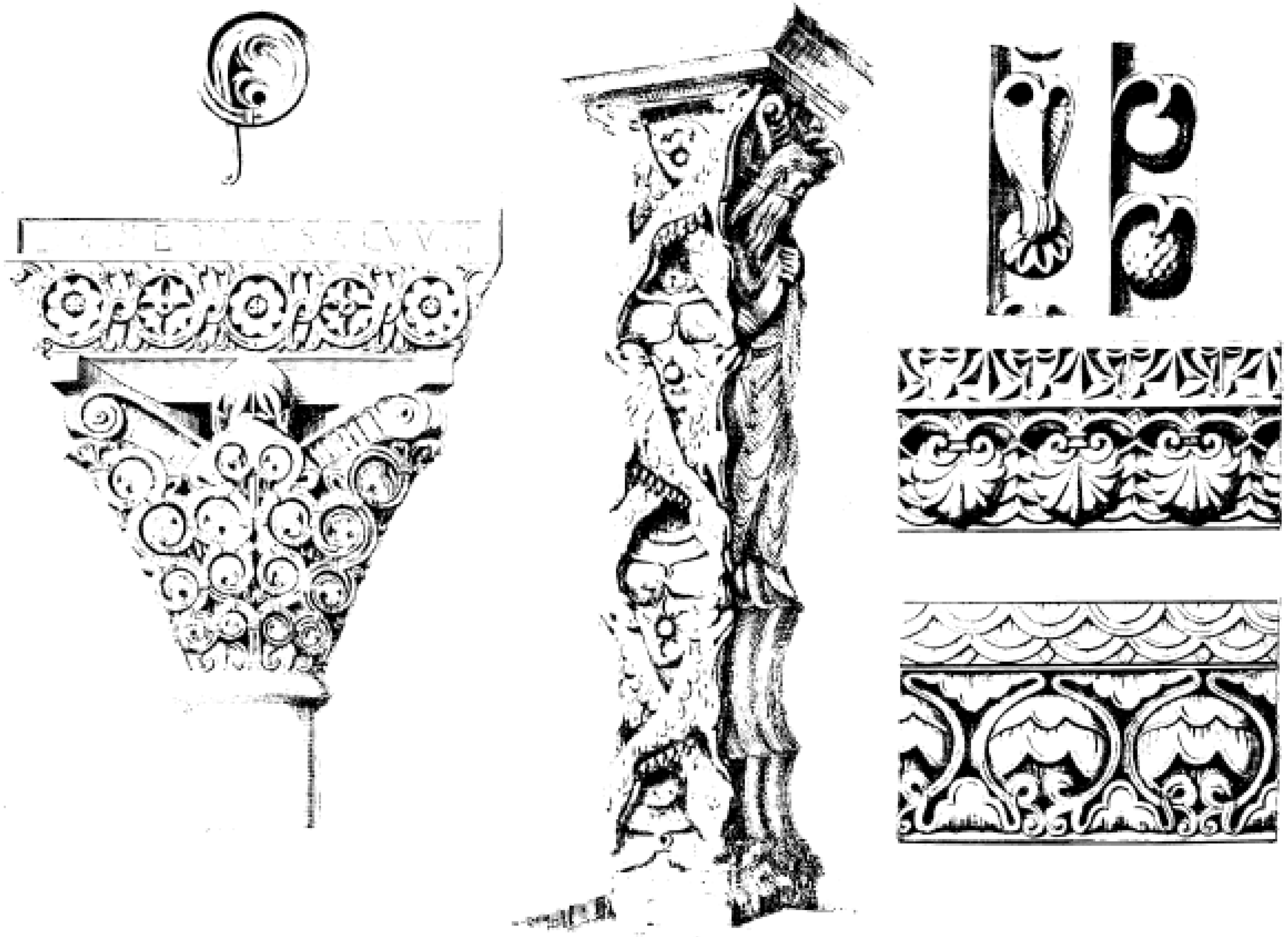

ROMANESQUE ORNAMENT, FROM THE ABBEY OF MOISSAC, S. FRANCE.

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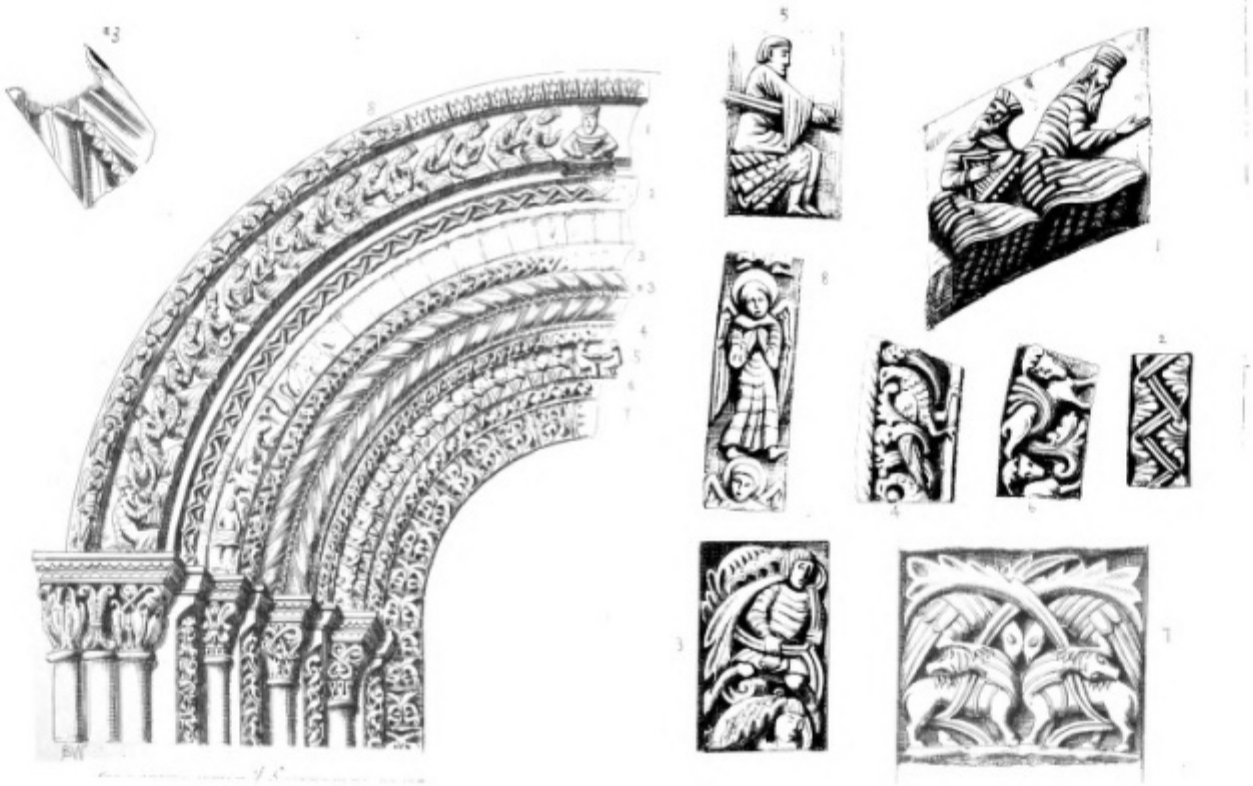

ROMANESQUE SCULPTURE FROM THE PORTAL OF St CROIX BORDEAUX.

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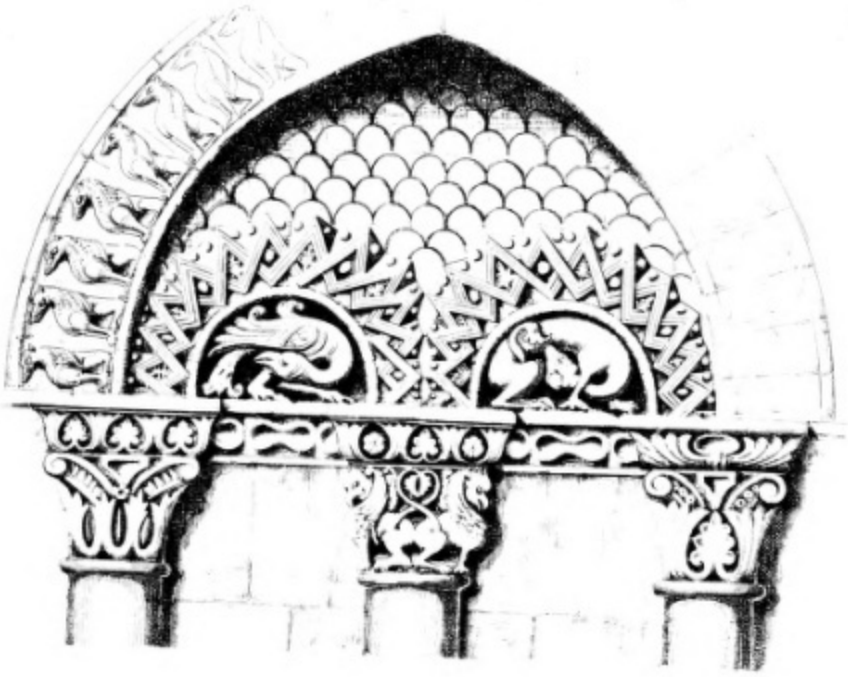

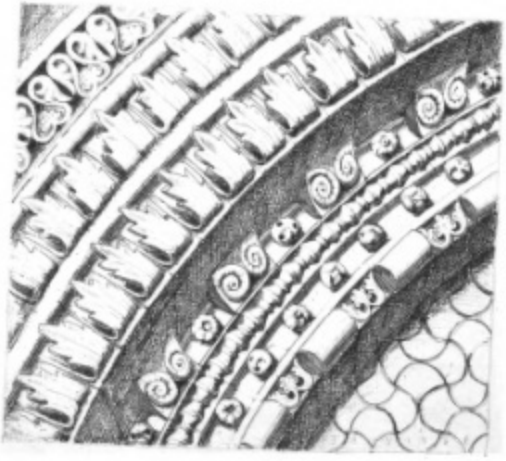

STONE CARVING. NOTRE DAME, POITIERS.

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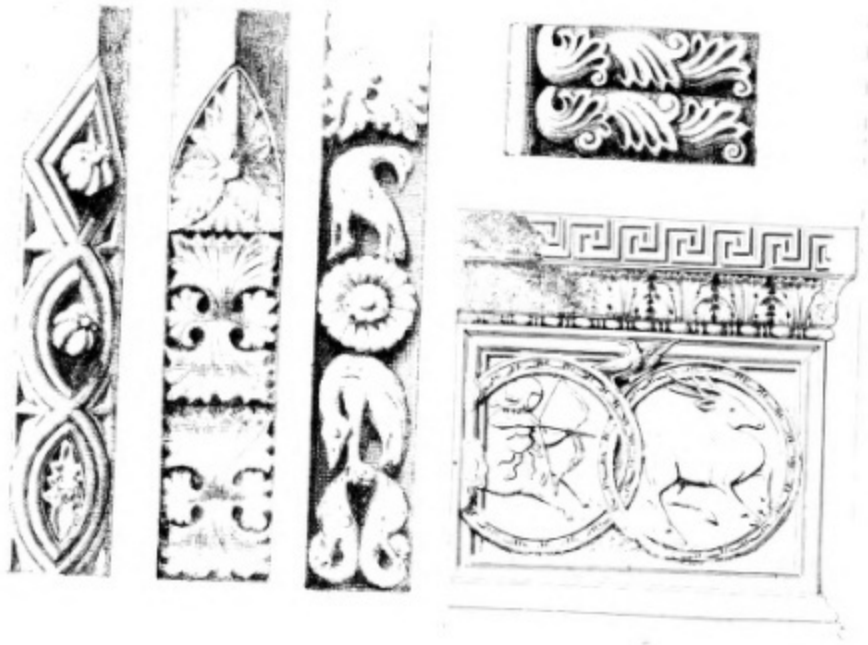

STONE CARVING, NOTRE DAME, POITIERS. (A) FROM S^t GILLES

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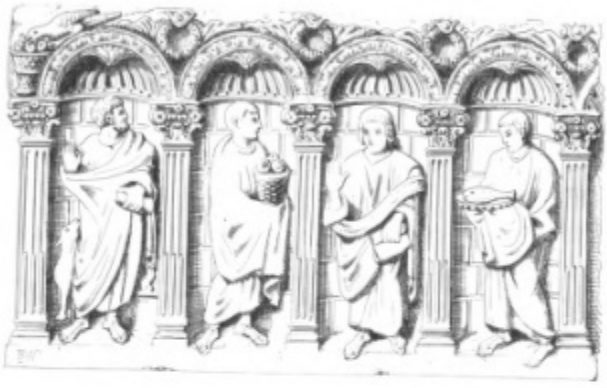

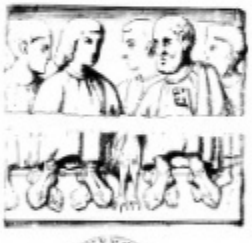

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ROMANESQUE FIGURE-SCULPTURE.
(1. 2.) FROM ST SERNIN, TOULOUSE. (3.) MUSEUM, TOULOUSE.
THE REST FROM SARCOPHAGI, ARLES MUSEUM.

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1 2 3 4

ROMANESQUE ORNAMENT AND ANCIENT LETTERING.
(1.2) FROM THE ROCK CHAPEL, MONTMAJOVR, NEAR ARLES (3.4) FROM ARLES MUSEUM.
FOR INSCRIPTIONS SEE LETTER PRESS.

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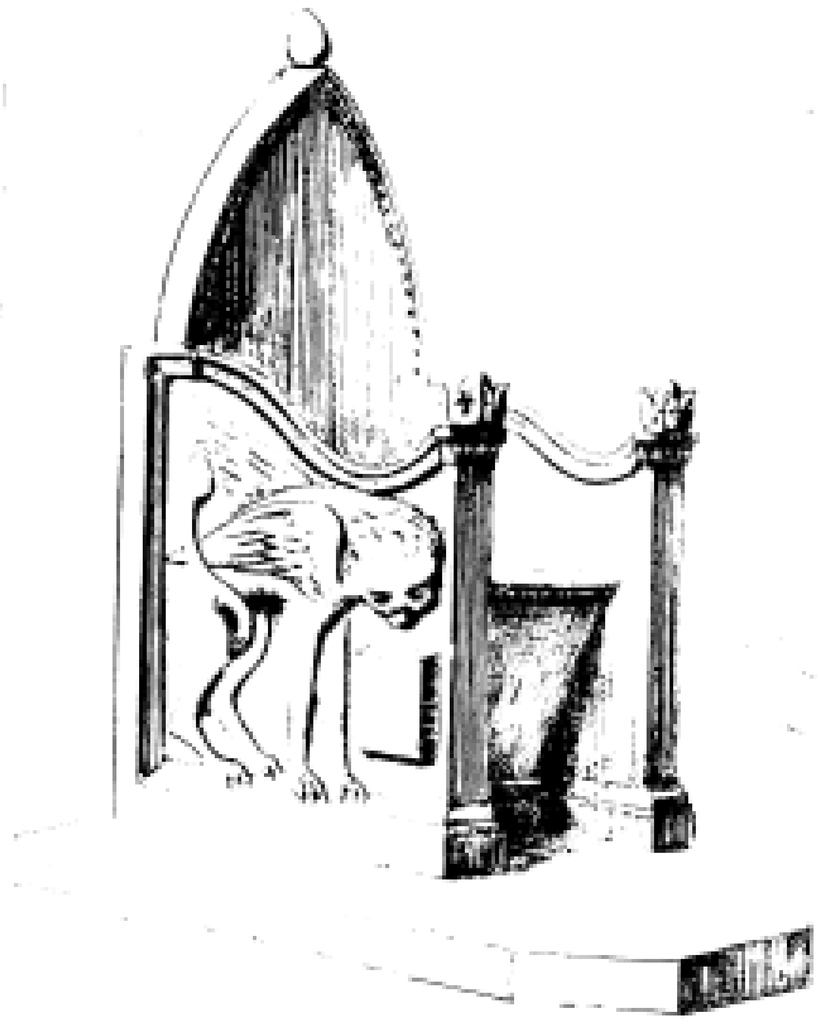

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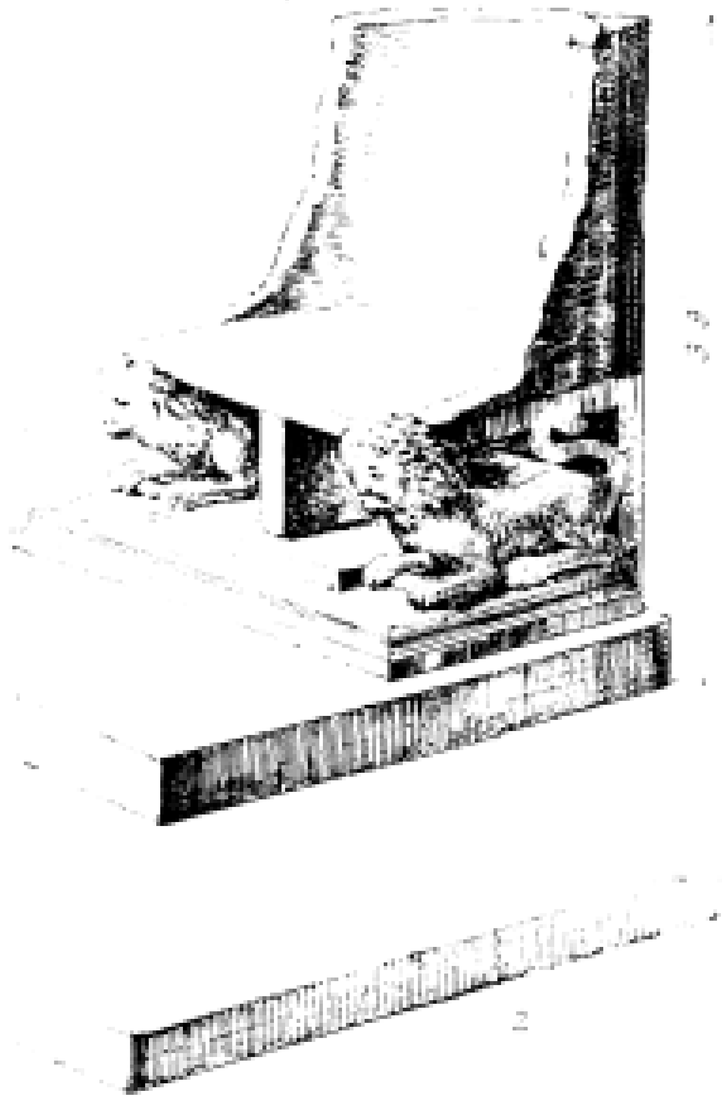

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ROMANESQUE SCULPTURE.

(1) AVIGNON. (2) AUGSBURG. (3) HOLYWATER BASIN, S^T TROPHIME, ARLES. (4) S^T GILLES.

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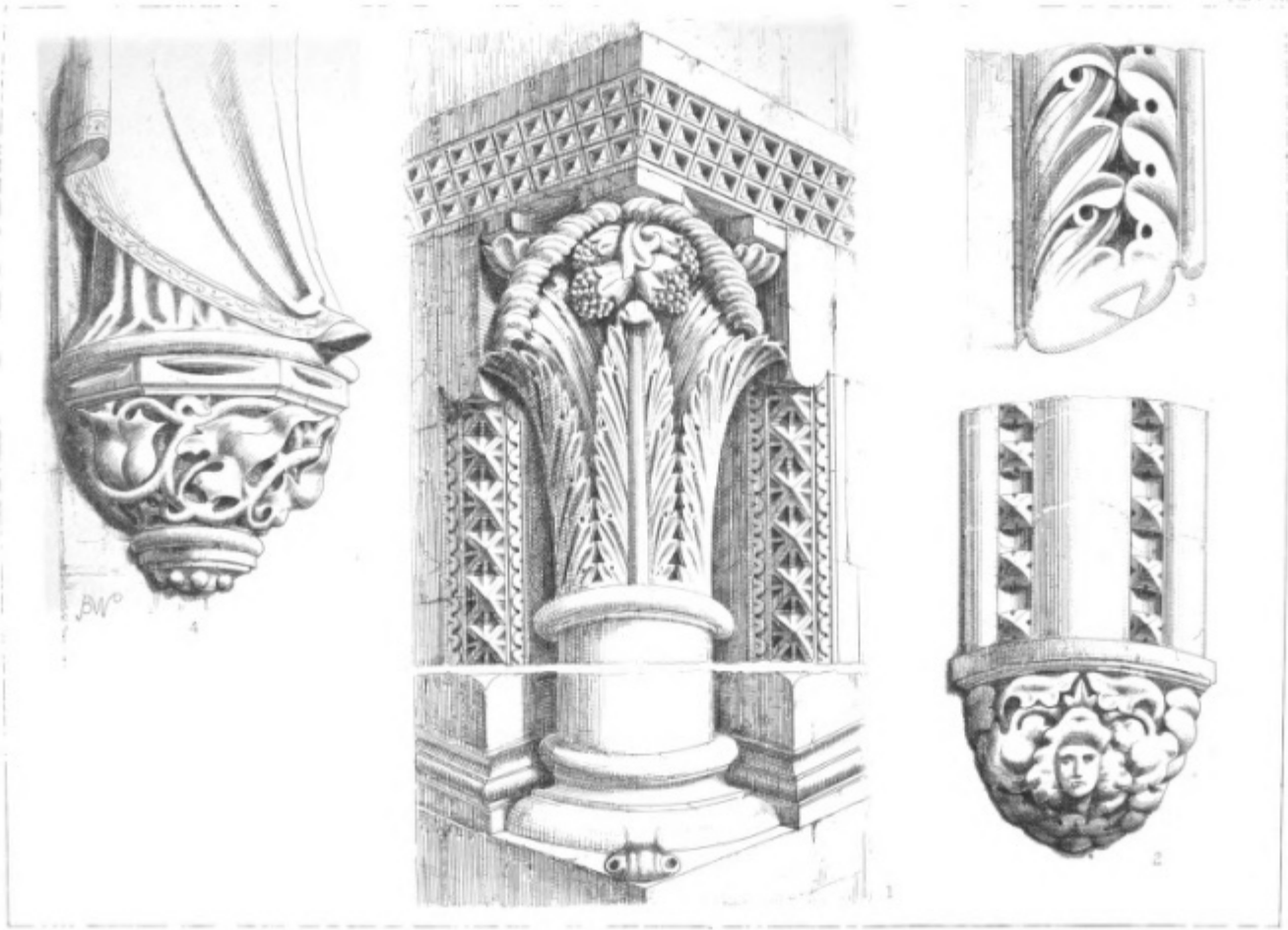

TRANSITIONAL ROMANESQUE SCULPTURE, SPAIN.
(1.2.3) FROM THE CLOISTERS OF LAS HUELGAS, NEAR BURGOS. (4) FROM SAN JUAN, TOLEDO.

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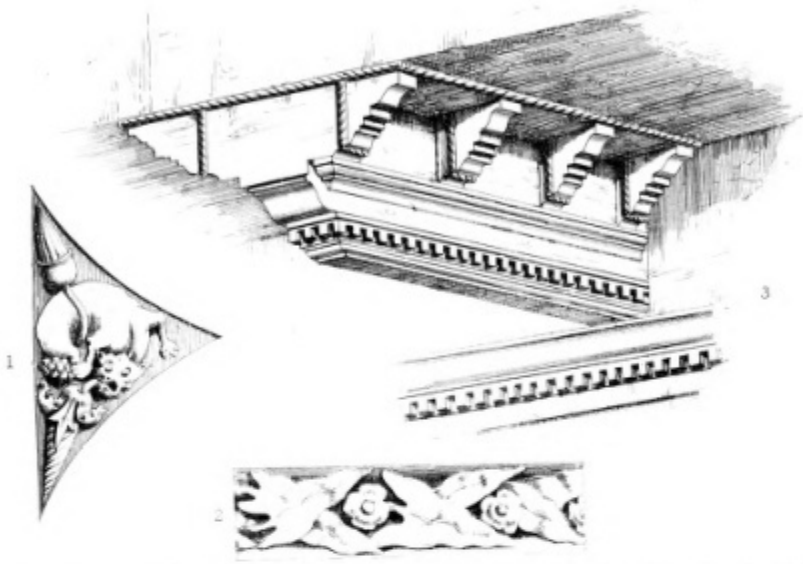
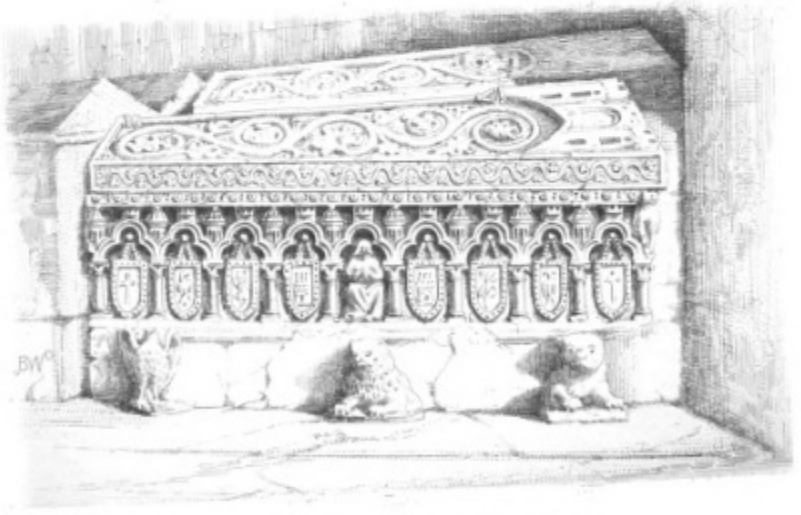


(1) MIRAFLORES. (2) BURGOS CATHEDRAL. (3) BRACKET OF GALLERY, STA CLARA BURGOS.



MONUMENTS, LAS HUELGAS, BURGOS.

WOOD AND STONE CARVING, BURGOS, SPAIN.

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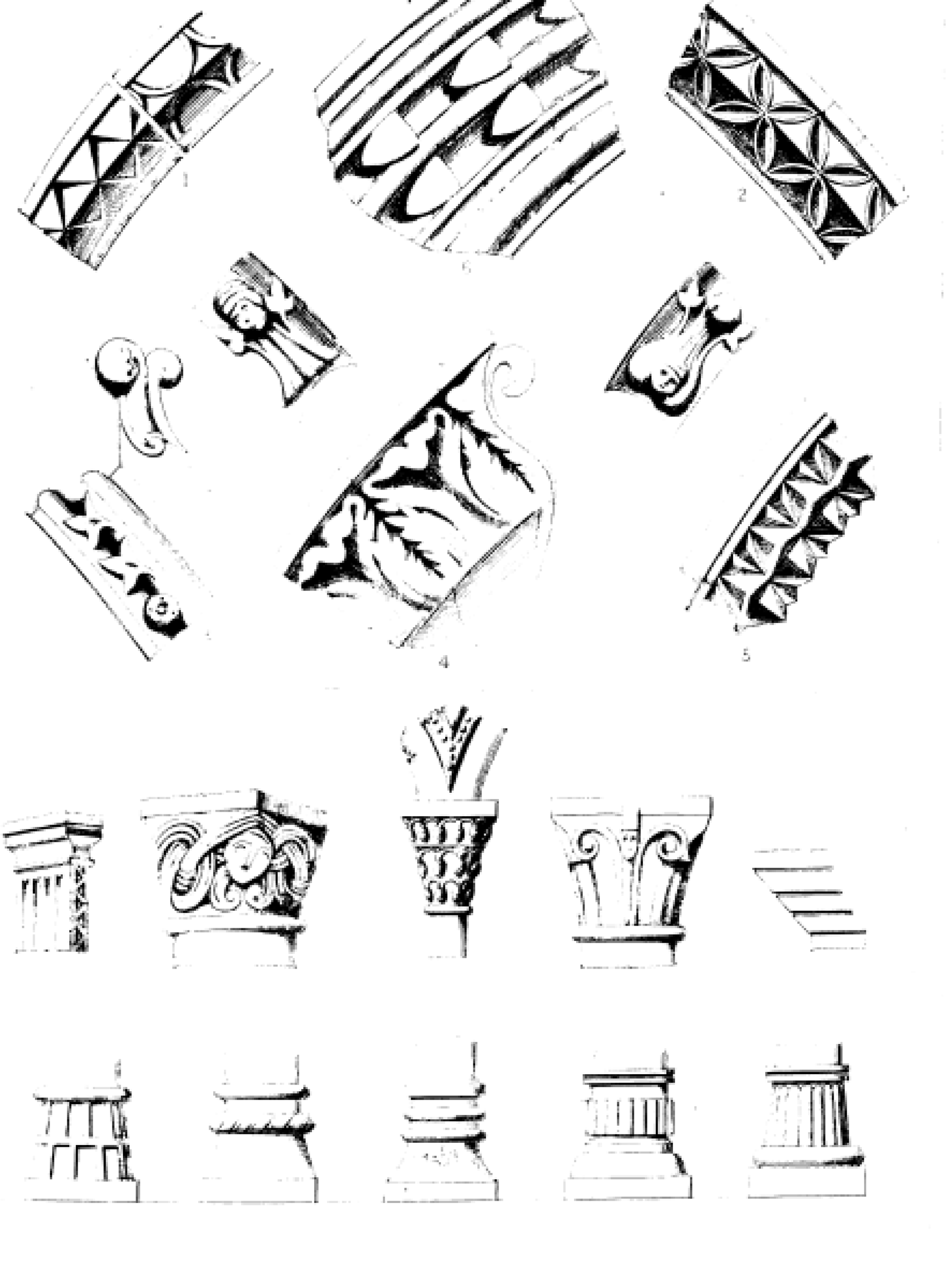

ROMANESQUE & MEDIÆVAL, GERMS. (1.2) BORDEAUX CATH^DL (3.4.5.6) ST EMILION.
THE REMAINDER FROM LE MANS.

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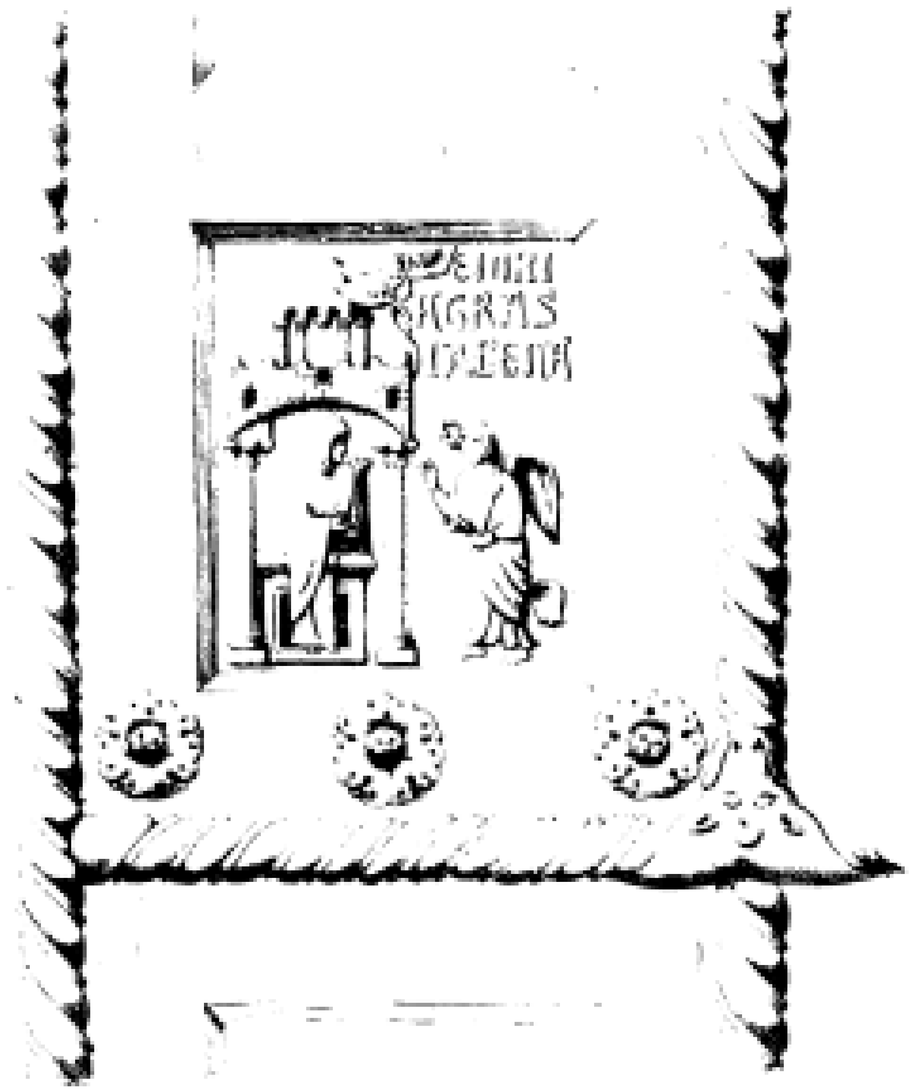

ROMANESQUE ORNAMENT.

PANEL OF BRONZE DOOR, DUOMO, PISA. DOORWAY, SAN RUFINO, ASSISI.

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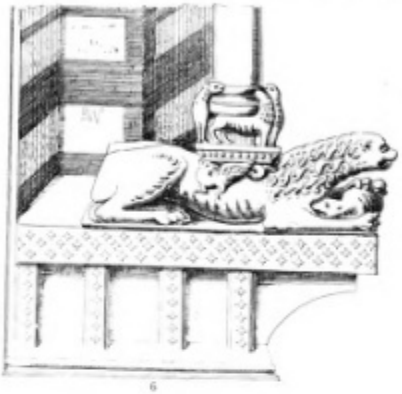

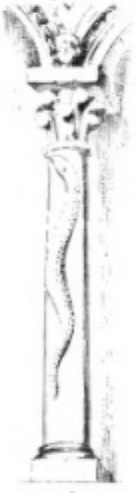

ROMANESQUE SCULPTURE.

1. FROM THE FONT OF SAN FREDIANO. 2. SAN SALVATORE. 3. 4. THE DVOMO. ALL AT LUCCA.
5. FROM SAN PAOLO RIPA D'ARNO PISA. 6. FROM THE DVOMO GENOA.

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Plate 16

ROMANESQUE ORNAMENT, ITALY.

1, 2 FROM RAVELLO. 3, 4 FROM ST MARKS VENICE

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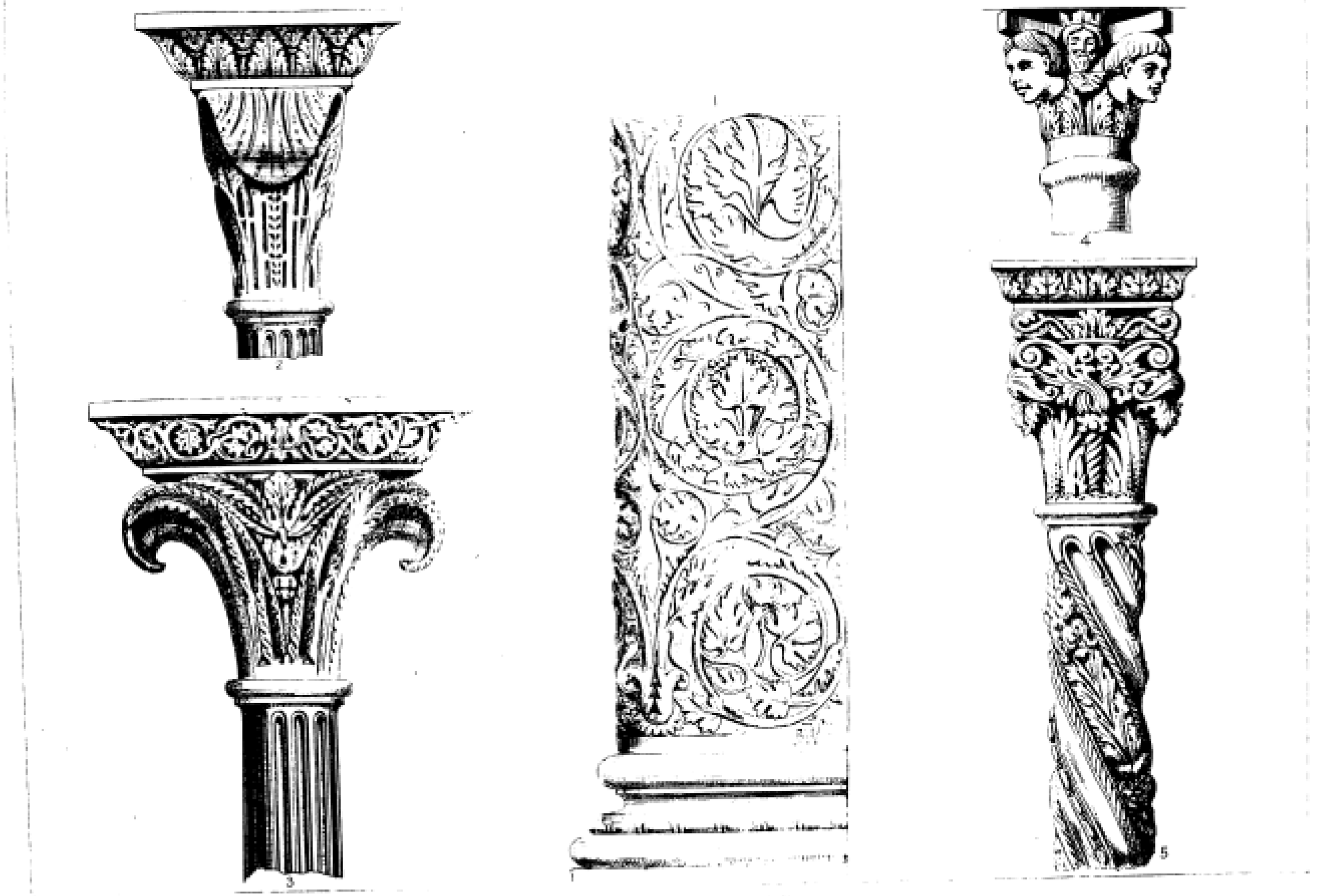

ROMANESQUE ORNAMENT ITALY

1 FROM THE PORTAL OF THE BAPTISTRY, PISA 2,3 FROM NICOLO PISANOS PULPIT, DUOMO, PISA. 4 5 FROM THE DUOMO, VOLTERRA.

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ROMANESQUE AND MEDIEVAL STONE CORBELS AND CAPITALS.
1.2. FROM THE CLOISTERS OF MONTMAJOUR NEAR ARLES. 3.4. ST TROPHIME, ARLES. 5. ST SERNIN, TOULOUSE.
6.7. ST JEAN, POITIERS. 8.9. BEAUCAIRE, TOWER CHAPEL. 10.11.12. AGEN CATHEDRAL. 13. MORTUARY CHAPEL MONTMAJOUR.
14.15.16.17.18. S. PORCHAIRE, POITIERS. 19. LE MANS CATHEDRAL. 20.21. MOISSAC ABBEY CHURCH, THE REST FROM POITIERS CATHEDRAL.

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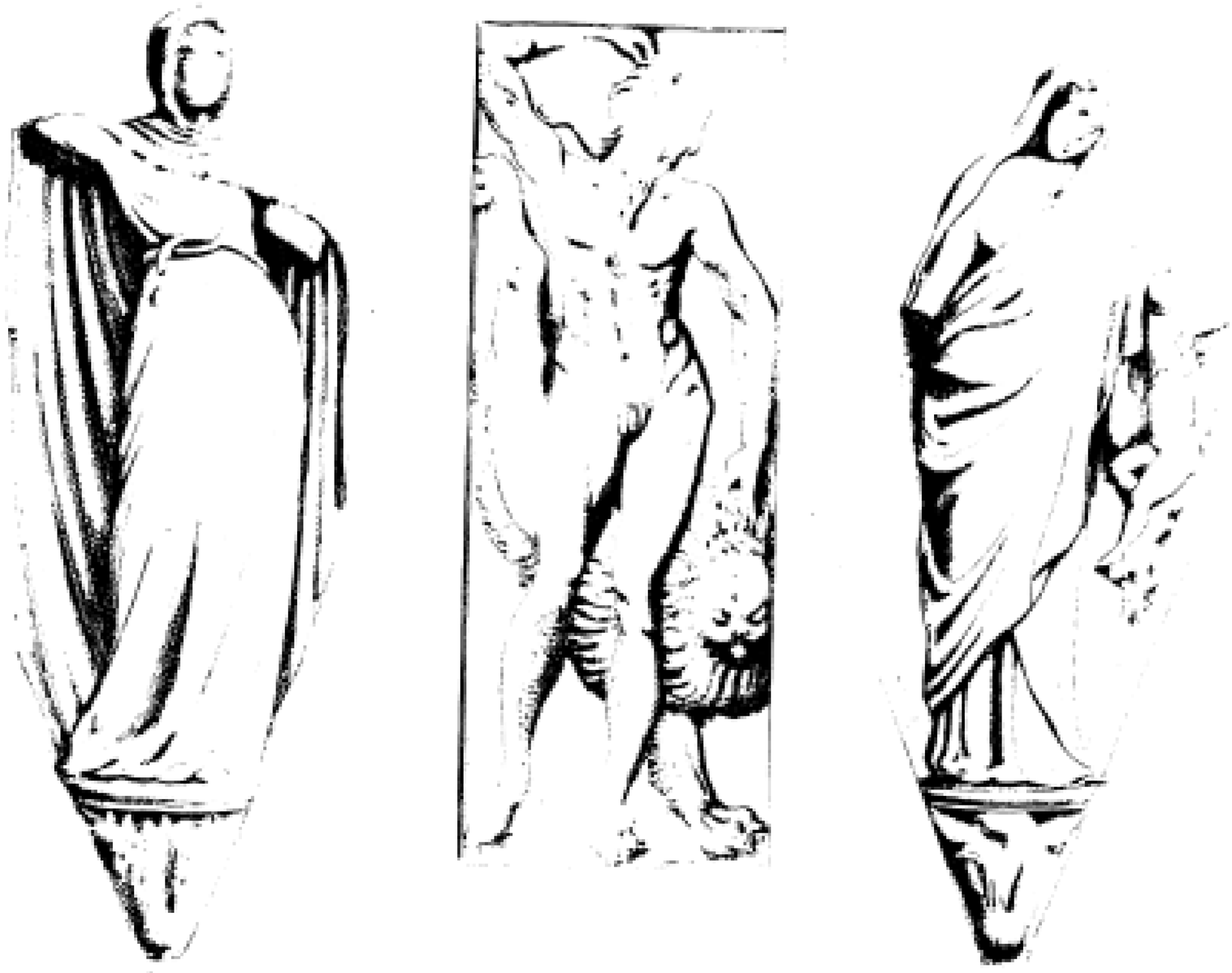

MEDIÆVAL SCULPTURE. AUXERRE CATHEDRAL. (A) PISANO, ORVIETO.

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MEDIEVAL SCULPTURE, FRANCE.
FROM THE FACADE, LYONS CATHEDRAL (A) FROM AUXERRE CATHEDRAL

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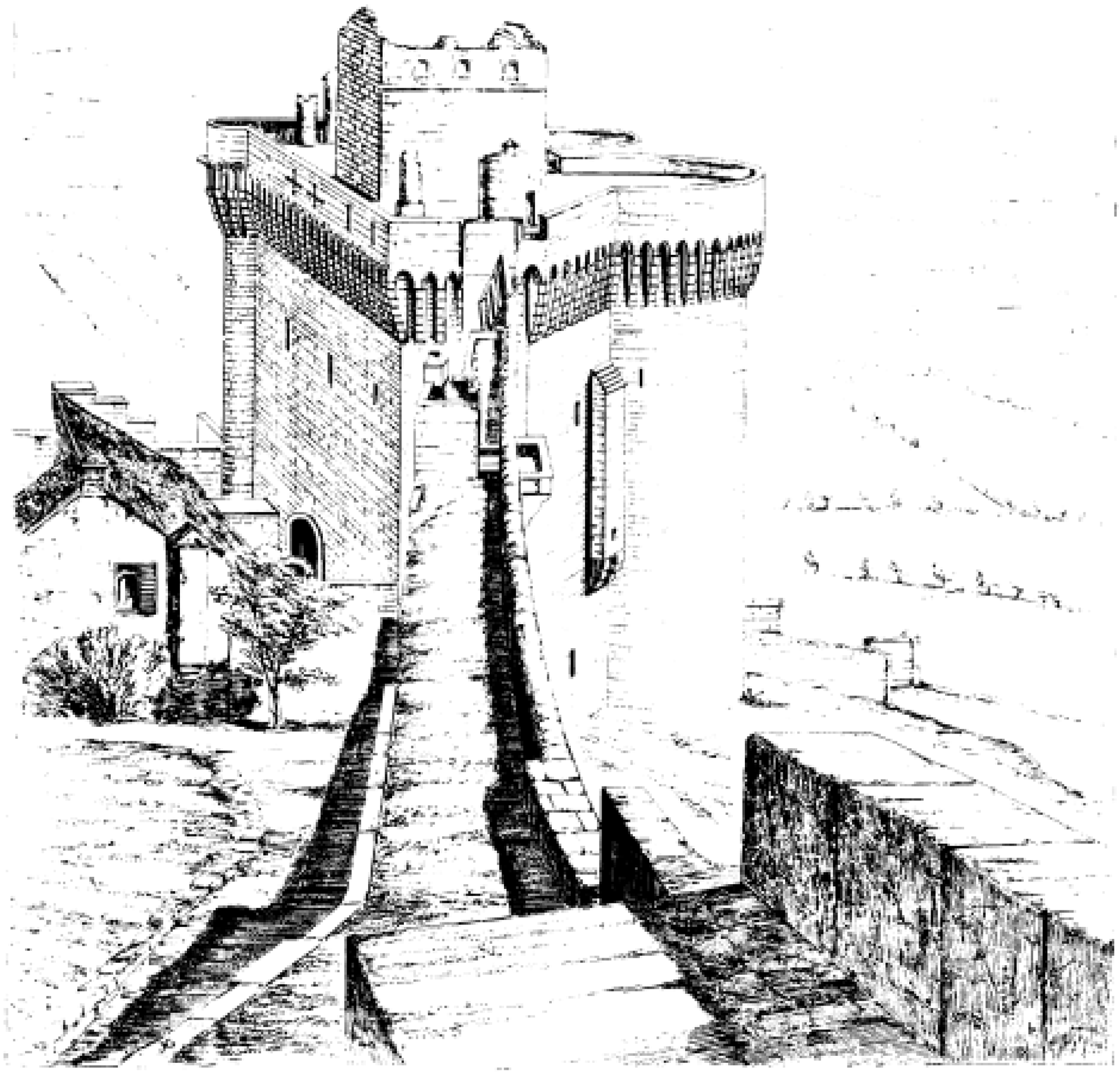

ENTRANCE TOWER TO VILLENEUVE LÈS AVIGNON.

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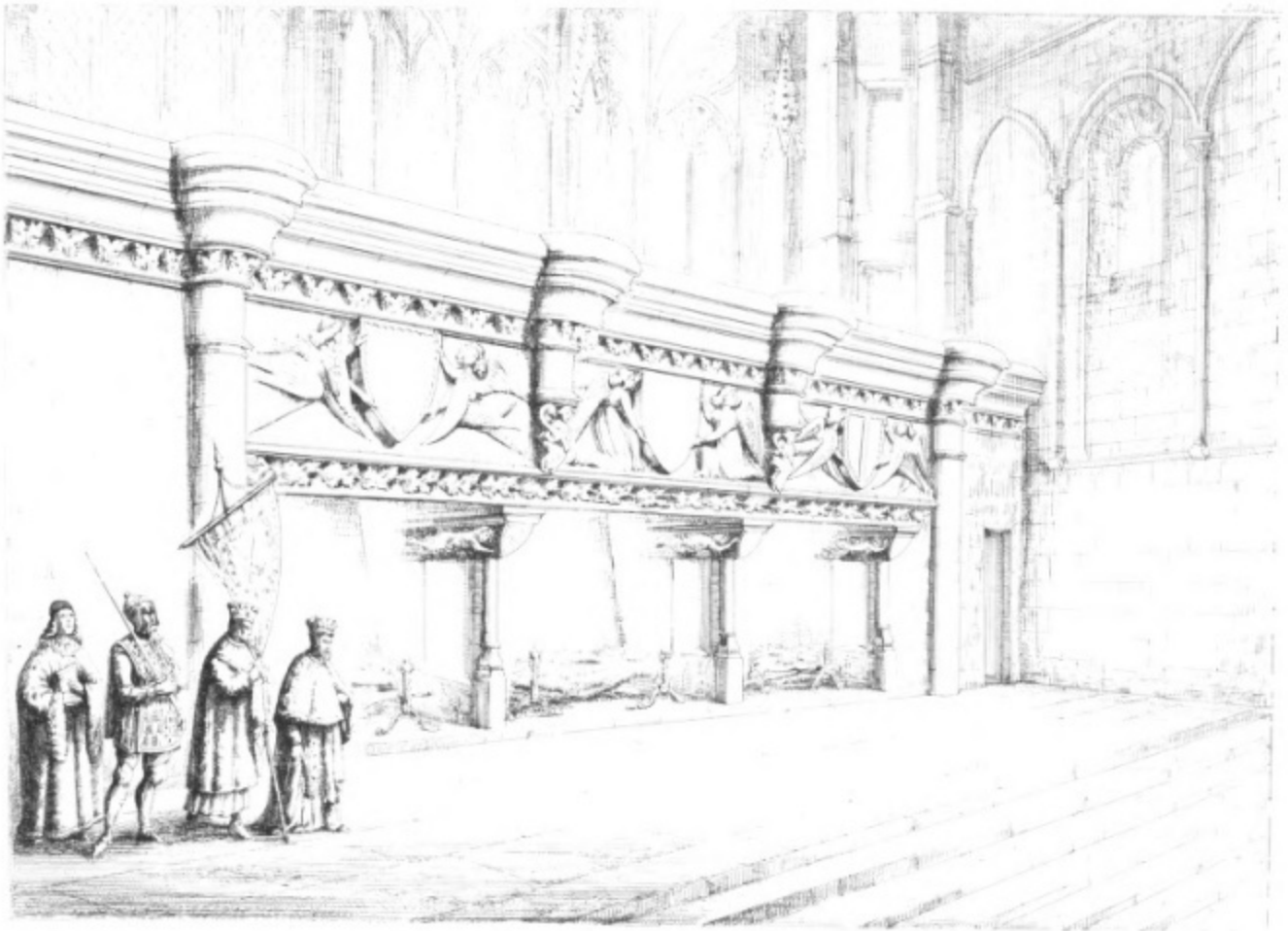

CHIMNEY PIECE, SALLE DE JUSTICE, POITIERS.

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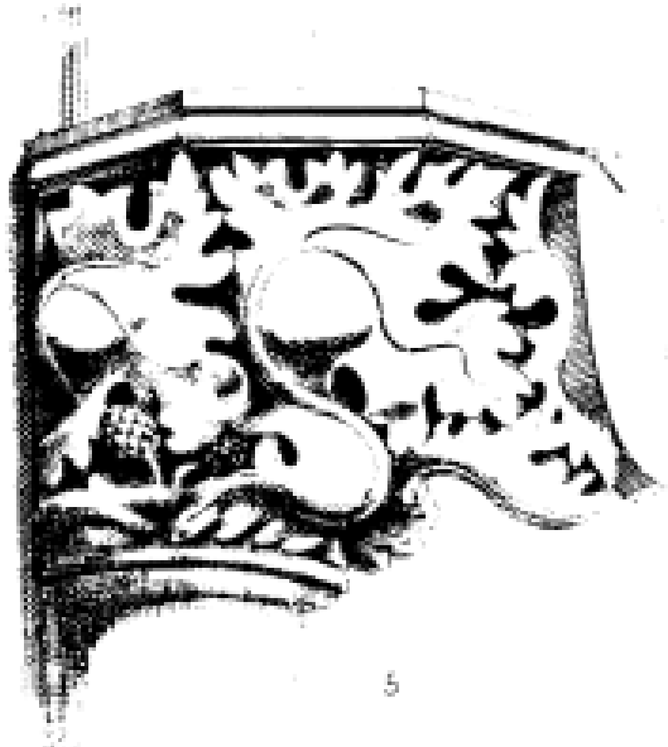

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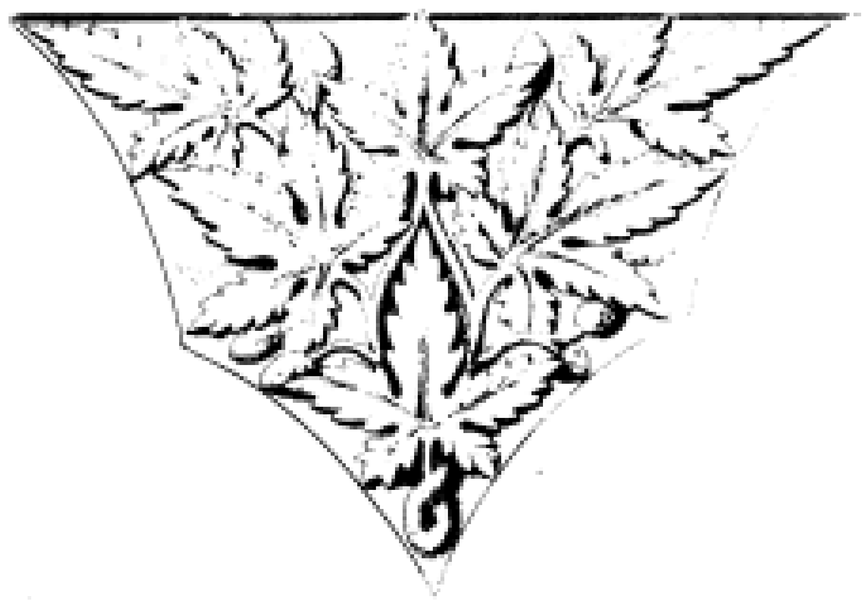

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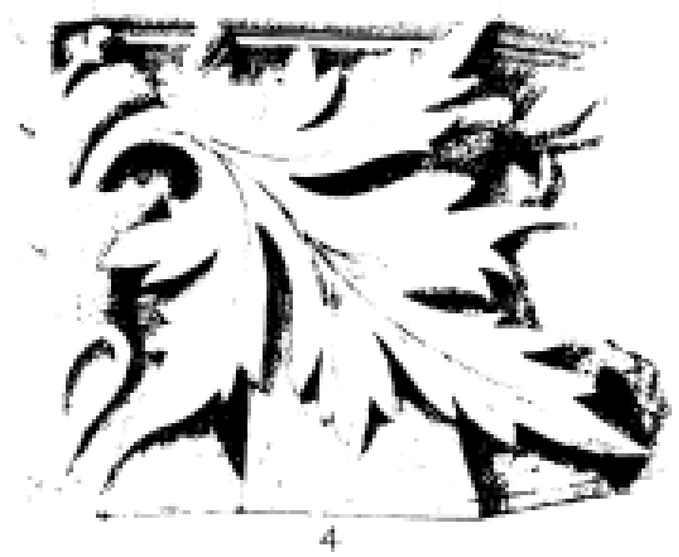

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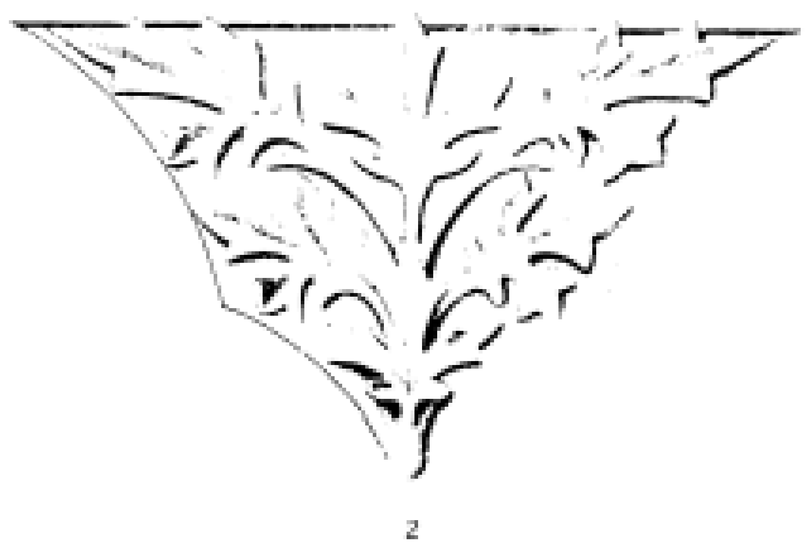

2

MEDIEVAL STONE CARVING,
1.2.3. FROM THE CATHEDRAL BORDEAUX. 4.THE MUSEUM TOULOUSE.
5.ULM CATHEDRAL. 6. ARLES MUSEUM. 7.S.SERNIN BORDEAUX.

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MEDIEVAL SCULPTURE IN ALABASTER.

ORNAMENT FROM THE ROYAL MONUMENTS, MIRAFLORES, SPAIN.

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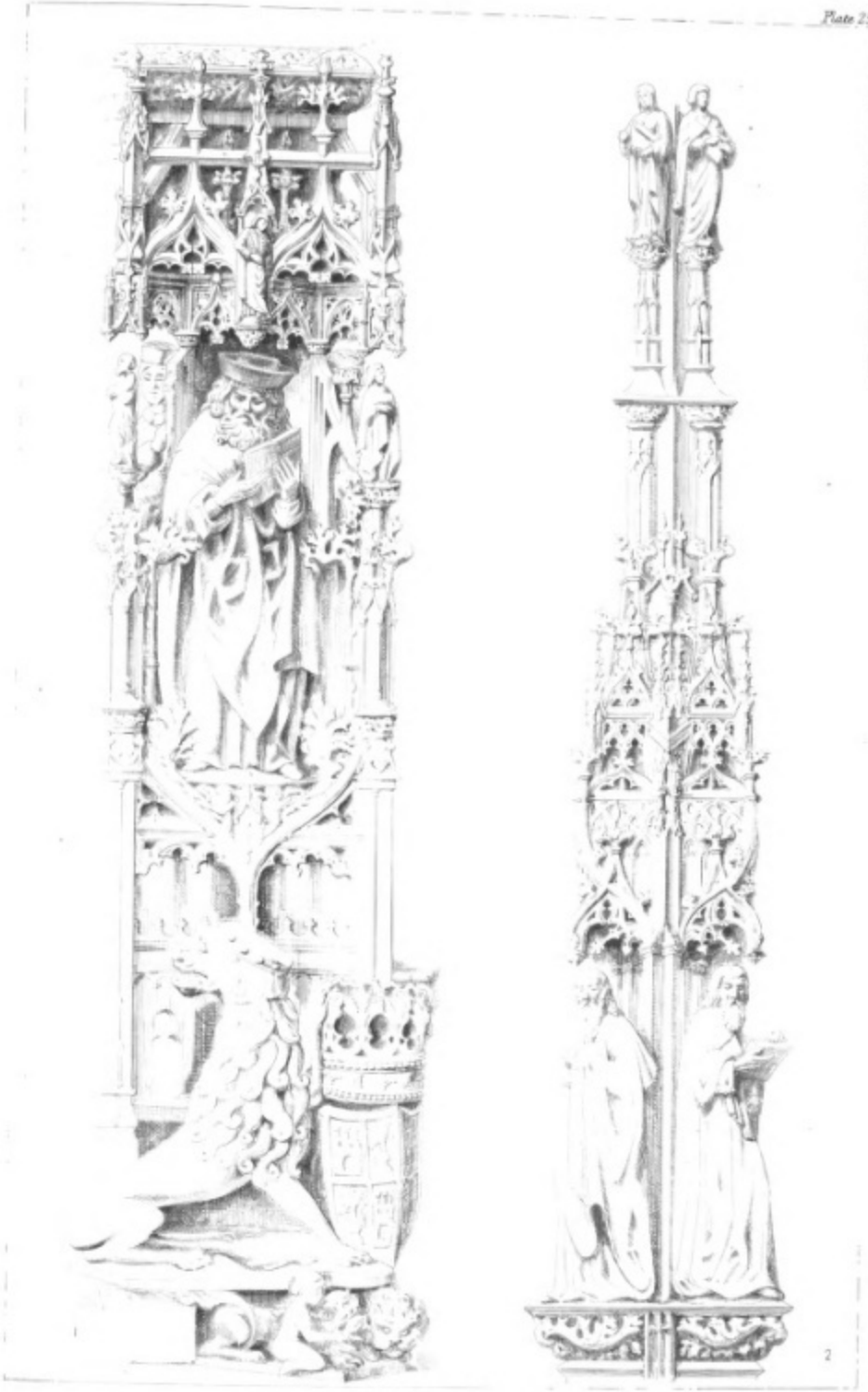

SCULPTURE IN ALABASTER.
PORTIONS OF THE ROYAL MONUMENTS MIRAFLORES, CASTILLE.

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MEDIEVAL SCULPTURE, SPAIN.

1, 2. FROM BURGOS CATHEDRAL, THE REMAINDER FROM THE ROYAL MONUMENTS, MIRAFLORES.

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MEDIEVAL SCULPTURE, SPAIN.
FROM THE CLOISTERS OF SAN JUAN, TOLEDO.

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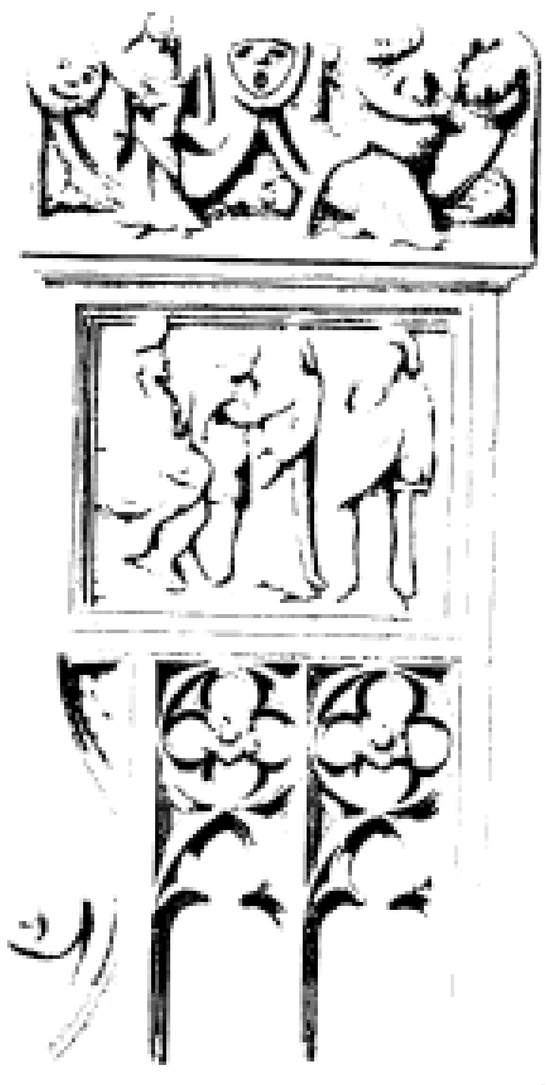

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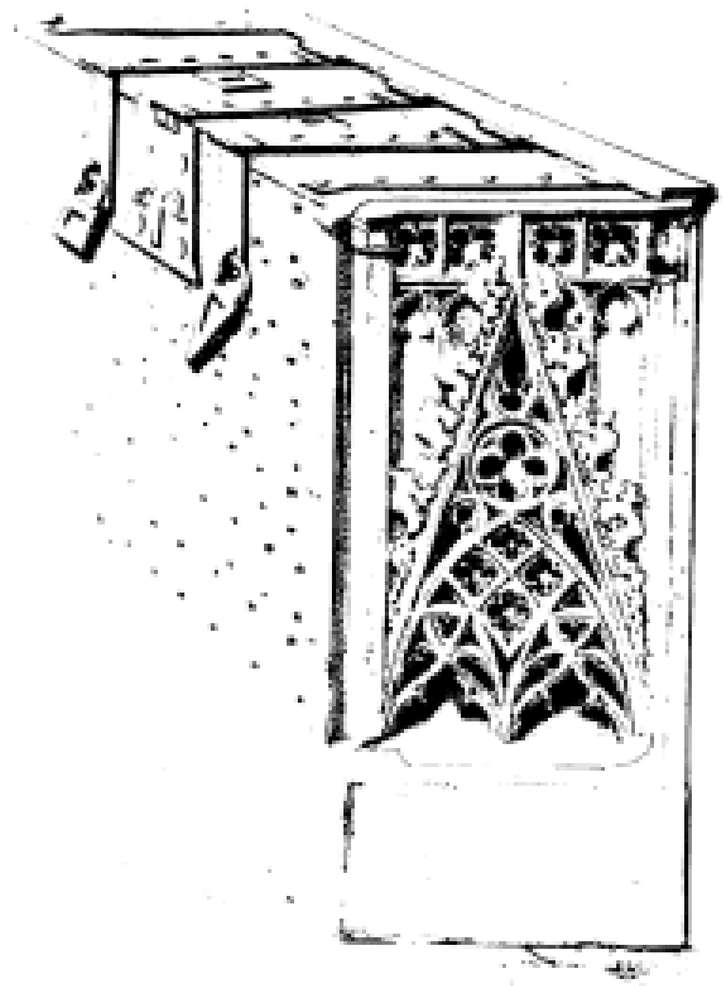

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MEDIEVAL CARVING IN WOOD.
1. STALLS, MAGDEBURG CATHEDRAL. 2. CHEST, ULM CATHEDRAL. 3. BUST OF ANTON, PILGRIM, VIENNA STALLS.
4. BUST OF GEORGE SYRLIN, ULM STALLS.

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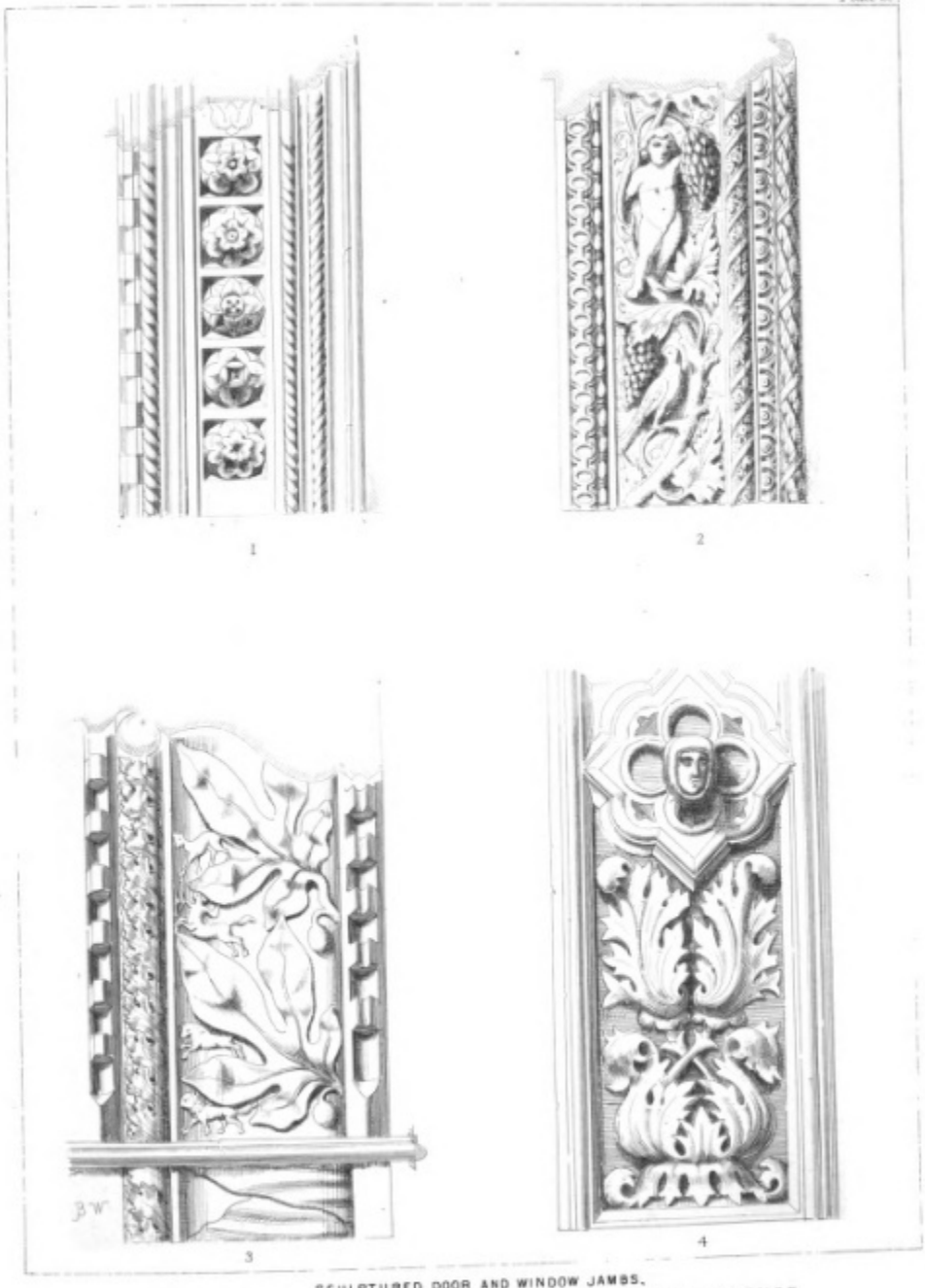

SCULPTURED DOOR AND WINDOW JAMBS.
(1) VENICE. (2) GREAT HOSPITAL, MILAN. (3.4) DUOMO, FLORENCE.

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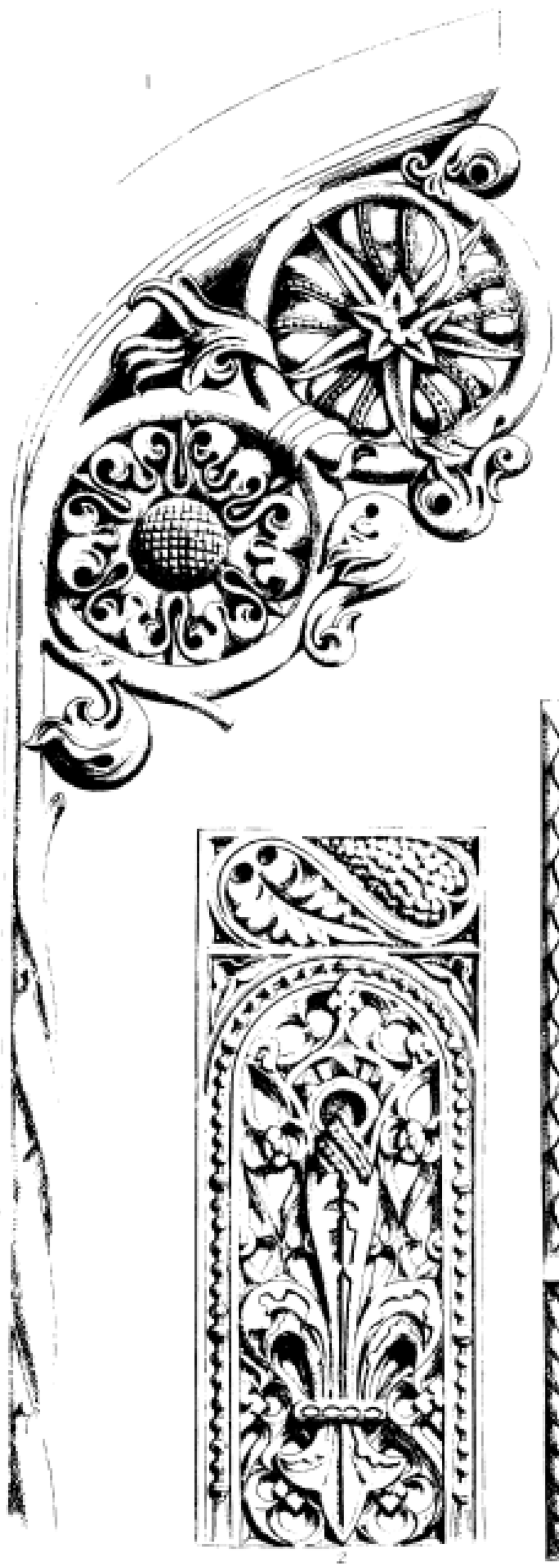

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WOOD CARVING.

1, FROM THE STALLS, SAN ZENO, VERONA. 2 3 4 HOTEL CLUNY, PARIS.

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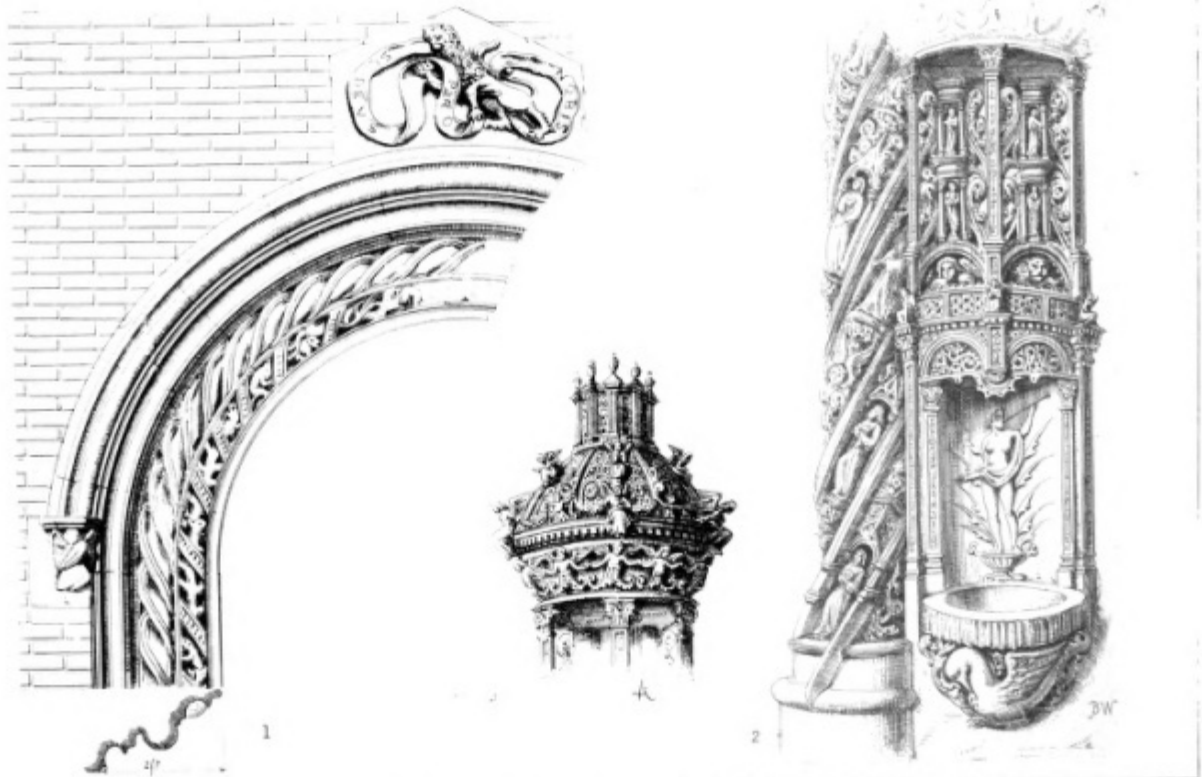

MEDIEVAL CARVING IN STONE.

1. DOORWAY, LYCÉE TOULOUSE. 2. BÉNITIÉR, St MICHEL, BORDEAUX.

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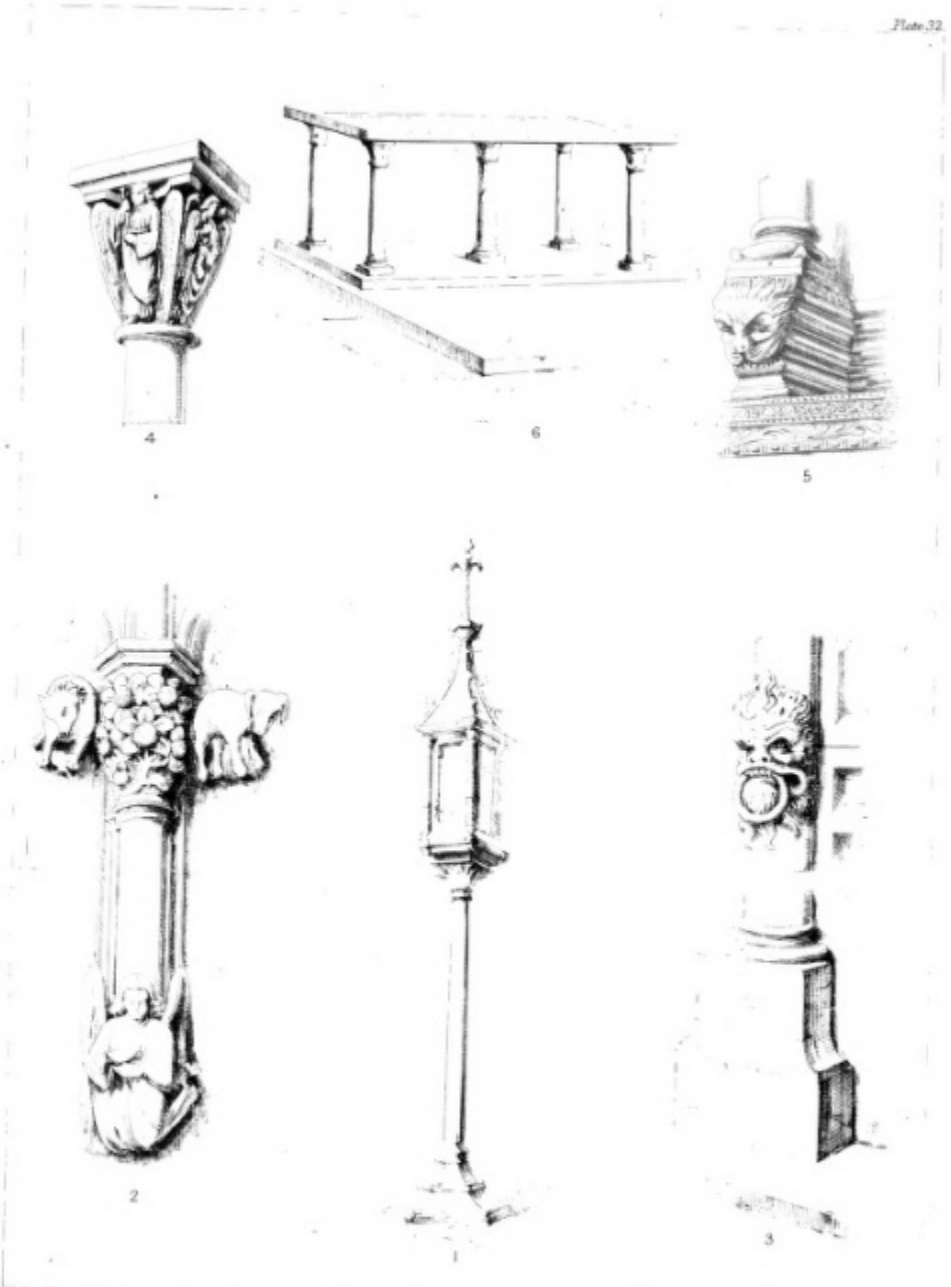

MEDIEVAL STONE WORK.

1. VIENNA CATHEDRAL. 2. CARCASSONNE. 3. DIJON CATHEDRAL. 4.5. ST TROPHIME, ARLES.
6. ALTAR TABLE, AVIGNON CATHEDRAL.

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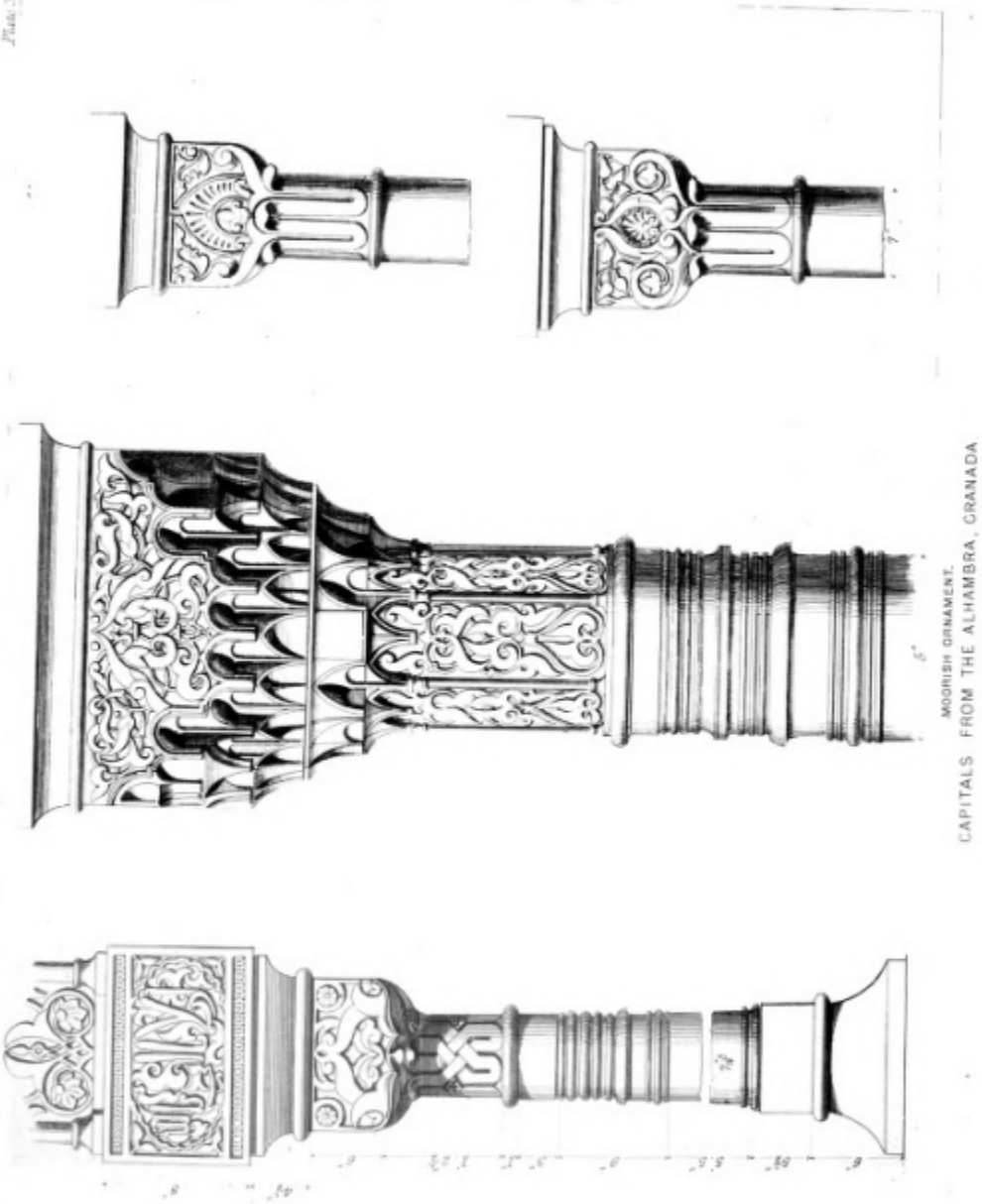

CAPITALS FROM THE ALHAMBRA, GRANADA

MOORISH ORNAMENT.

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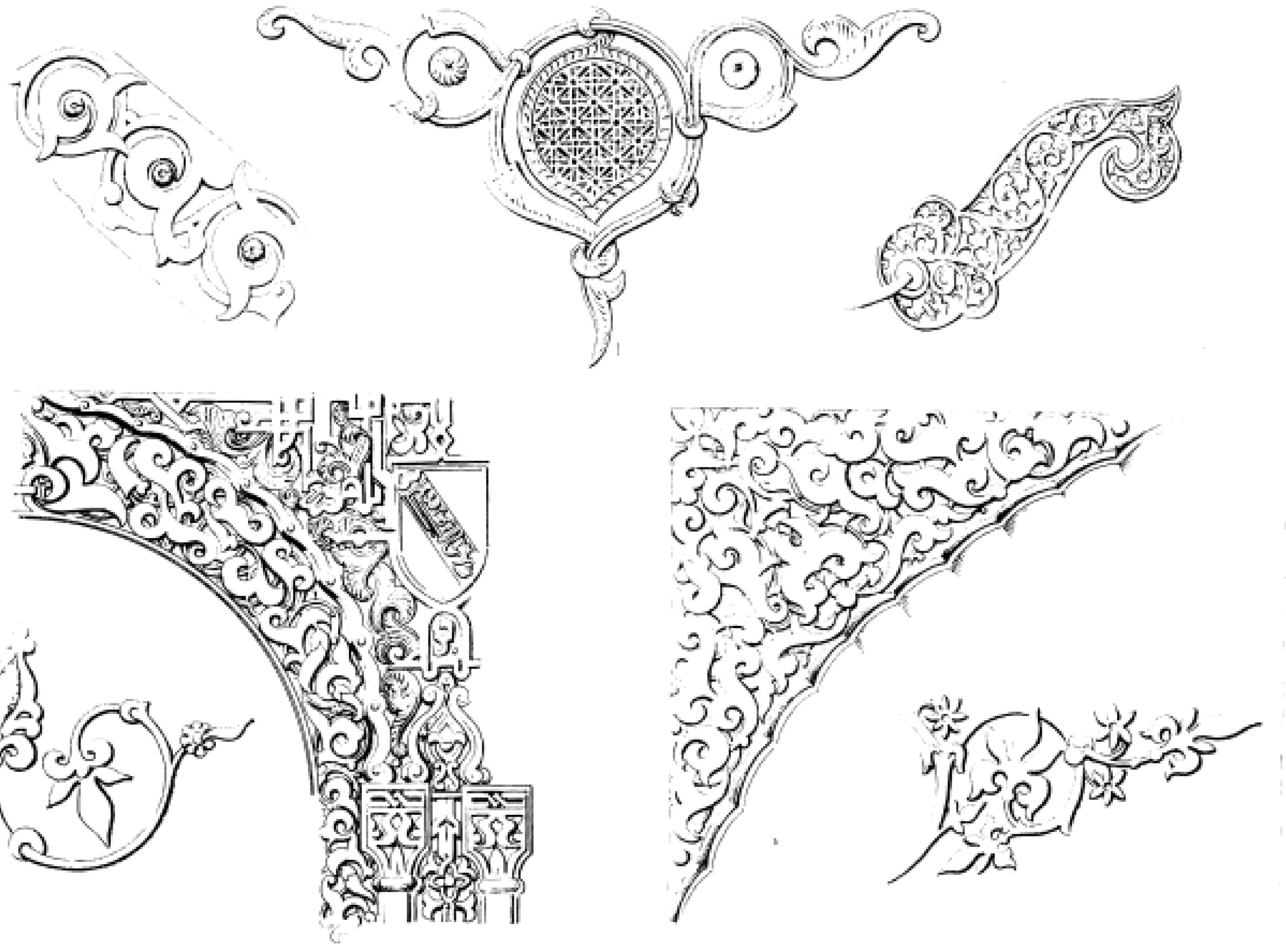

MOORISH ORNAMENT.
I. FROM S. M. LA BLANCA, TOLEDO. THE REMAINDER FROM ALHAMBRA, GRANADA.

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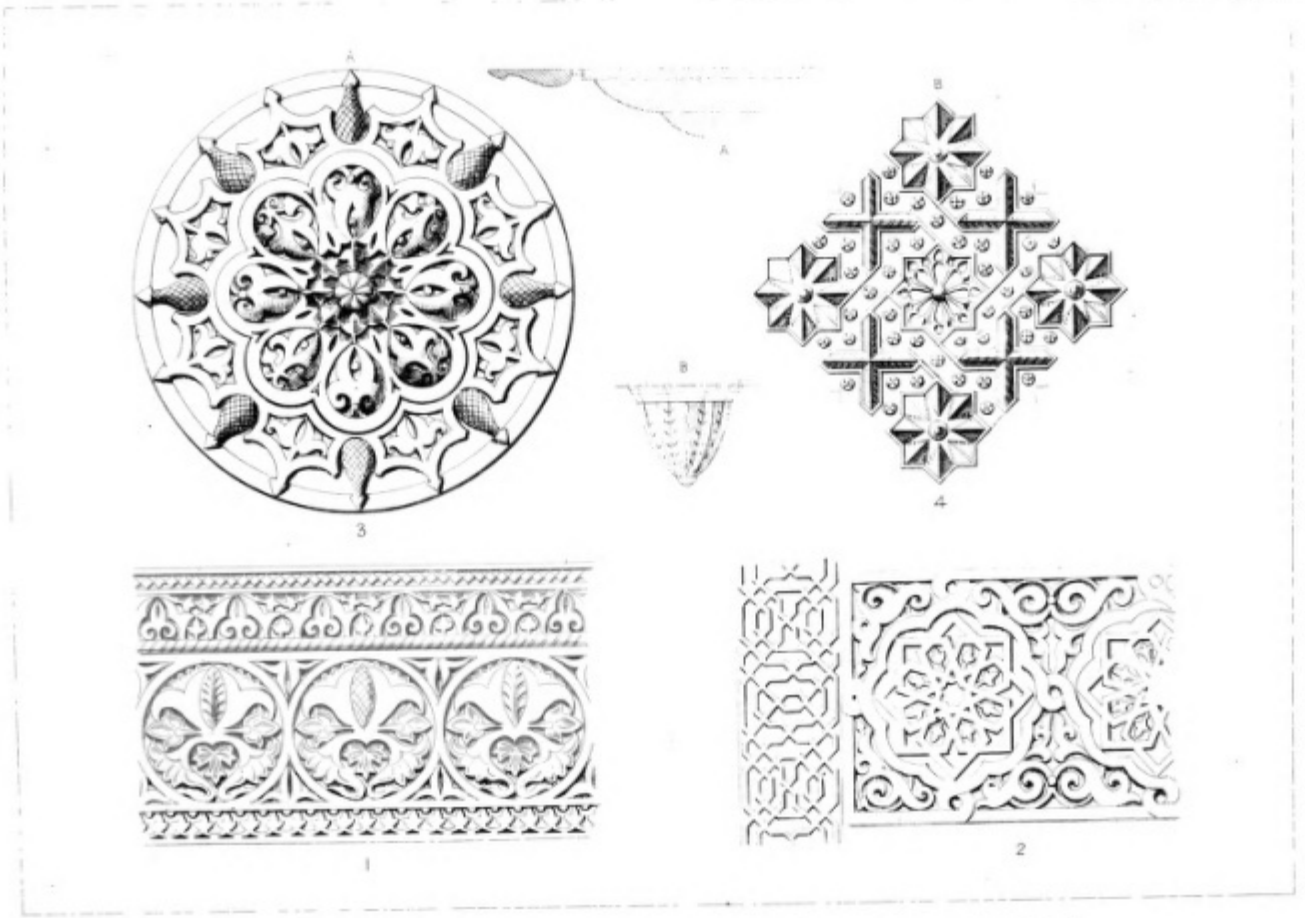

1, 2, 3. MOORISH ORNAMENT FROM THE ALHAMBRA, GRANADA. 4 FROM THE ALCAZAR, SEGOVIA.

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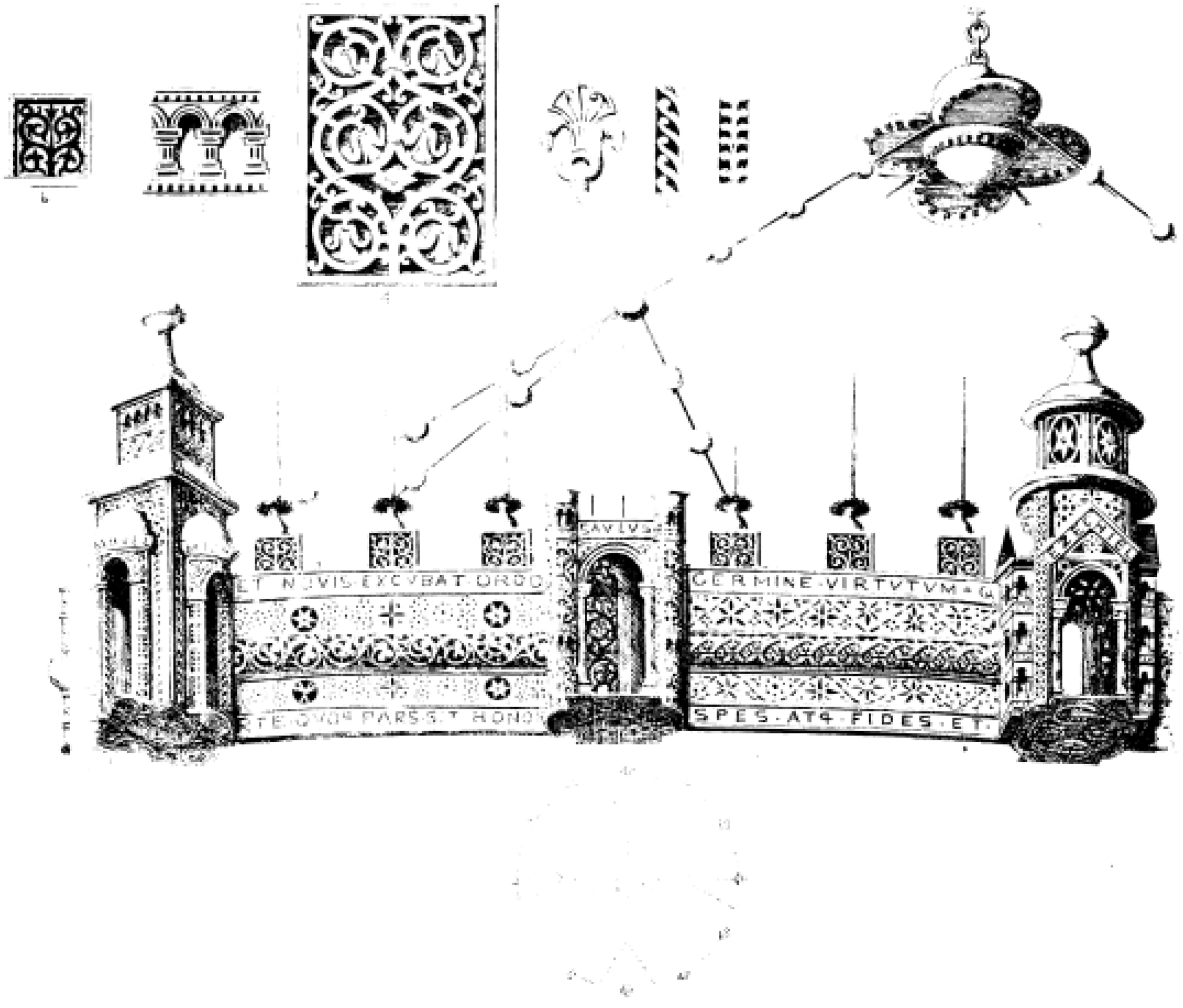

PORTION OF GREAT CORONA CHANDELIER HILDESHEIM

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LATEN FONT, BRUNSWICK.

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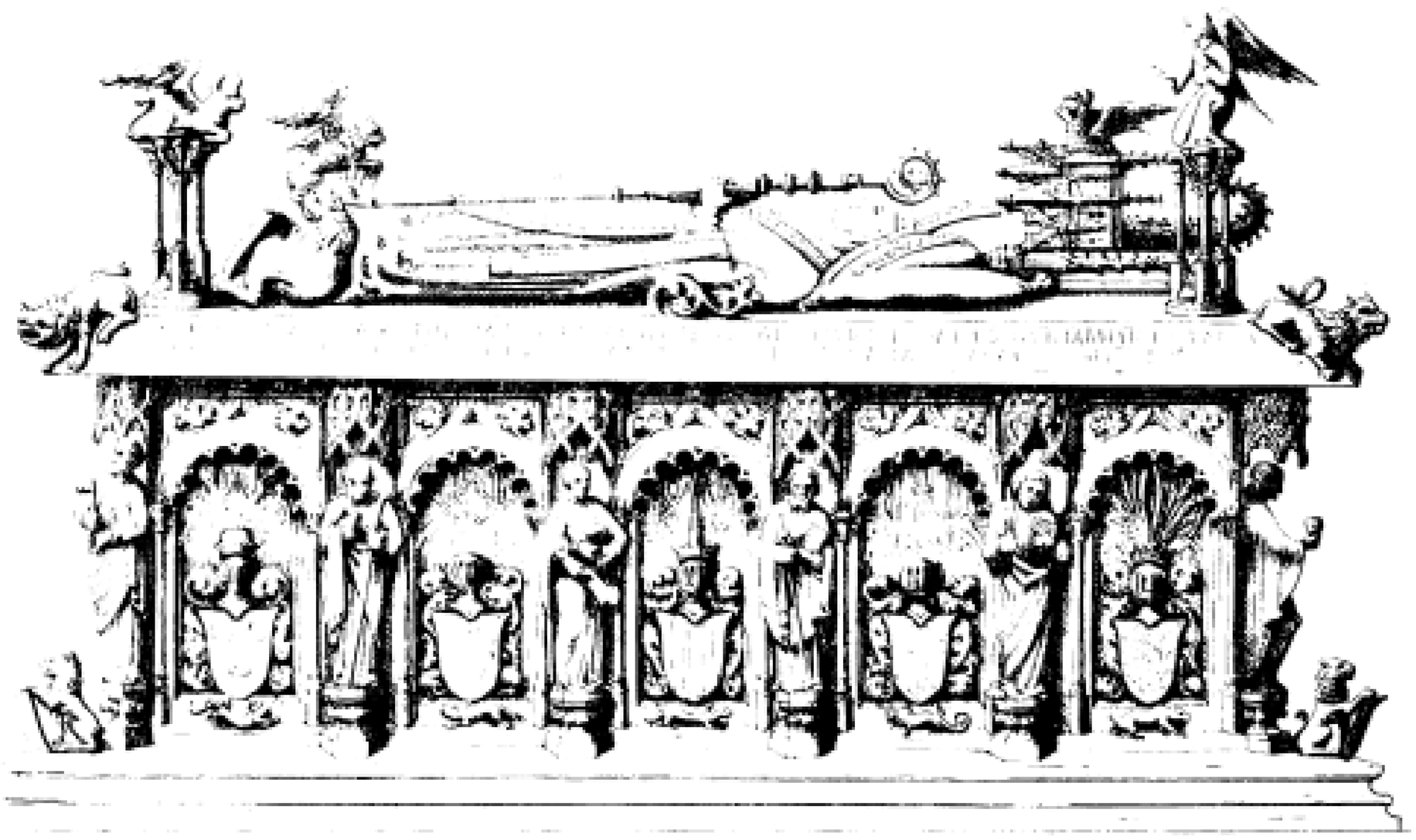

BRONZE MONUMENT, BY VISCHER, MAGDEBURG CATHEDRAL.

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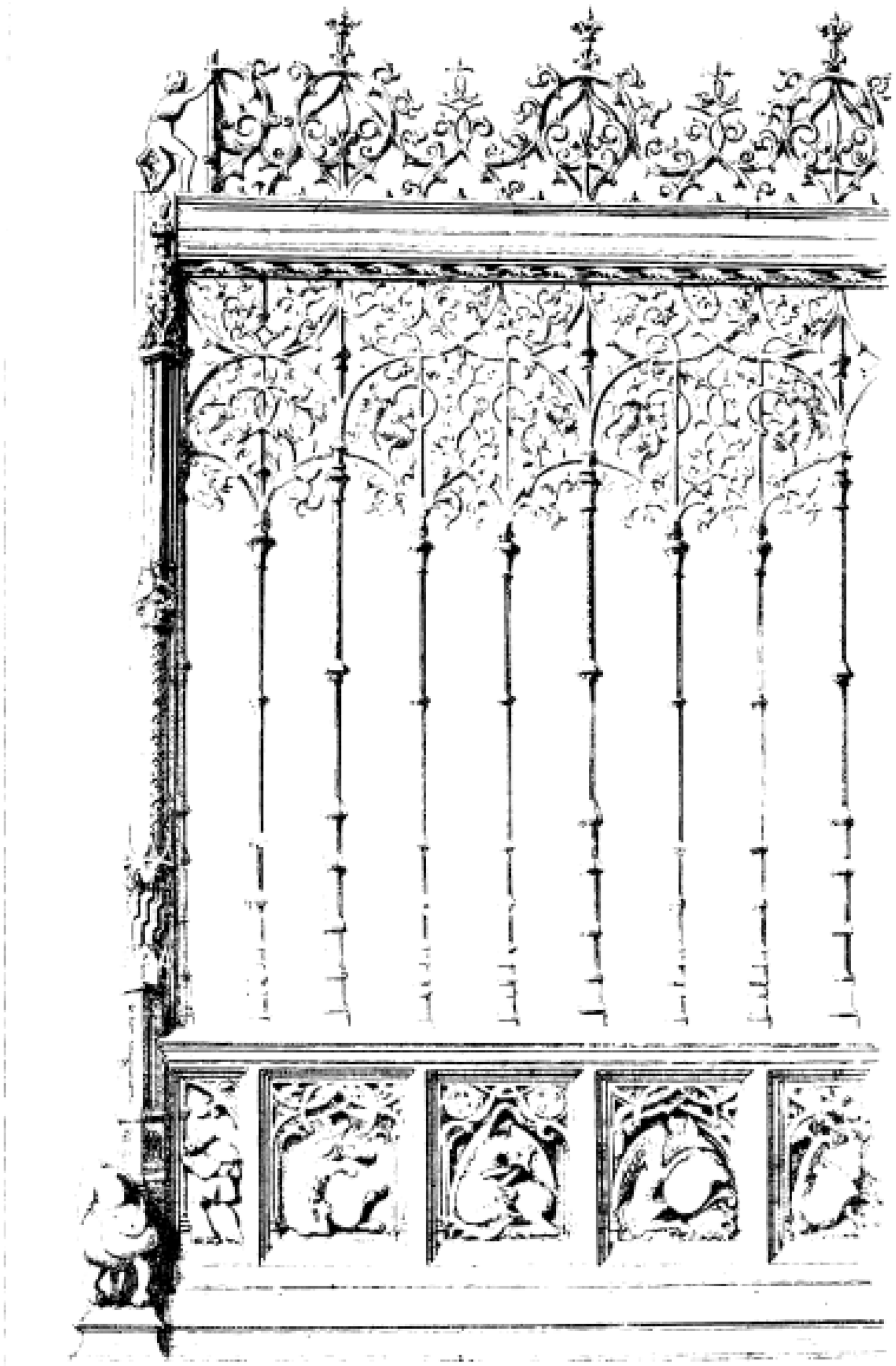

PORTION OF THE GREAT BRASS SCREEN, HAARLEM CATHEDRAL.

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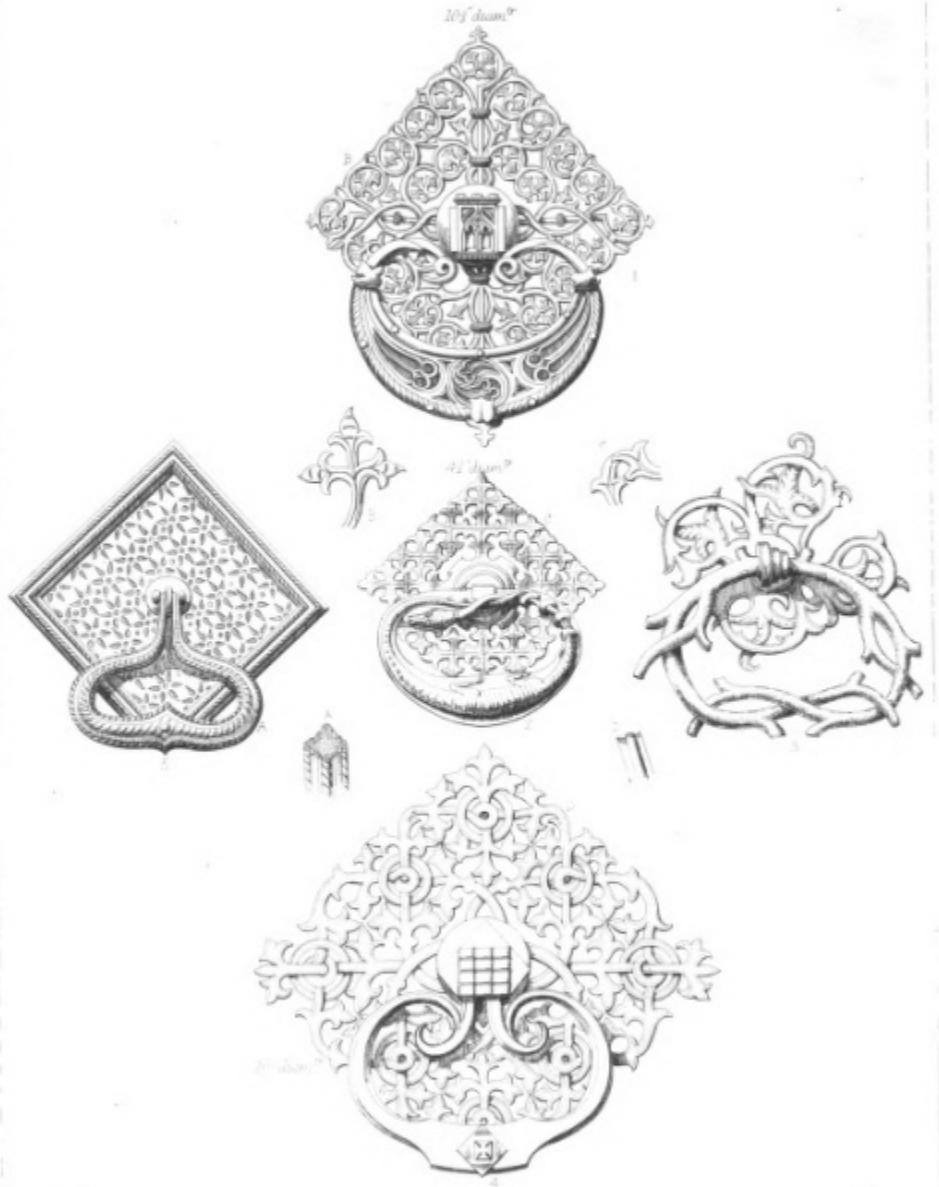

IRON WORK.
1.2. FROM THE MAXIMILIAN MUSEUM, AUGSBURG. 3. THE NATIONAL BAVARIAN MUSEUM, MUNICH.
4. THE TOWN HALL, ULM. 5. VICO DELLA CASANA ANTICA, GENOA.

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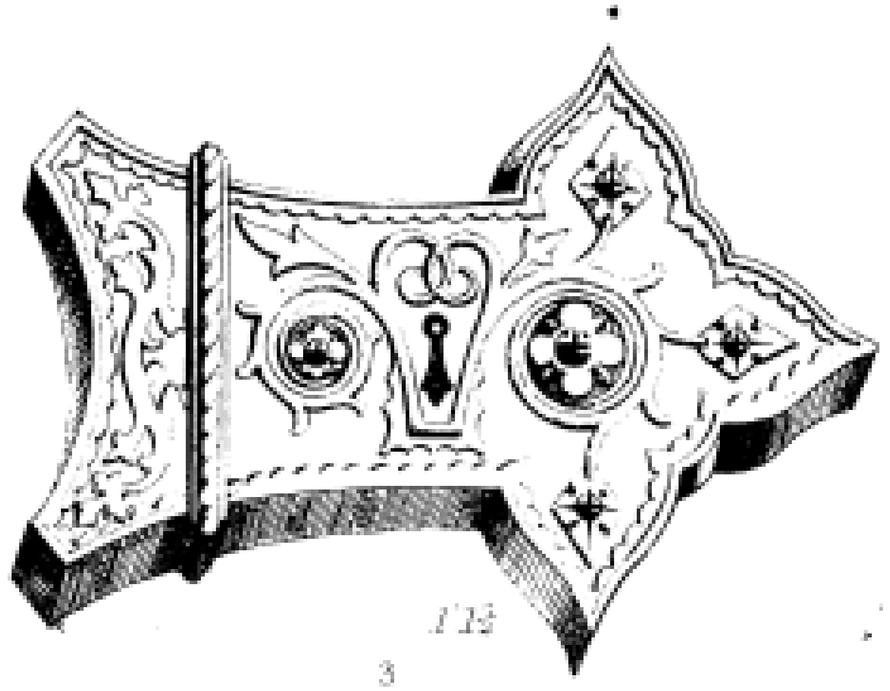

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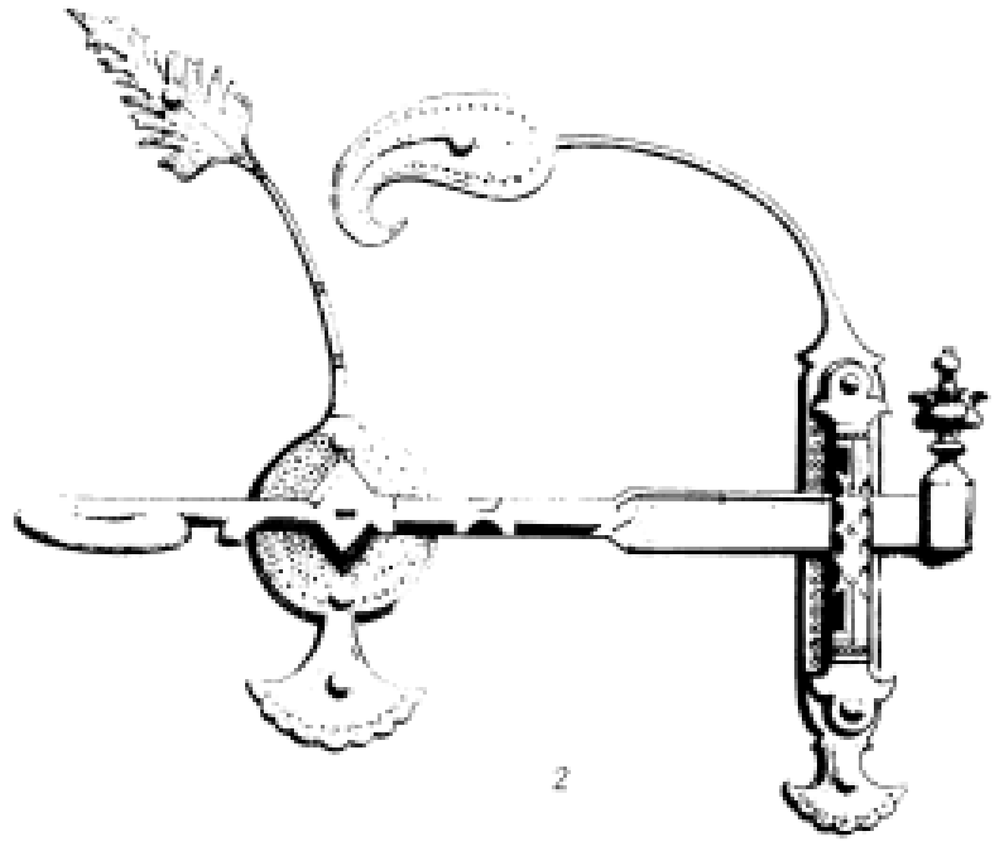

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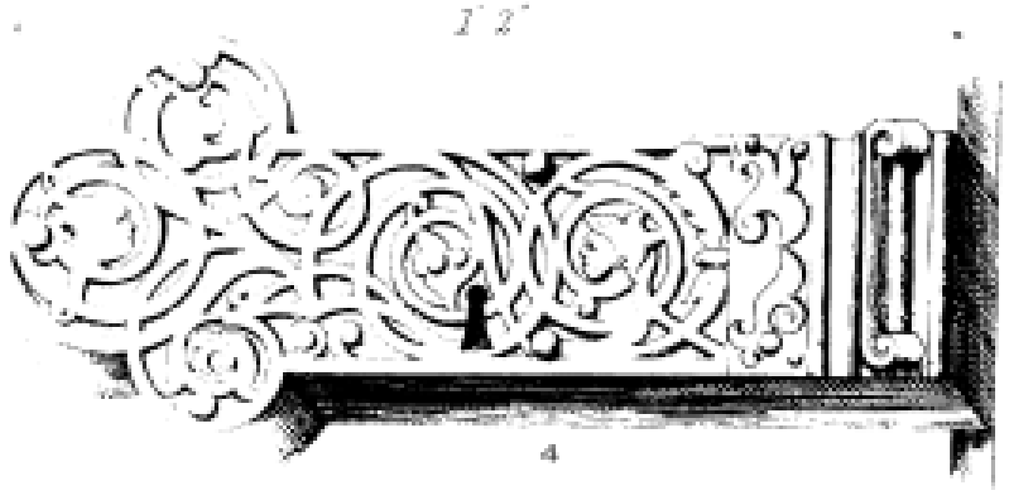

4

IRON WORK.

1, 2. MUSEUM, AUGSBURG. 3. NEU MARKT, MUNICH. 4. ULM CATHEDRAL.

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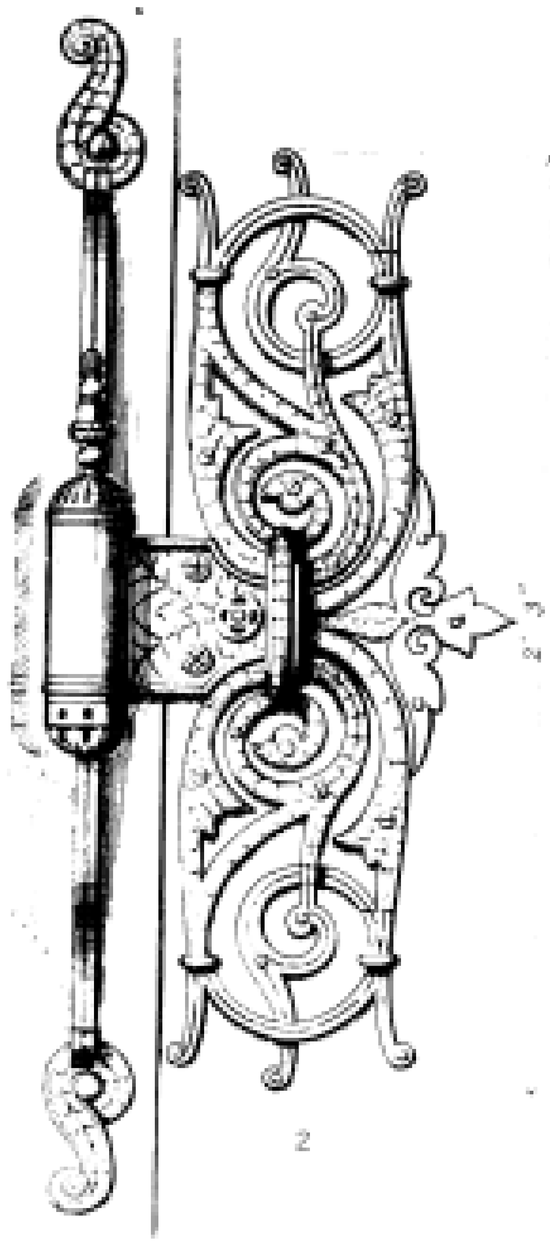

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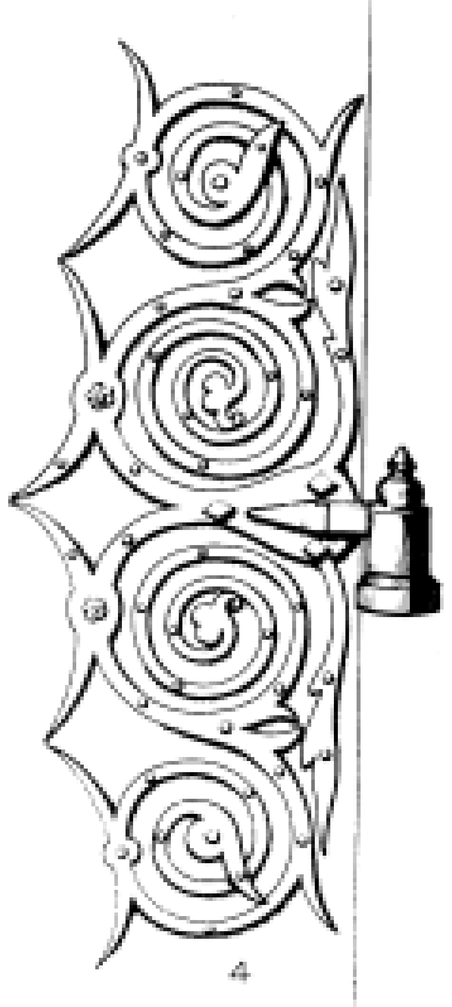

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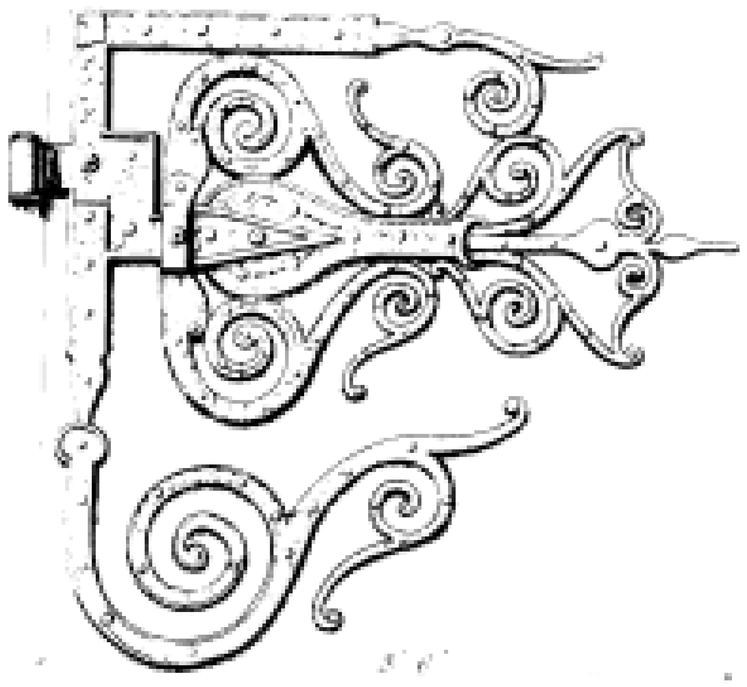

1

6

IRON WORK.

AUGSBURG.
1. SOGGINGER THOR. 2. TOWNHALL. 3. CATHEDRAL.

ULM.
4. 5. 6. CATHEDRAL.

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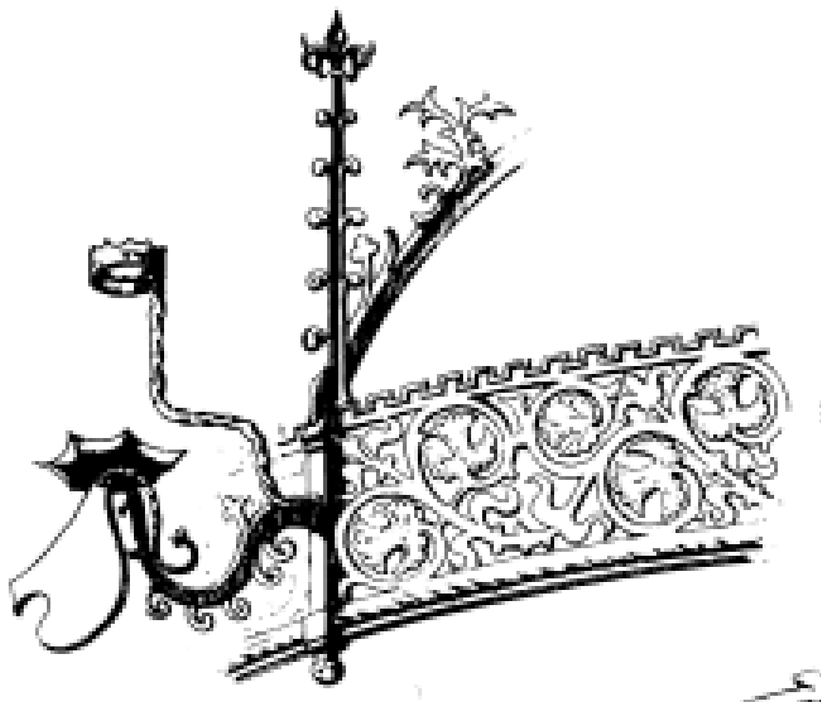

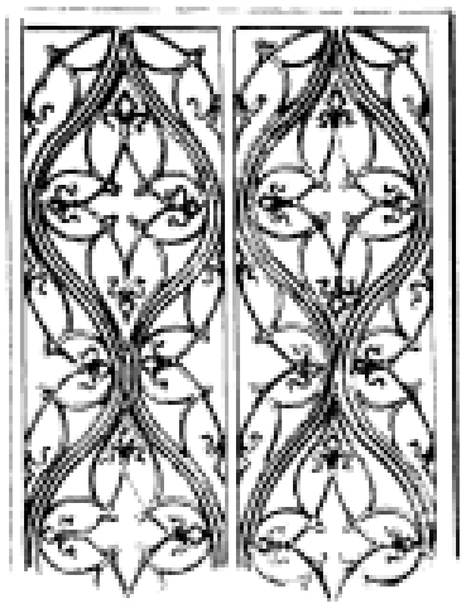

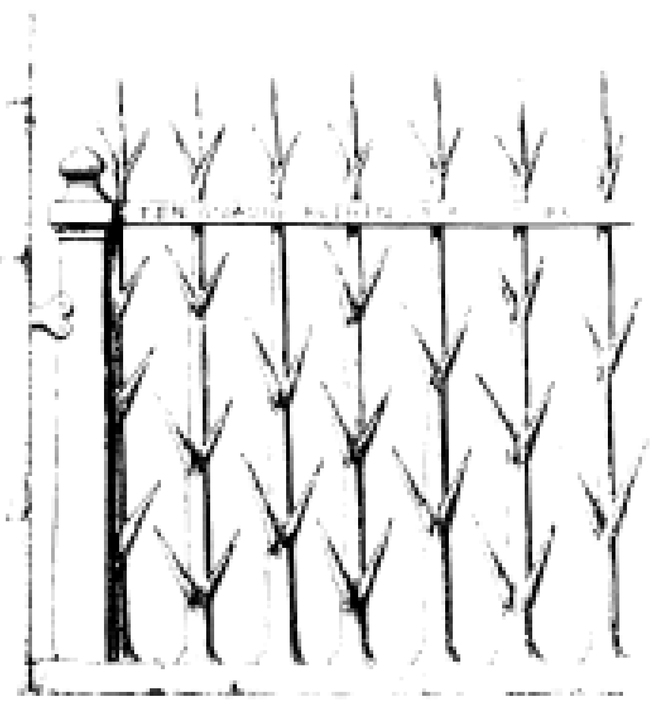

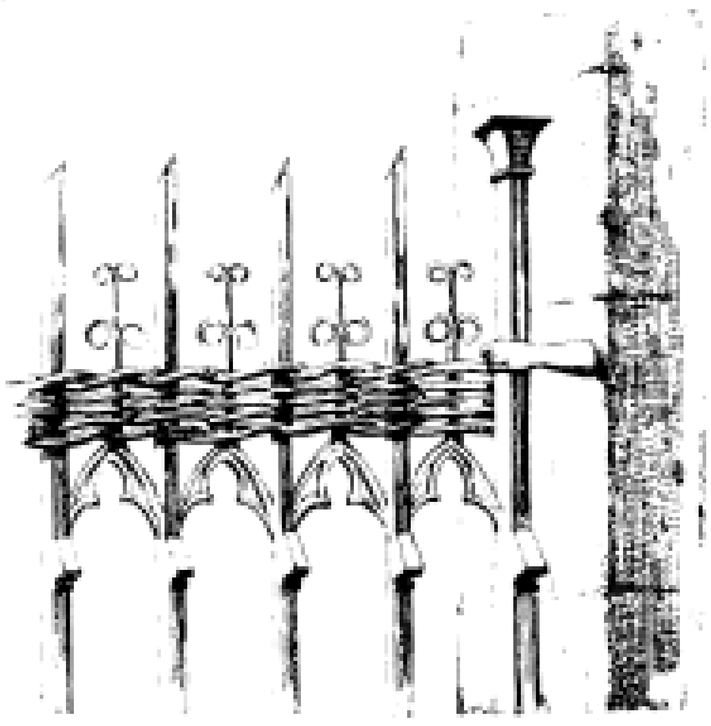

IRONWORK

1 IRON CORONA, MAGDEBURG 2 GRILLE ST ULRICH, AUGSBURG 3 DOM AUGSBURG
4 OUDEKERK AMSTERDAM 5 HAARLEM

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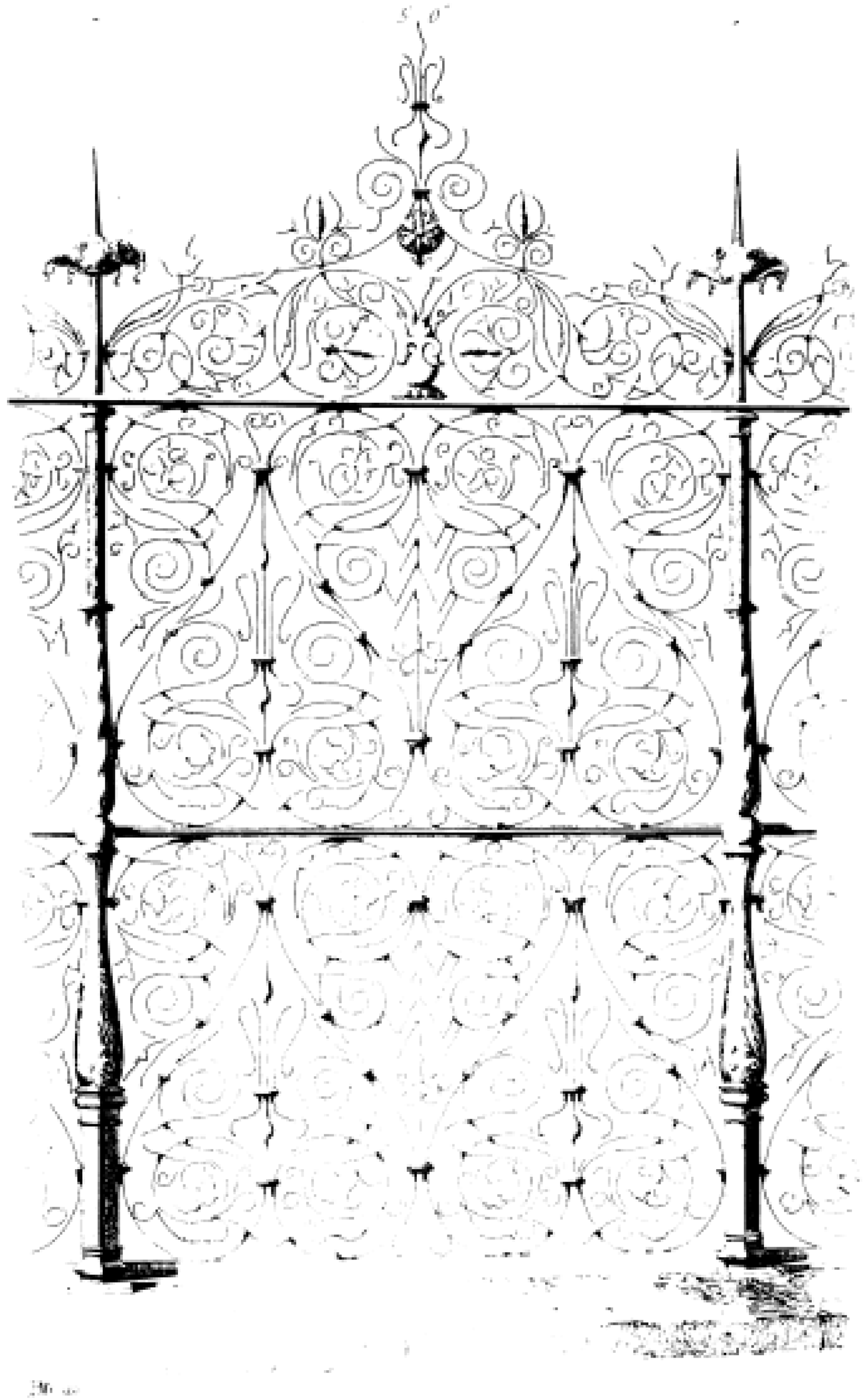

IRON RAILING, FUGGERS CHAPEL, ST ULRICH. AUGSBURG.

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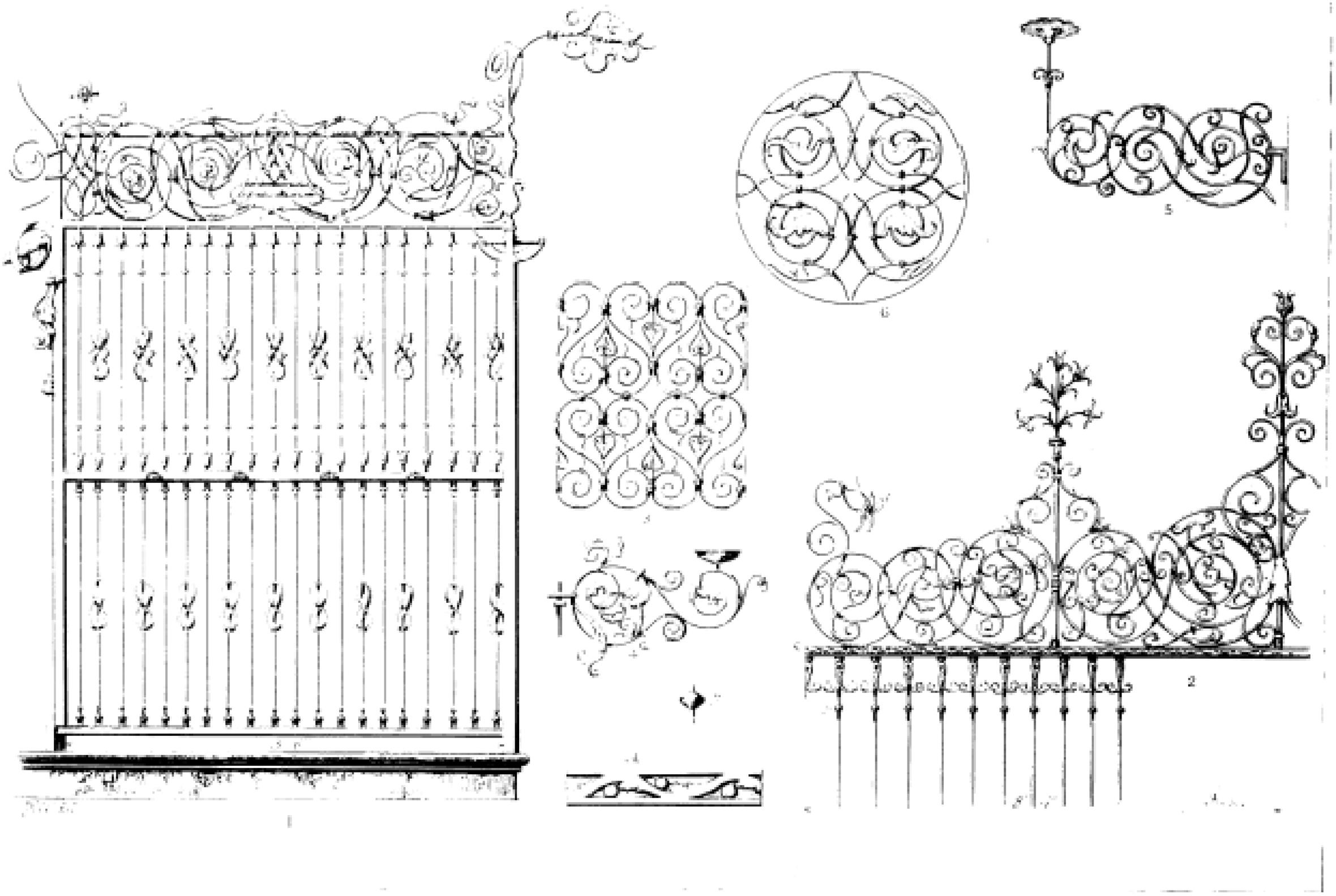

IRON WORK, AUGSBURG

1. FROM THE CLOISTER OF S^T ANNE. 2.3. S^T ULRICH. 4.5 THE CATHEDRAL. 6 AFRA WALD S^T

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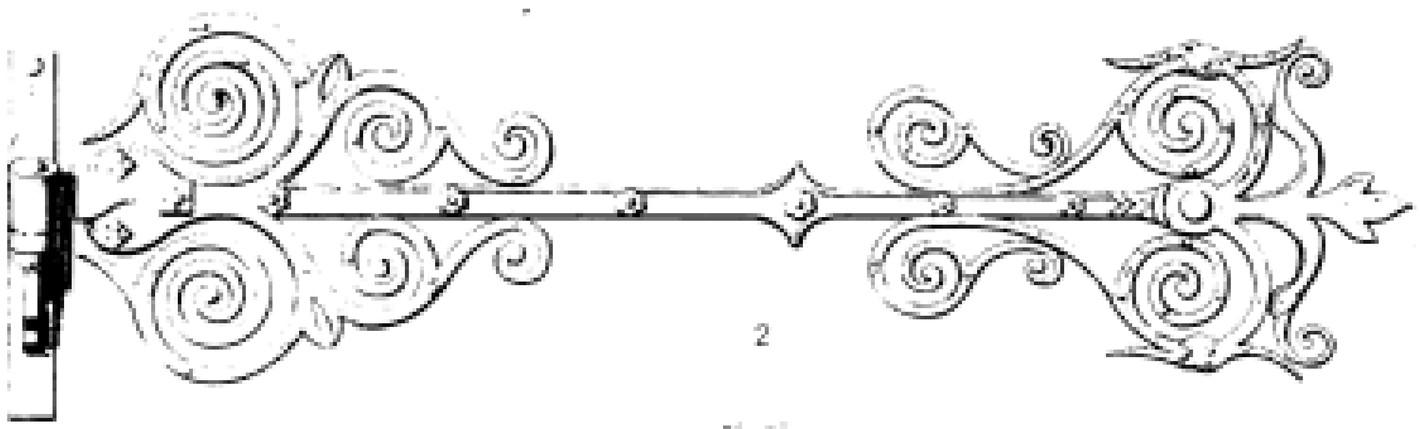

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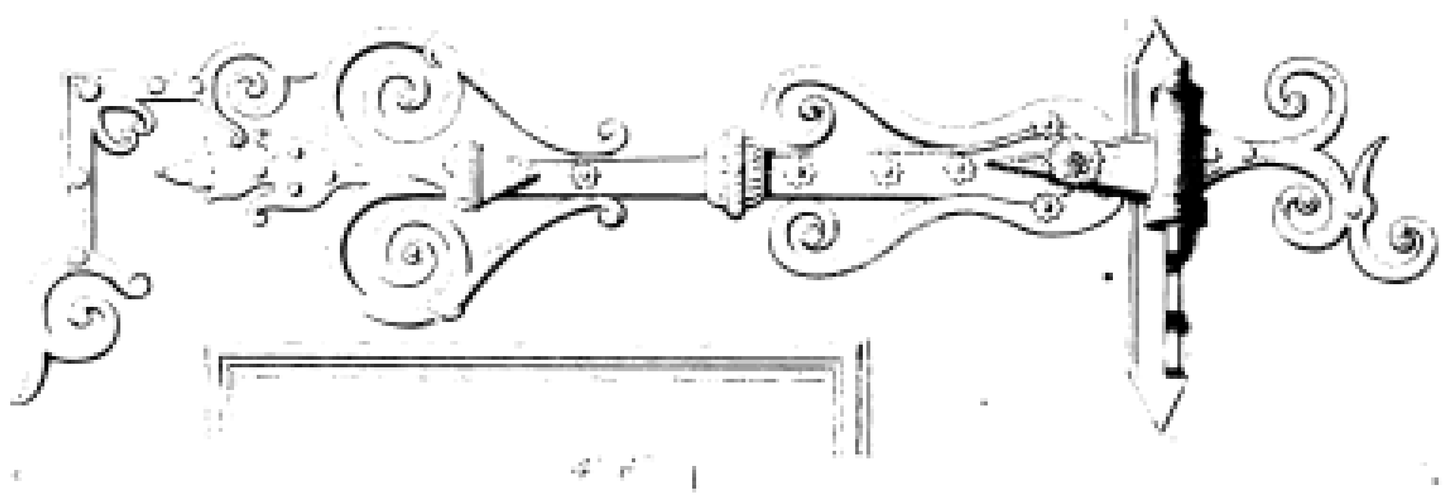

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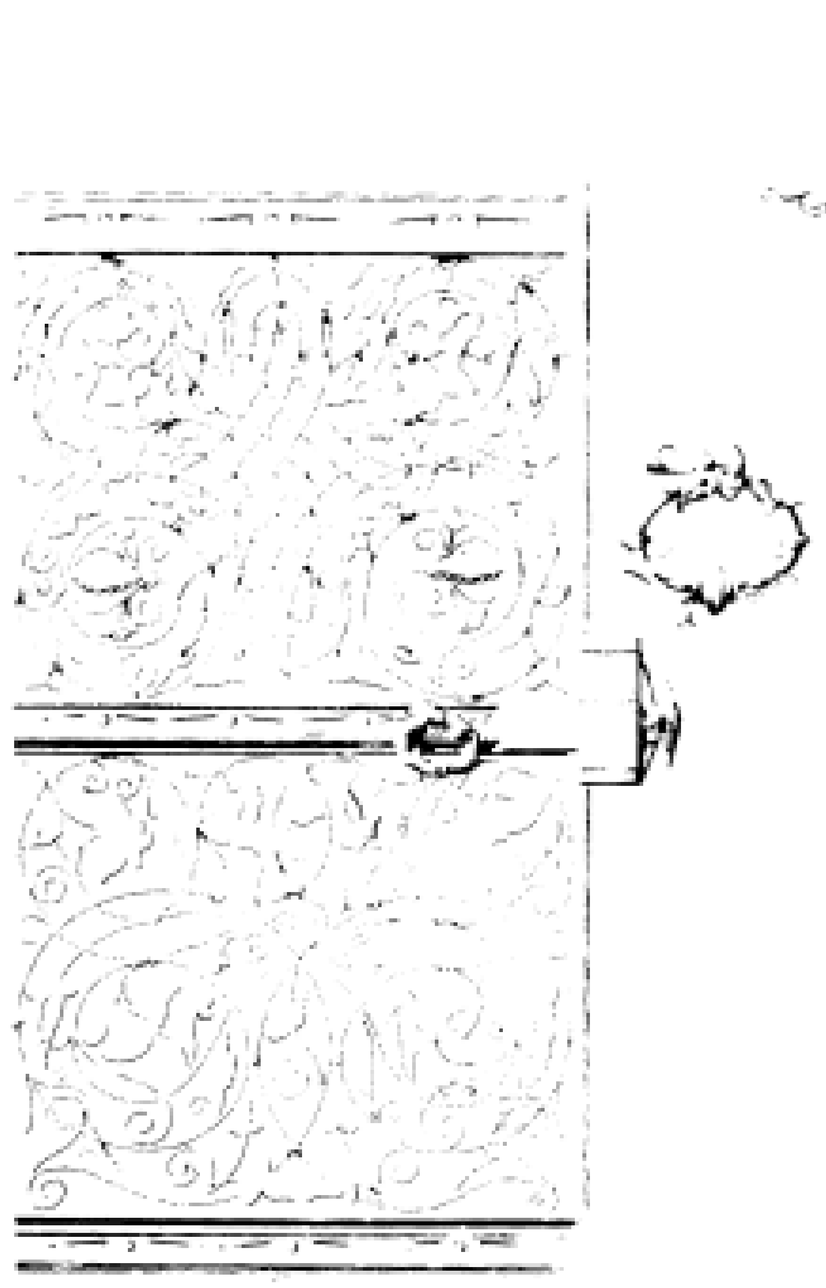

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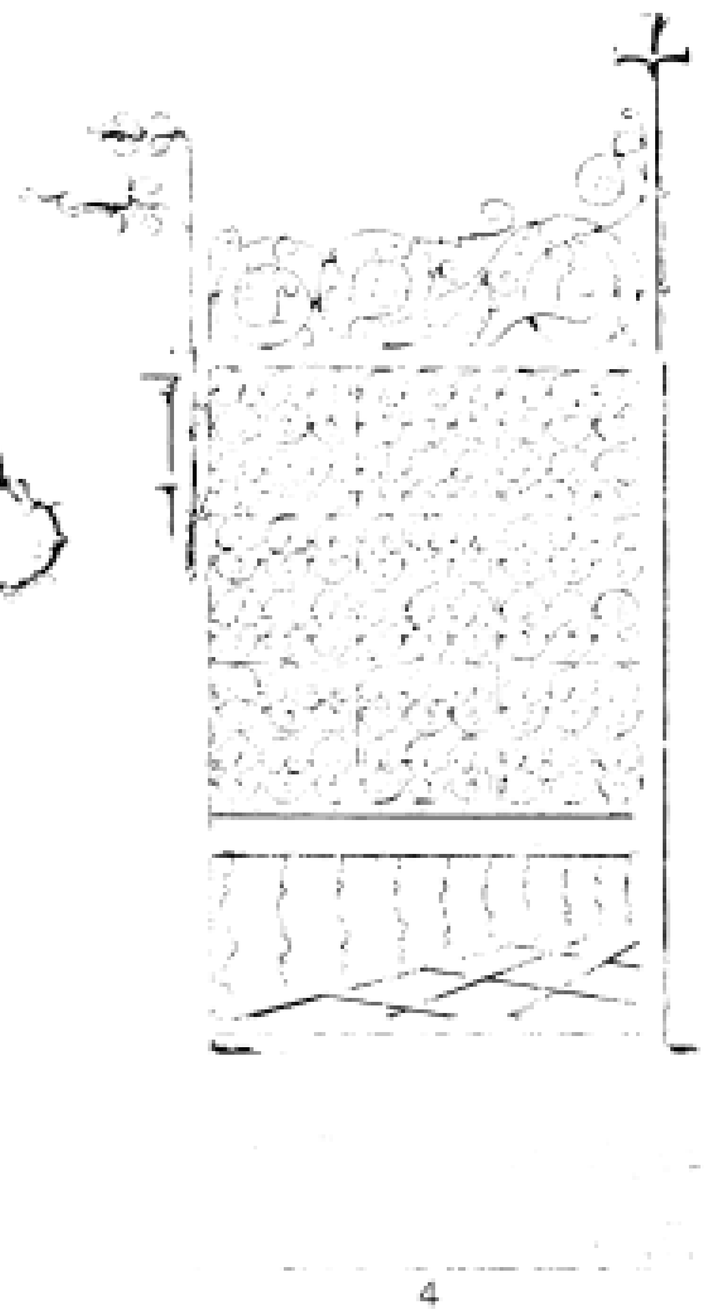

4

IRON WORK.

1, 2 HINGES, ULM CATHEDRAL. 3 ST ULRICH AUGSBURG. 4 AUGSBURG, DOM KIRCHE

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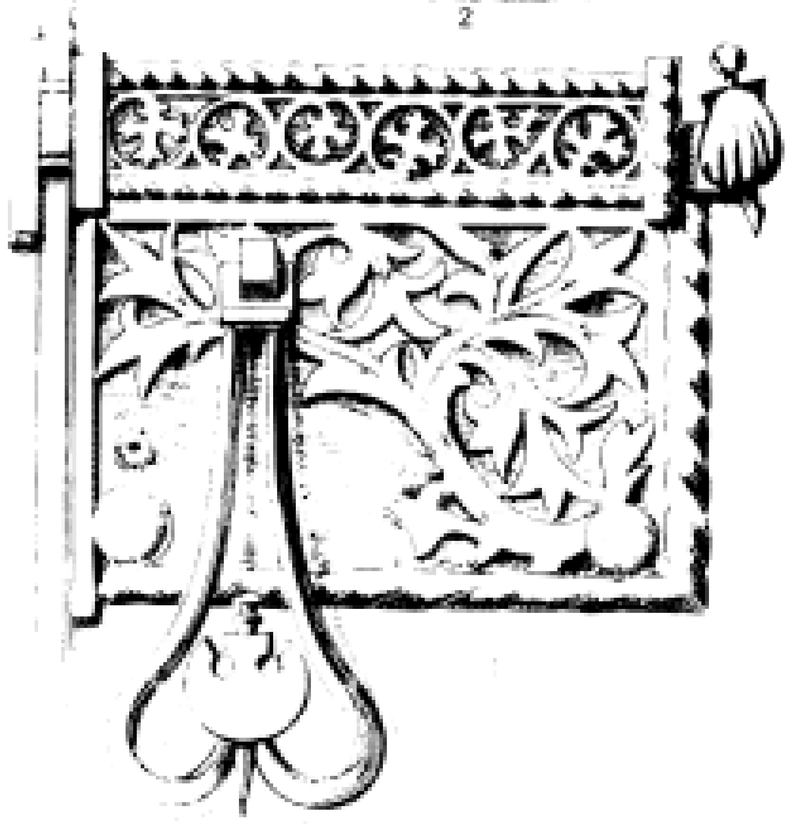

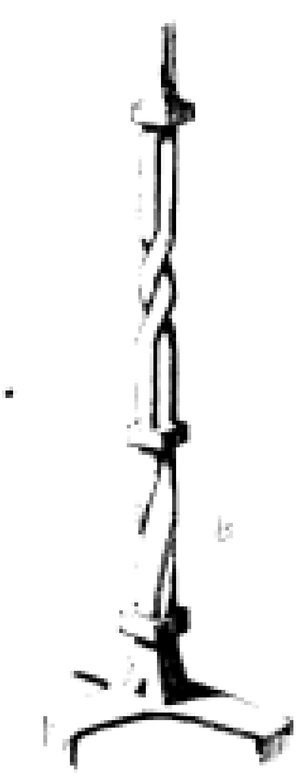

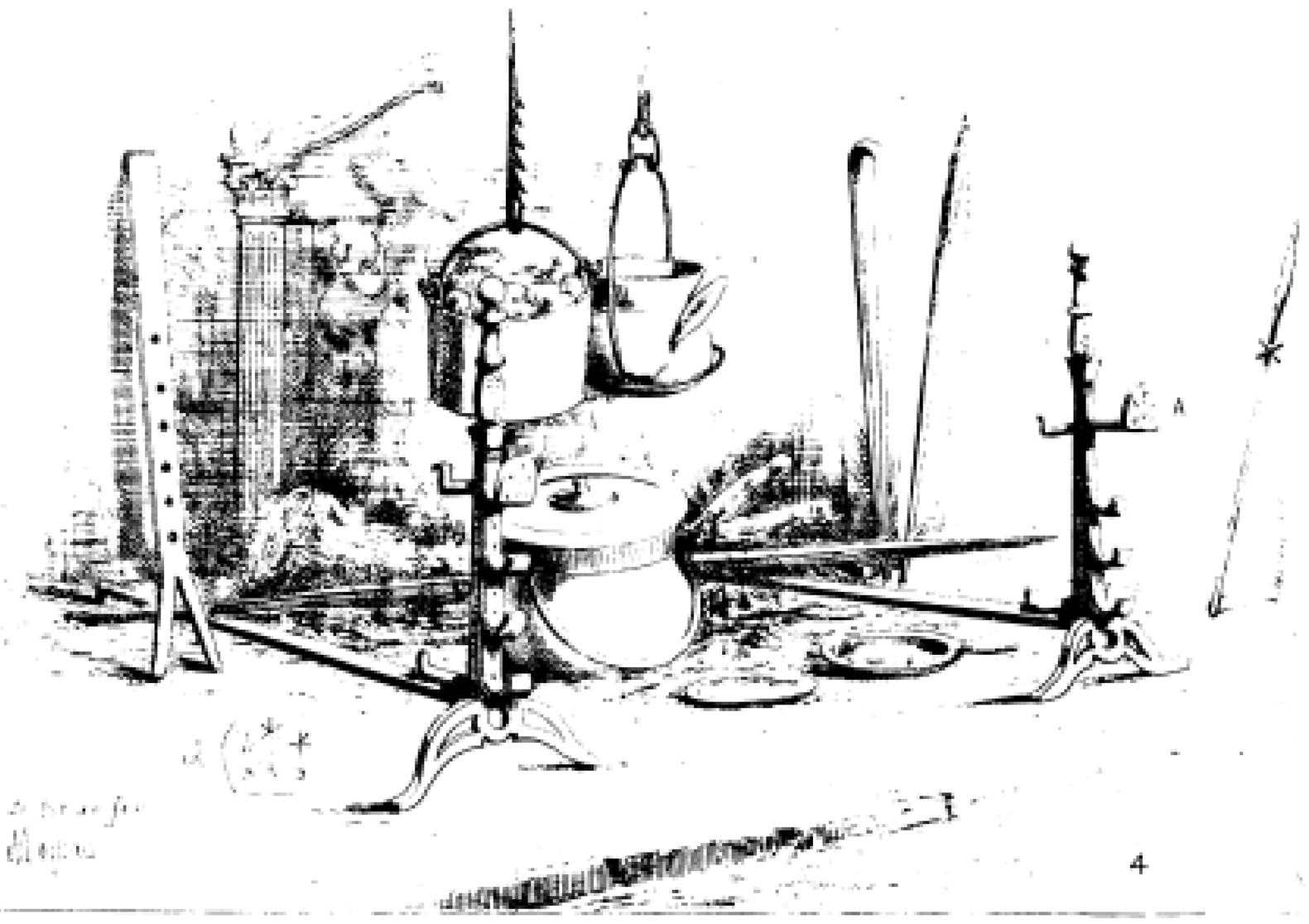

ORNAMENTAL METAL WORK.

1. IRON CANDELABRUM, S. TROPHIME, ARLES. 2. BRONZE FOUNTAIN, NARBONNE.
3. S. SERNIN, TOULOUSE. 4. AT THE INN MOISSAC.

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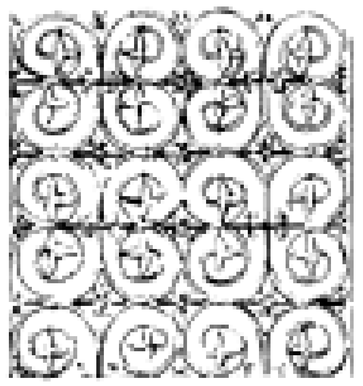

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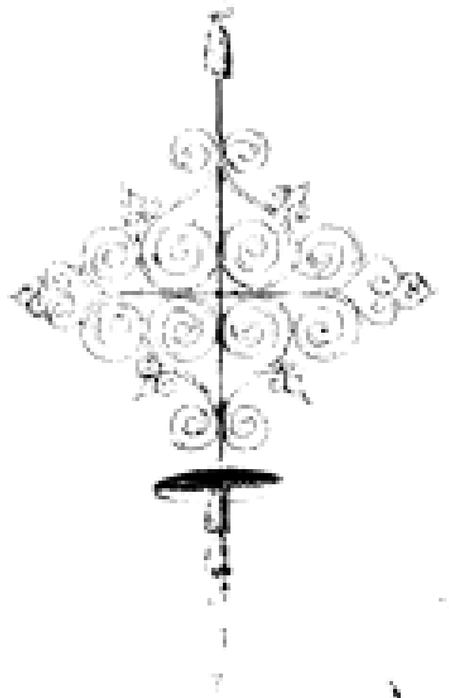

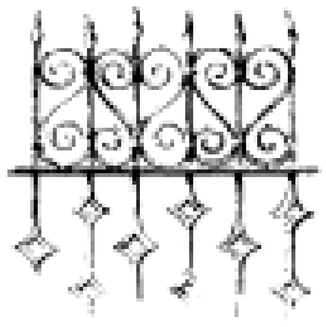

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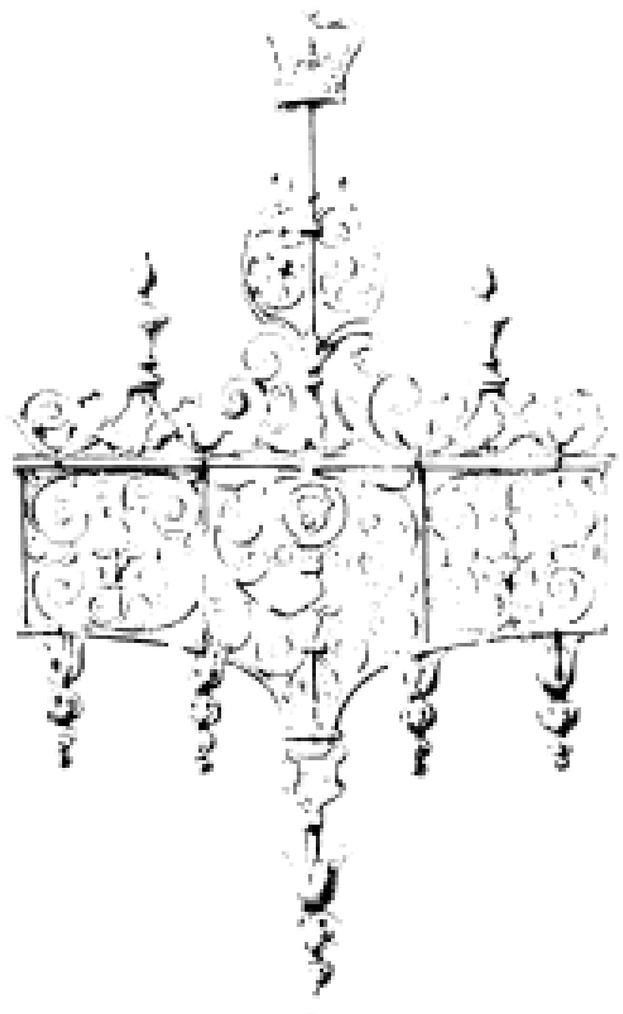

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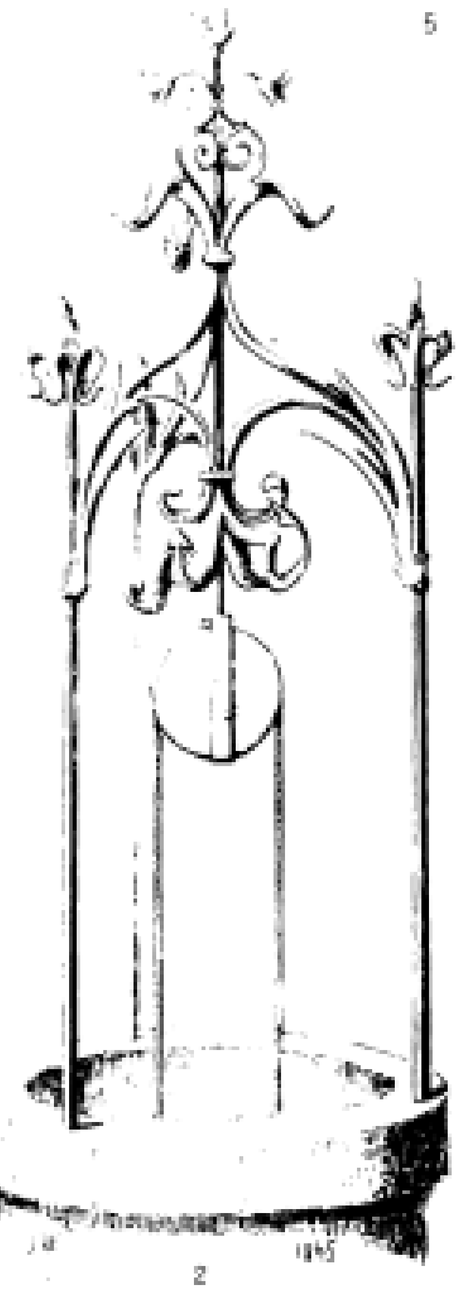

2

IRON WORK

1 MUSEUM, TOULOUSE. 2 HOTEL CLUNY, PARIS. 3 IRONWORK MACEHOLDER, TOWN HALL, EXETER.
4 5 RAILINGS, SEGOVIA. 6 FINIAL, TOLEDO. 7 PORTION OF A CHAIN, ASSISI.

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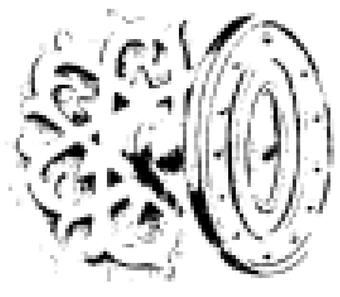

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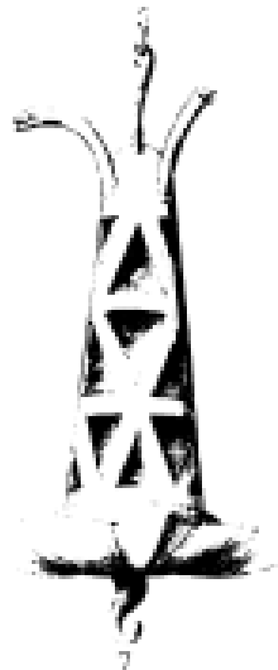

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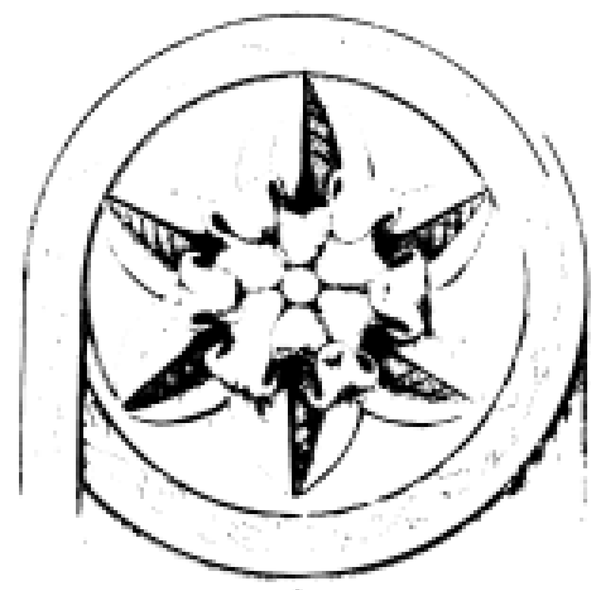

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METAL WORK.

1. FROM THE BRONZE DOORS MONREALE, SICILY. 2. 3. MIRAFLORES, SPAIN.
4. 5. 6. DOOR HANDLES, N. GERMANY. 7. A LAMP, NATIONAL BAVARIAN MUSEUM, MUNICH. 8. KNOCKER, VERONA.
9. TORCH HOLDER, AREZZO. 10. KNOCKER, LYONS. 11. HANDLE, AVIGNON.

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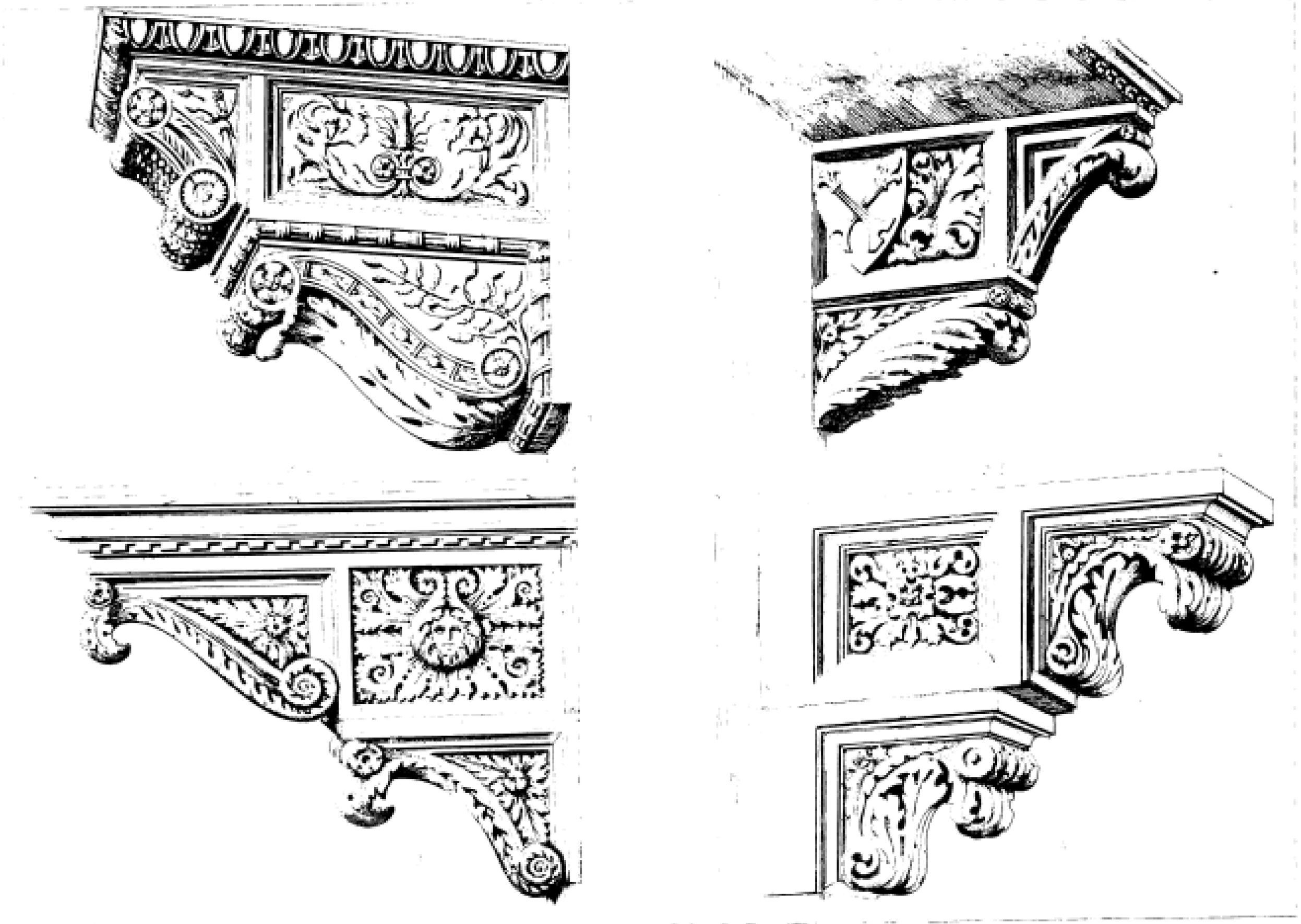

MARBLE AND STONE BRACKETS

1, 2 SANTA CROCE, FLORENCE. 3, 4 CAMPO SANTO, PISA

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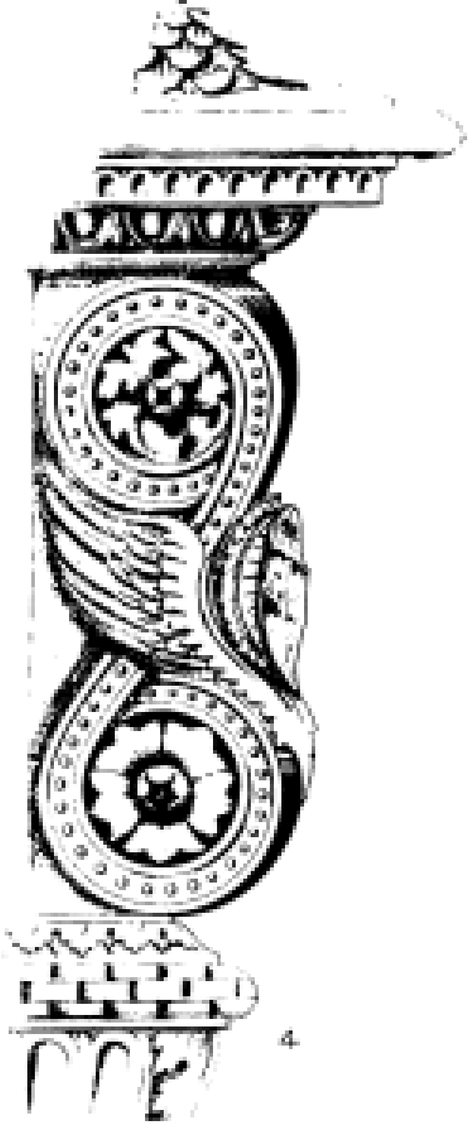

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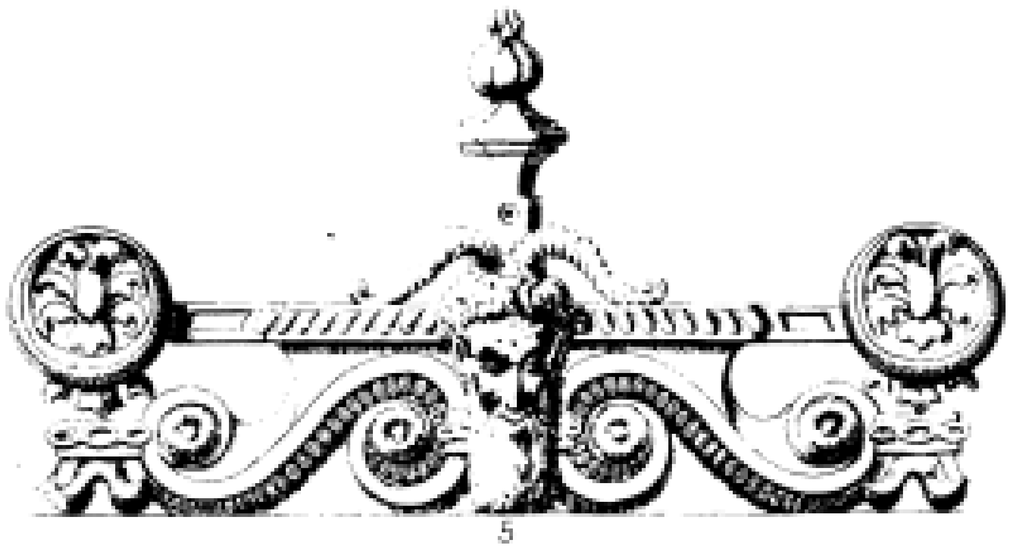

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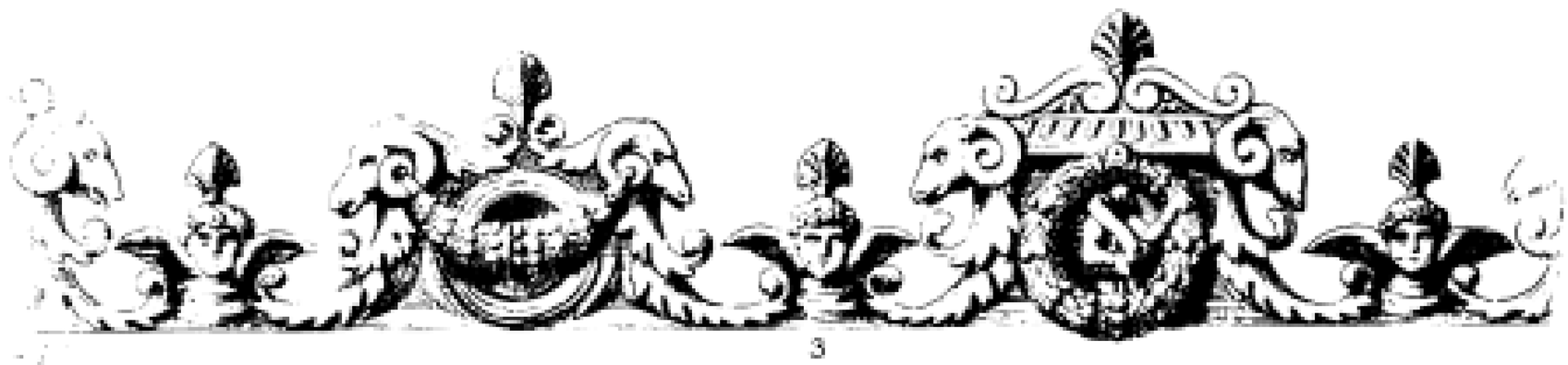

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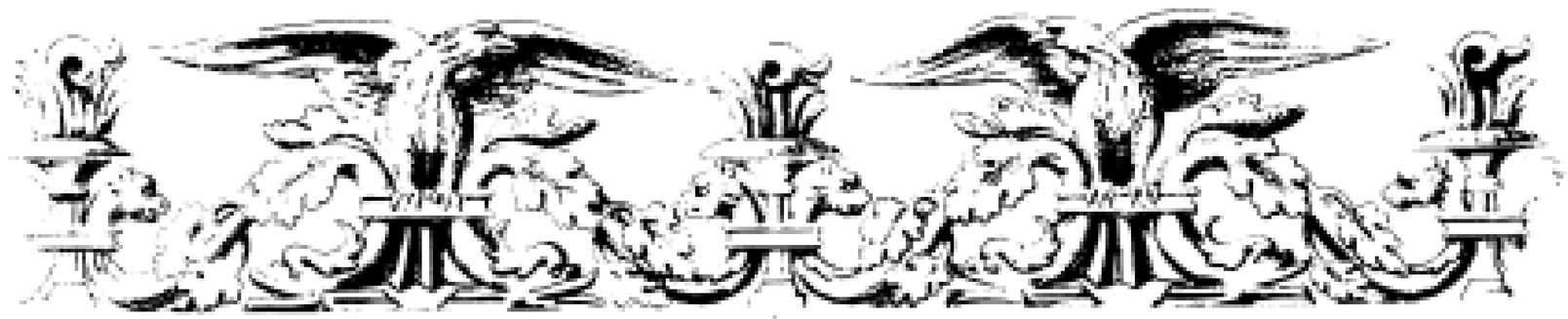

1

RENAISSANCE CRESTINGS &c.

1 2 FROM THE STALLS, SAN PIETRO, PERUGIA. 3 CATHEDRAL STALLS, PERUGIA. 4 A CHEST IN THE TOWN HALL, PERUGIA.
5 ROOF OF THE LOUVRE, PARIS (FROM BALTARD)

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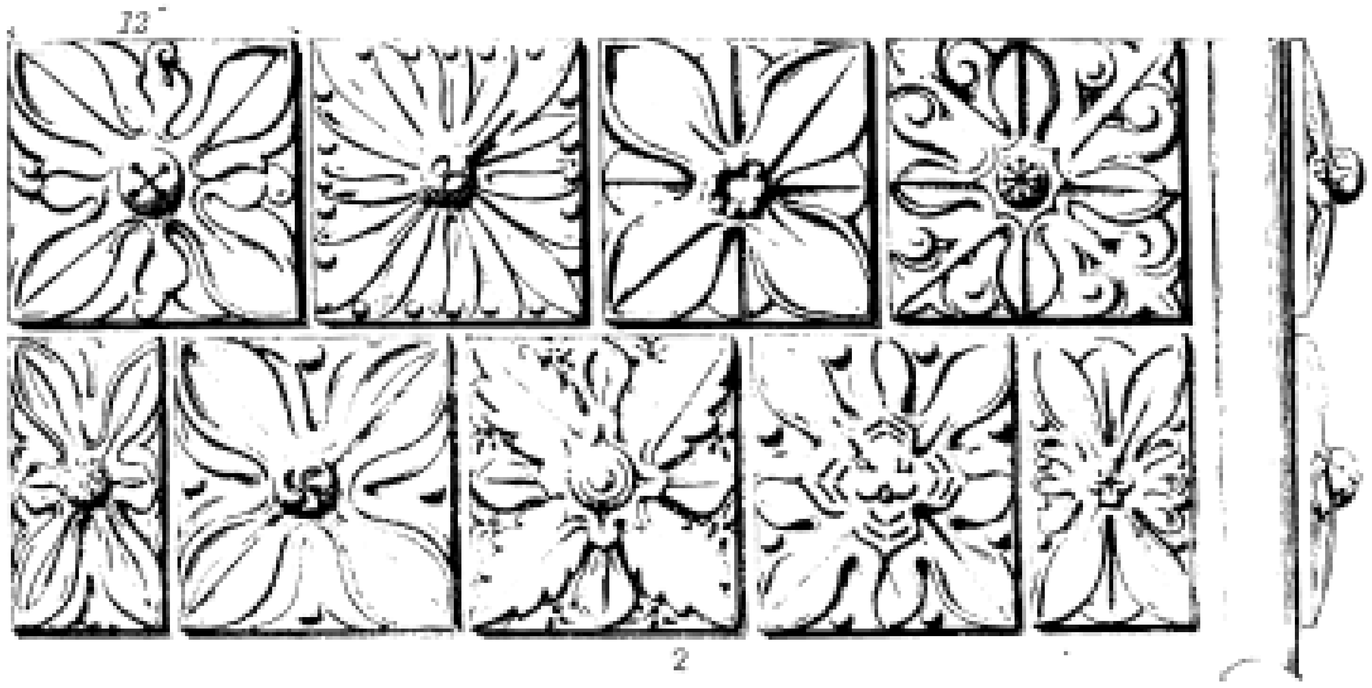

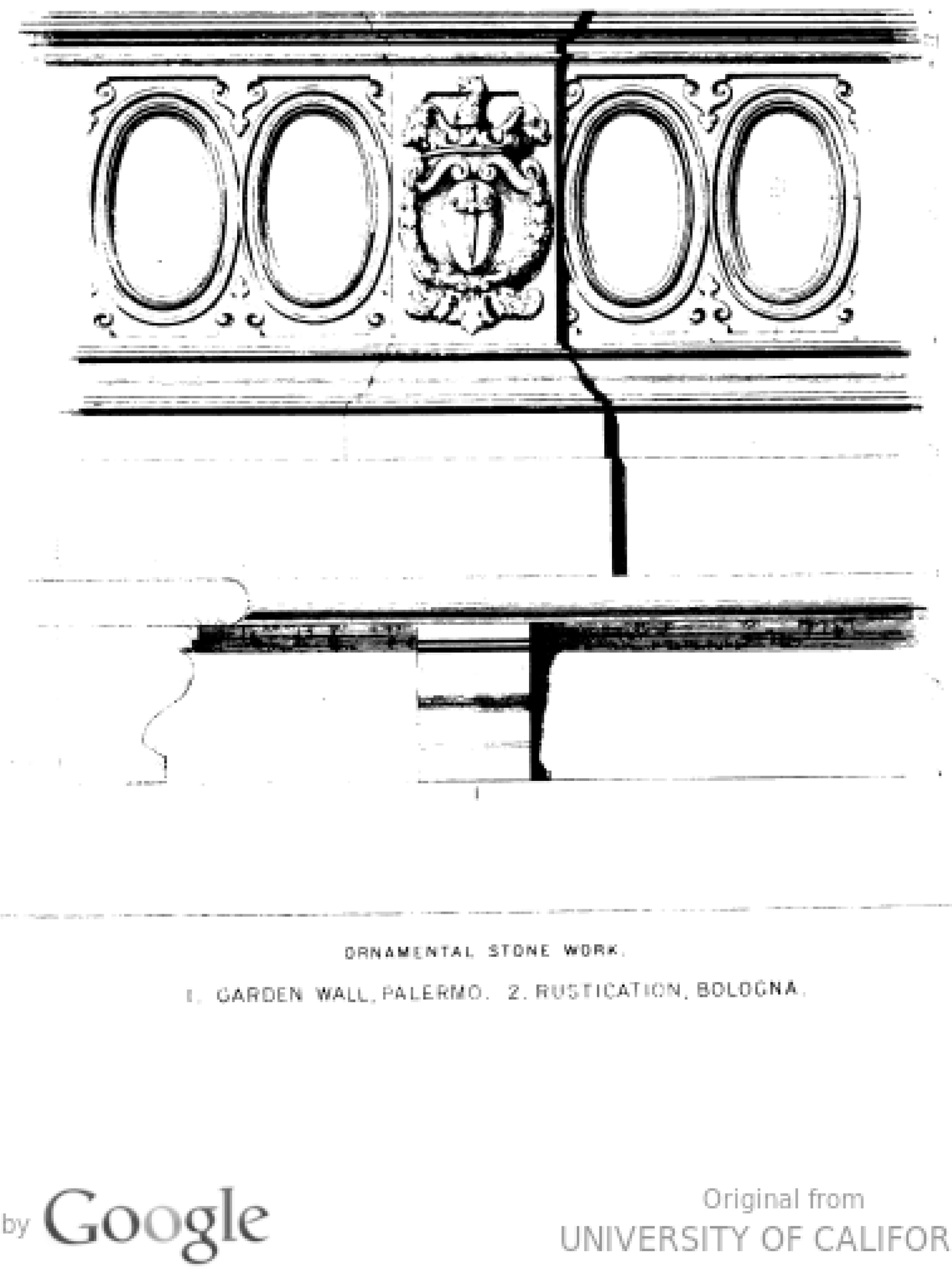

ORNAMENTAL STONE WORK.

1. GARDEN WALL, PALERMO. 2. RUSTICATION, BOLOGNA.

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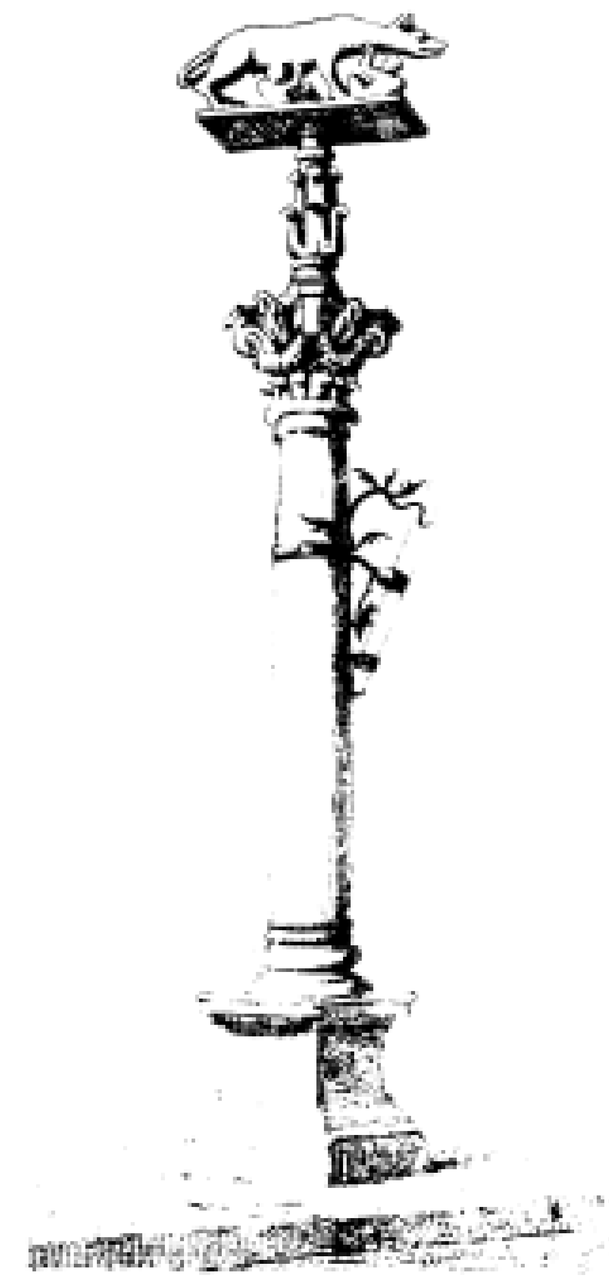

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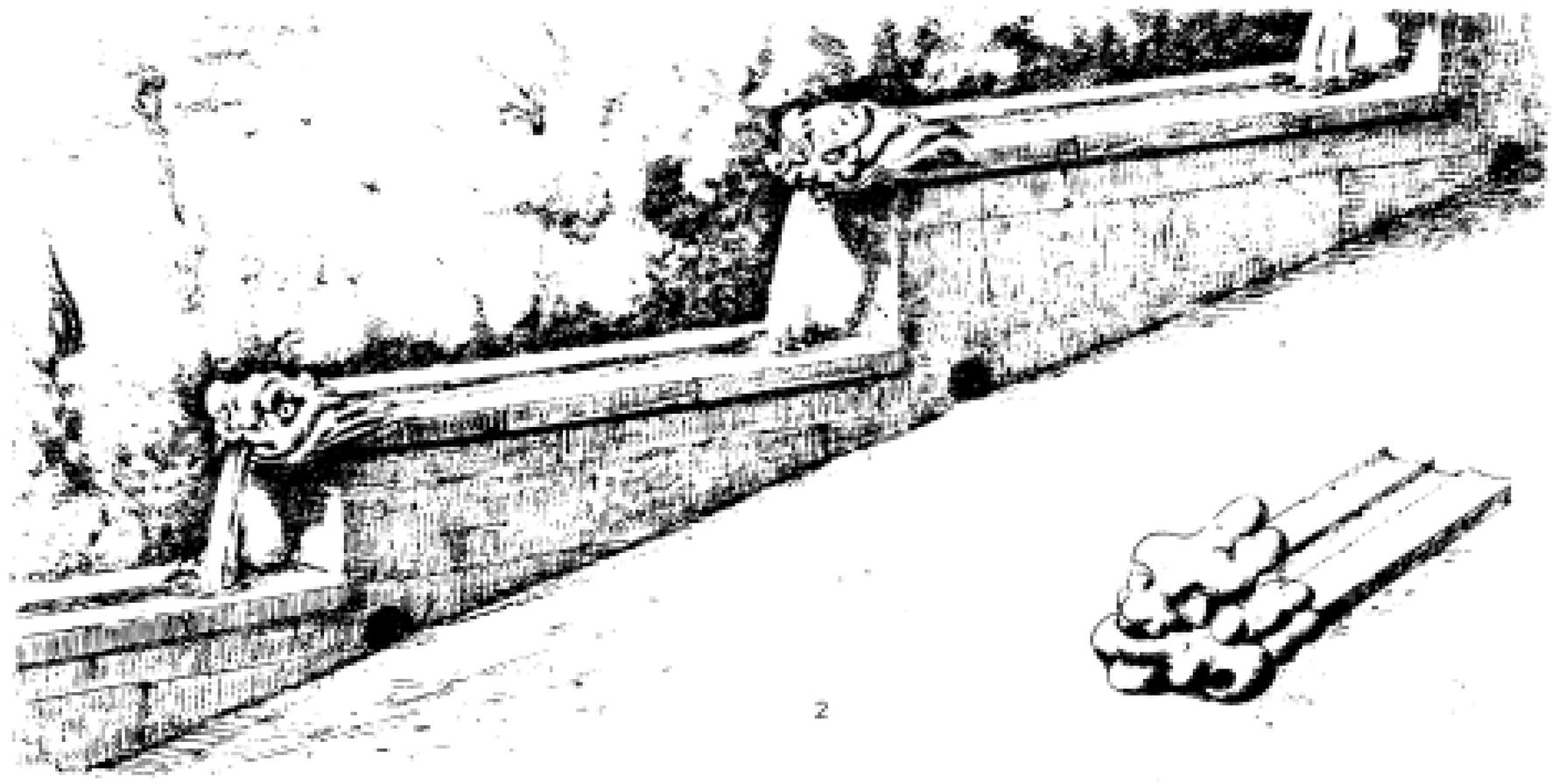

2

ORNAMENTAL STONE WORK.

1. MARBLE FOUNTAIN, BELLOSGUARDO, FLORENCE. 2 BOBOLI GARDENS, FLORENCE. 3 CATHEDRAL SQUARE, SIENA.

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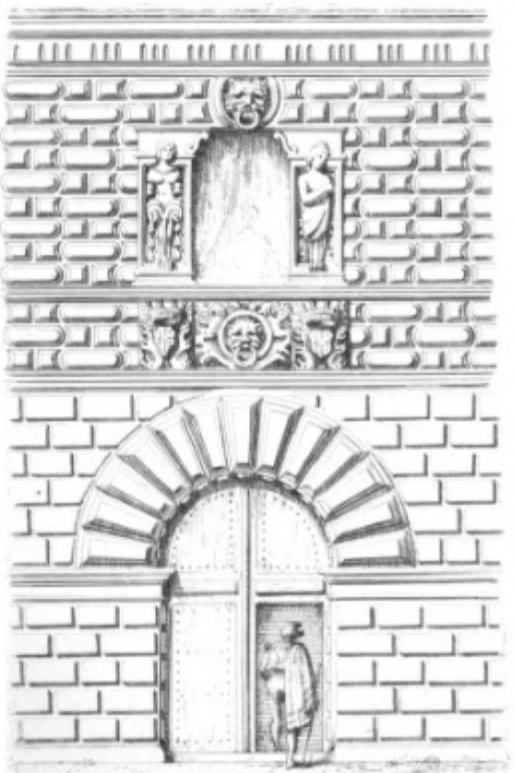

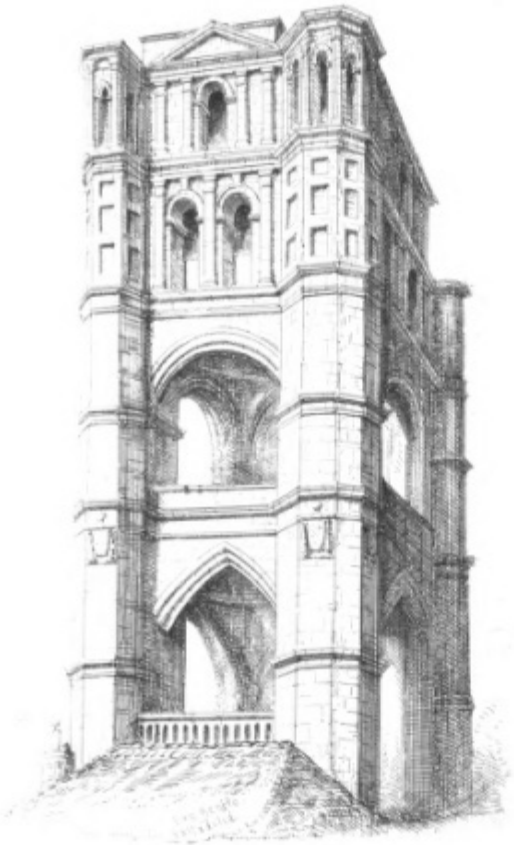

PALACIO FABIO NELLI. VALLADOLID. TOWER OF SAN BENITO.

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PICTURESQUE COMPOSITIONS IN ARCHITECTURE.
1. MOORISH TOWER, TOLEDO. 2. SEGOVIA. 3. STª ANNA, AUGSBURG. 4. ST. PAUL, LYONS. 5. ANGLE WINDOW, MEISSEN.

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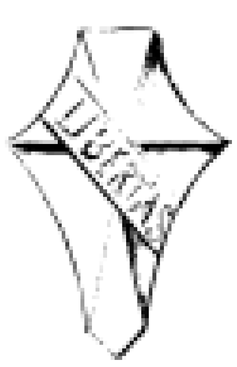

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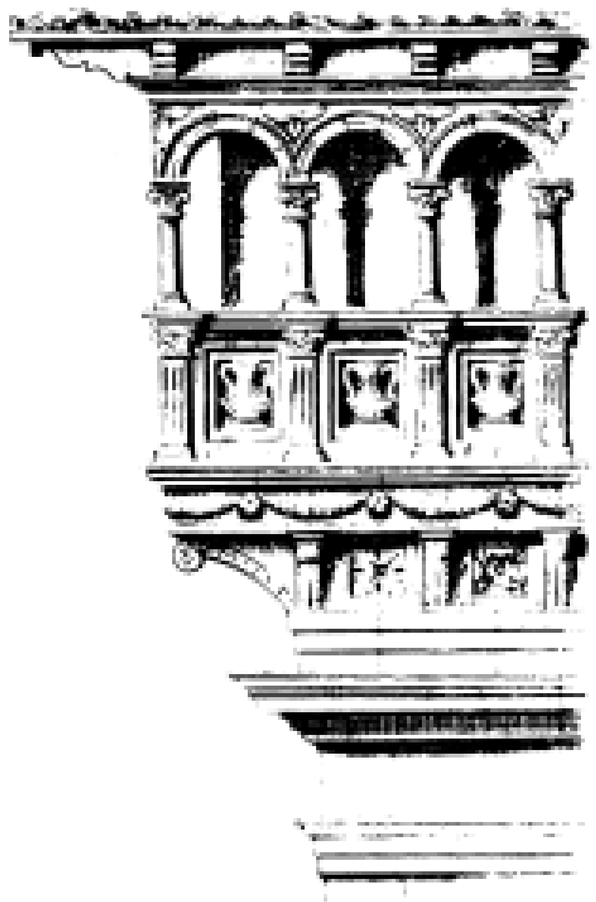

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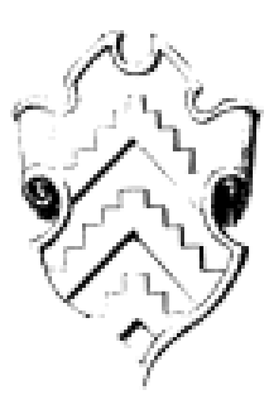

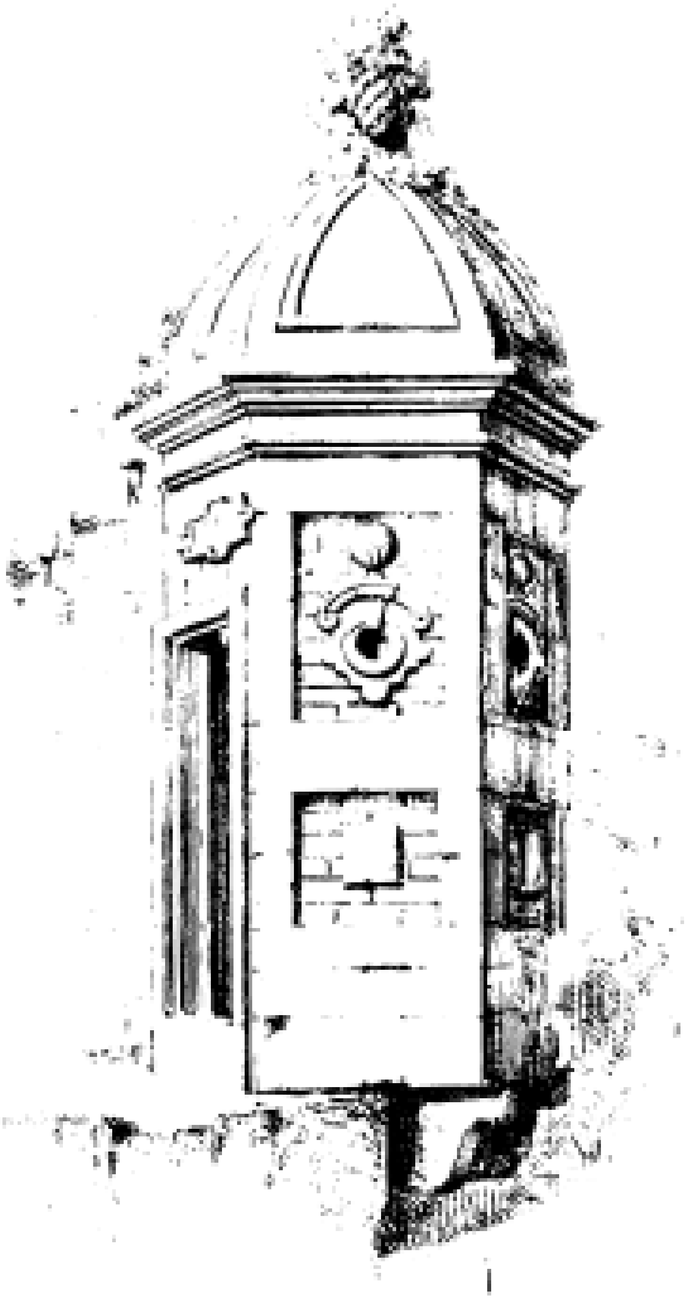

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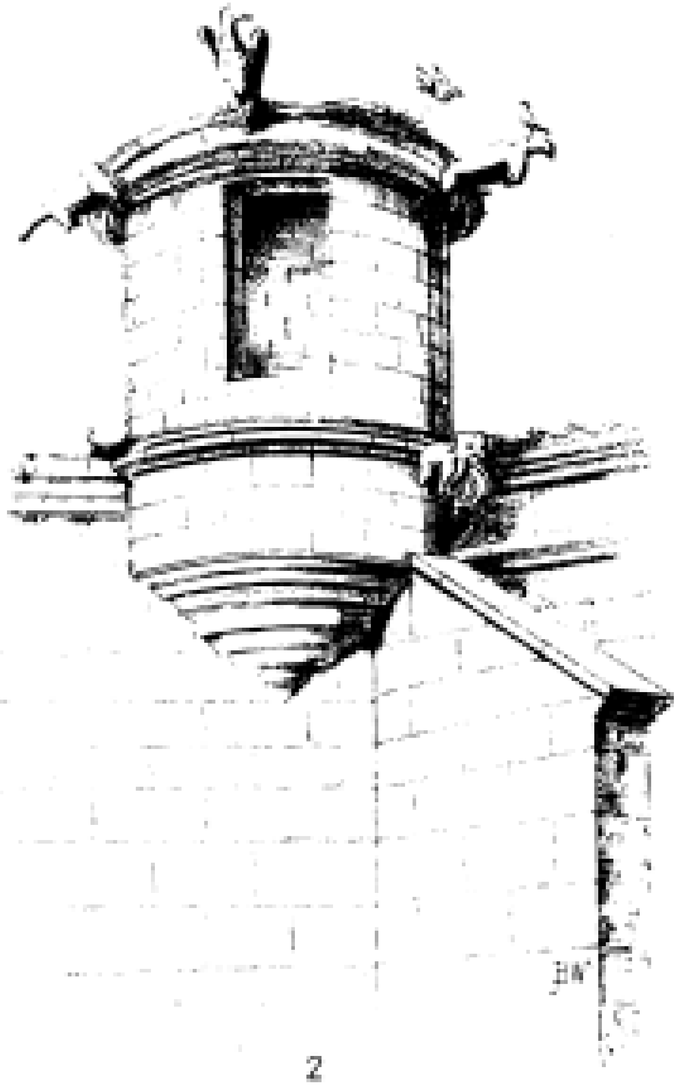

2

ARCHITECTURAL COMPOSITIONS.

1. SENTRY BOX, ANTWERP. 2. ANGLE TURRET, LES BAUX, FRANCE.

3. LA FRATERNITÀ AREZZO 4 AREZZO

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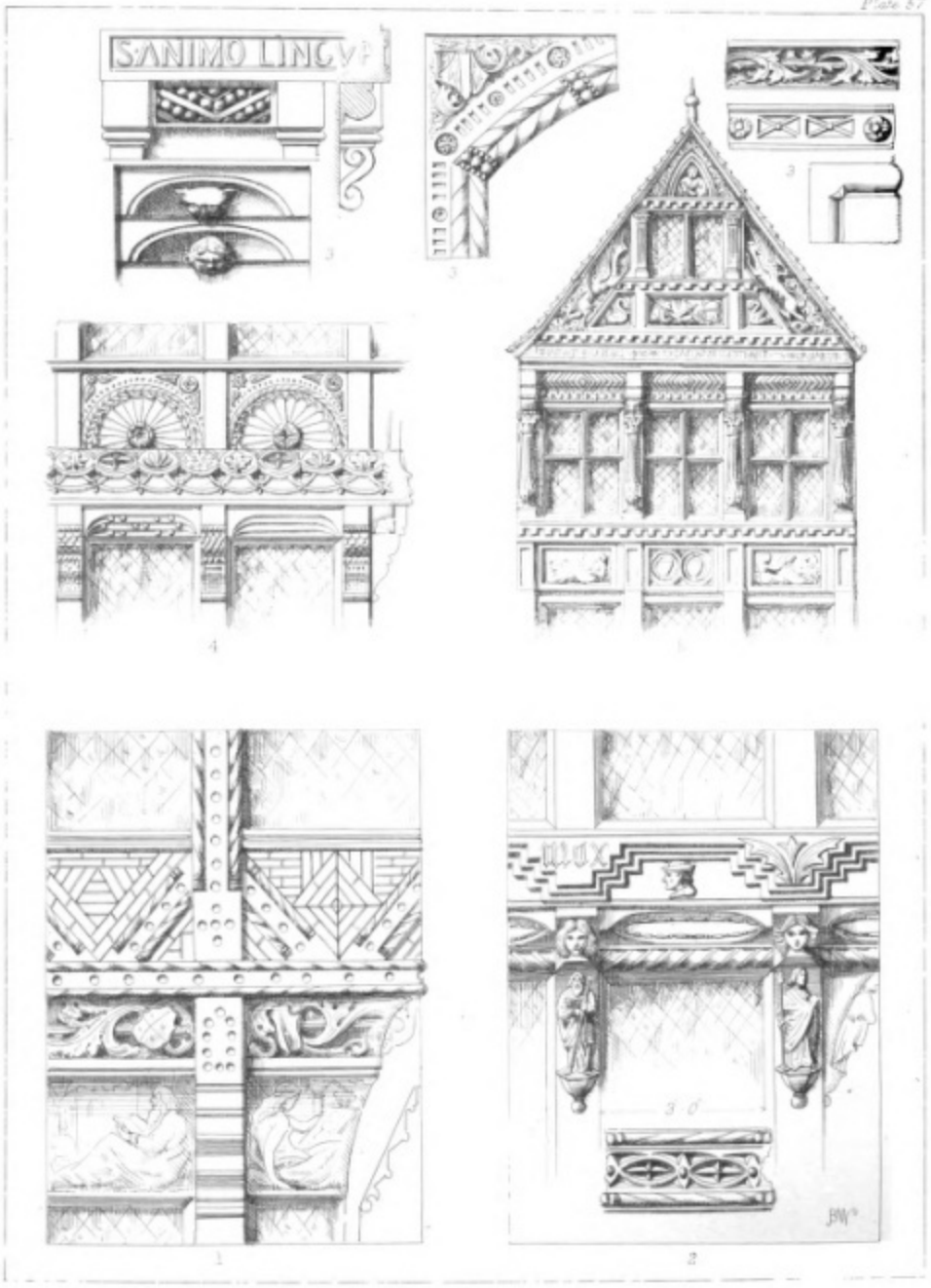

WOODWORK FROM HOUSES. (1.2.3) BRUNSWICK. (4.5) HILDESHEIM.

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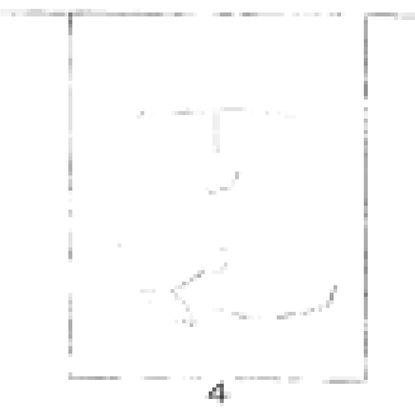

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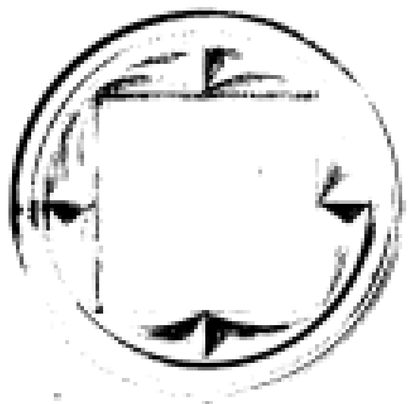

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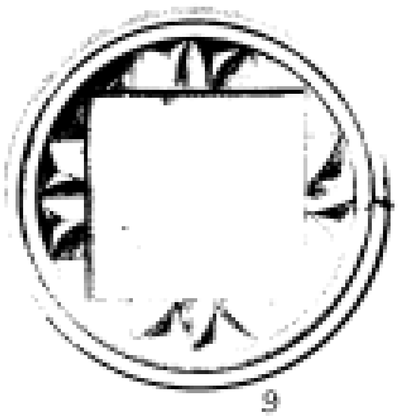

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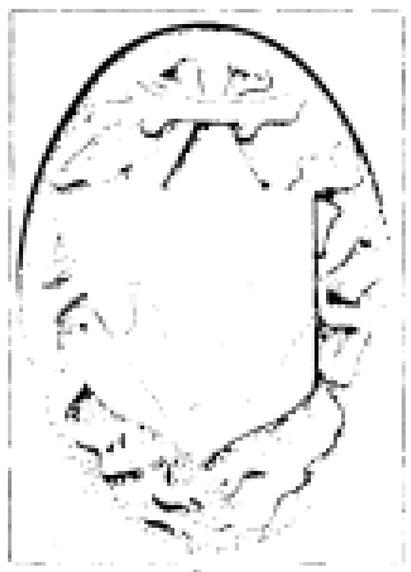

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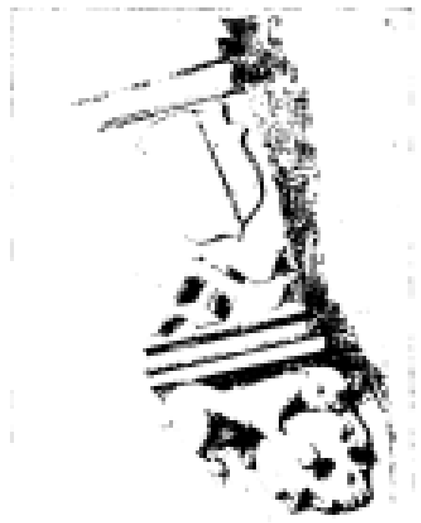

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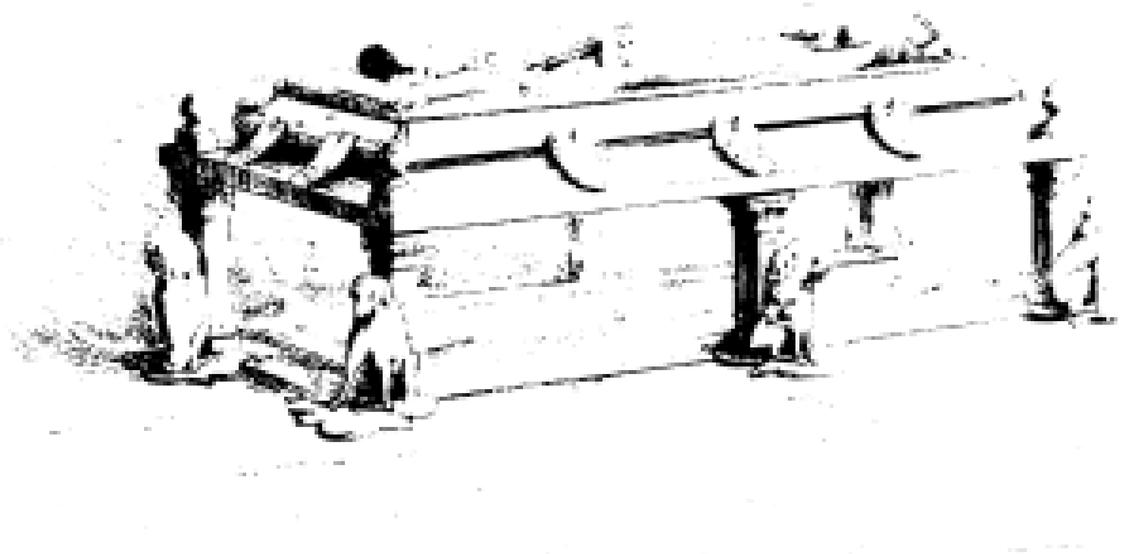

1

1. BRONZE MONUMENT, BERLIN CATHEDRAL. 2. MURAL MONUMENT (STONE) HANOVER.
3. 4. 5. 6. FROM MONUMENTAL SLABS, OUDE KERK, AMSTERDAM & HAARLEM
7. OUDE KERK AMSTERDAM, 8. 9. WOOD PANELS, HAARLEM

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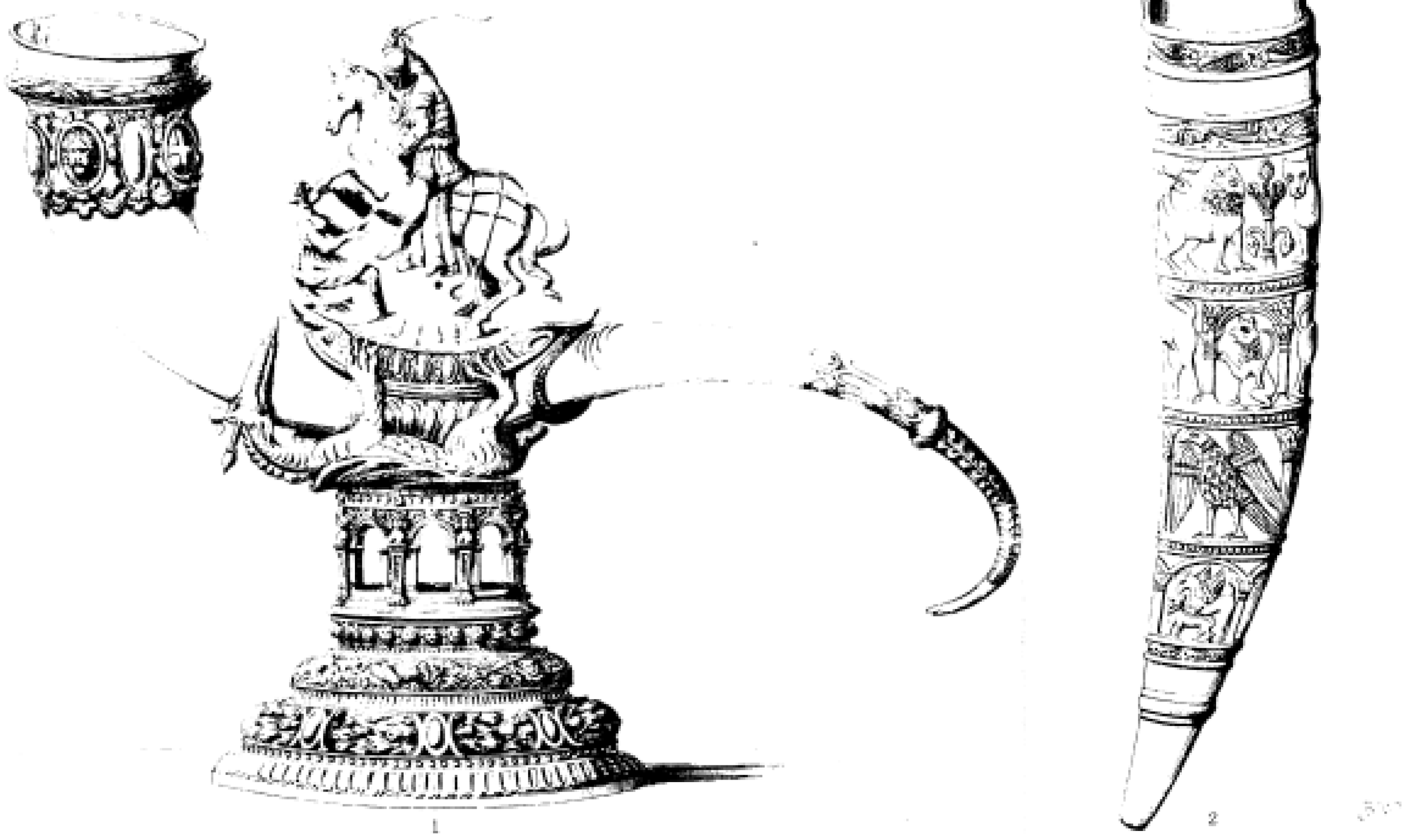

(1) SILVER DRINKING HORN, AMSTERDAM, TOWN HALL) (2) TENURE HORN, TOULOUSE.

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RENAISSANCE ORNAMENTAL SCULPTURE.

(1) BRONZE TURNCOCK. (2) MARBLE FINIAL (3) WOOD COLONNETTE, HOTEL CLUNY, PARIS.
(4) BRONZE LAMP, DIJON MUSEUM.

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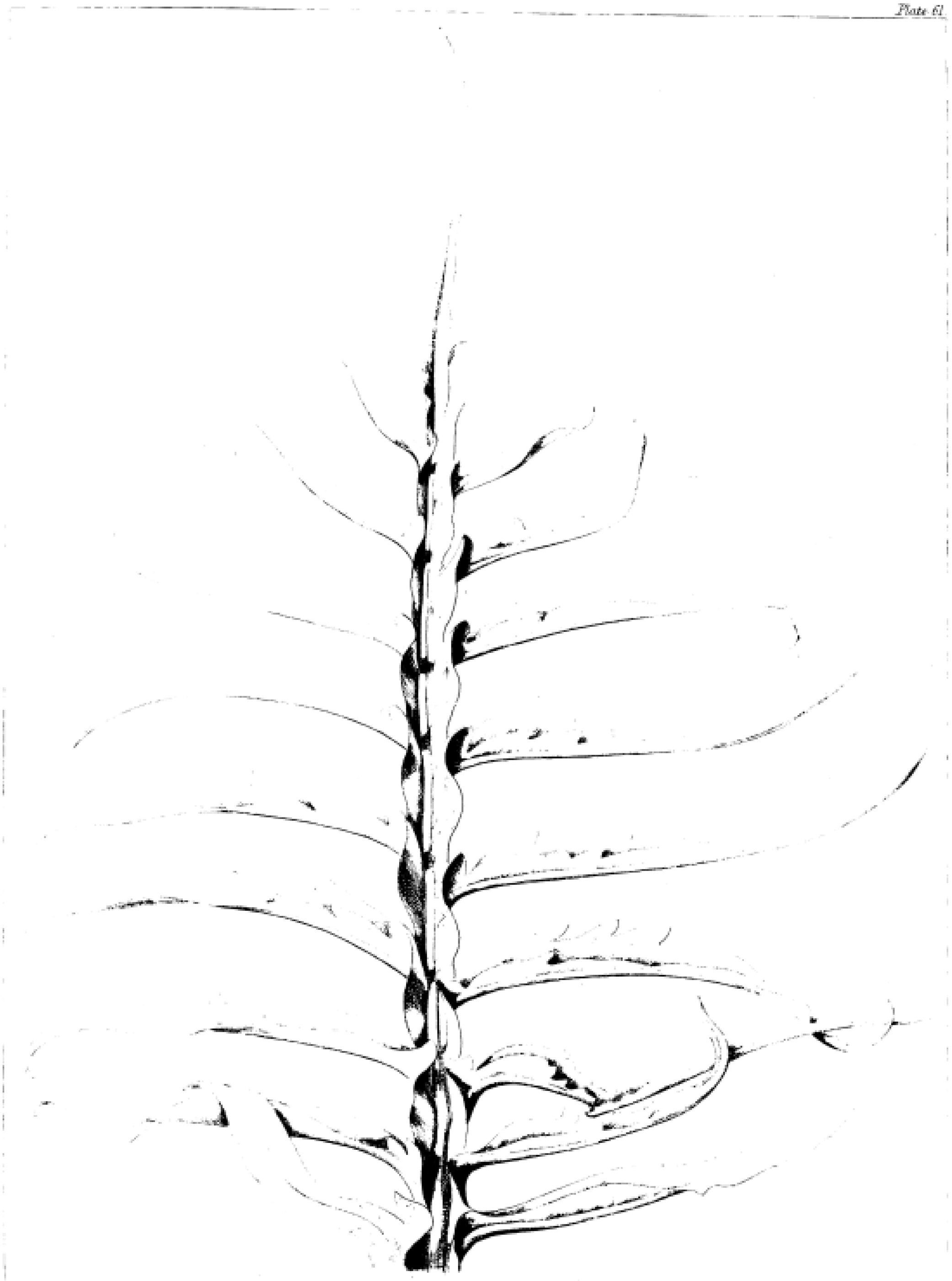

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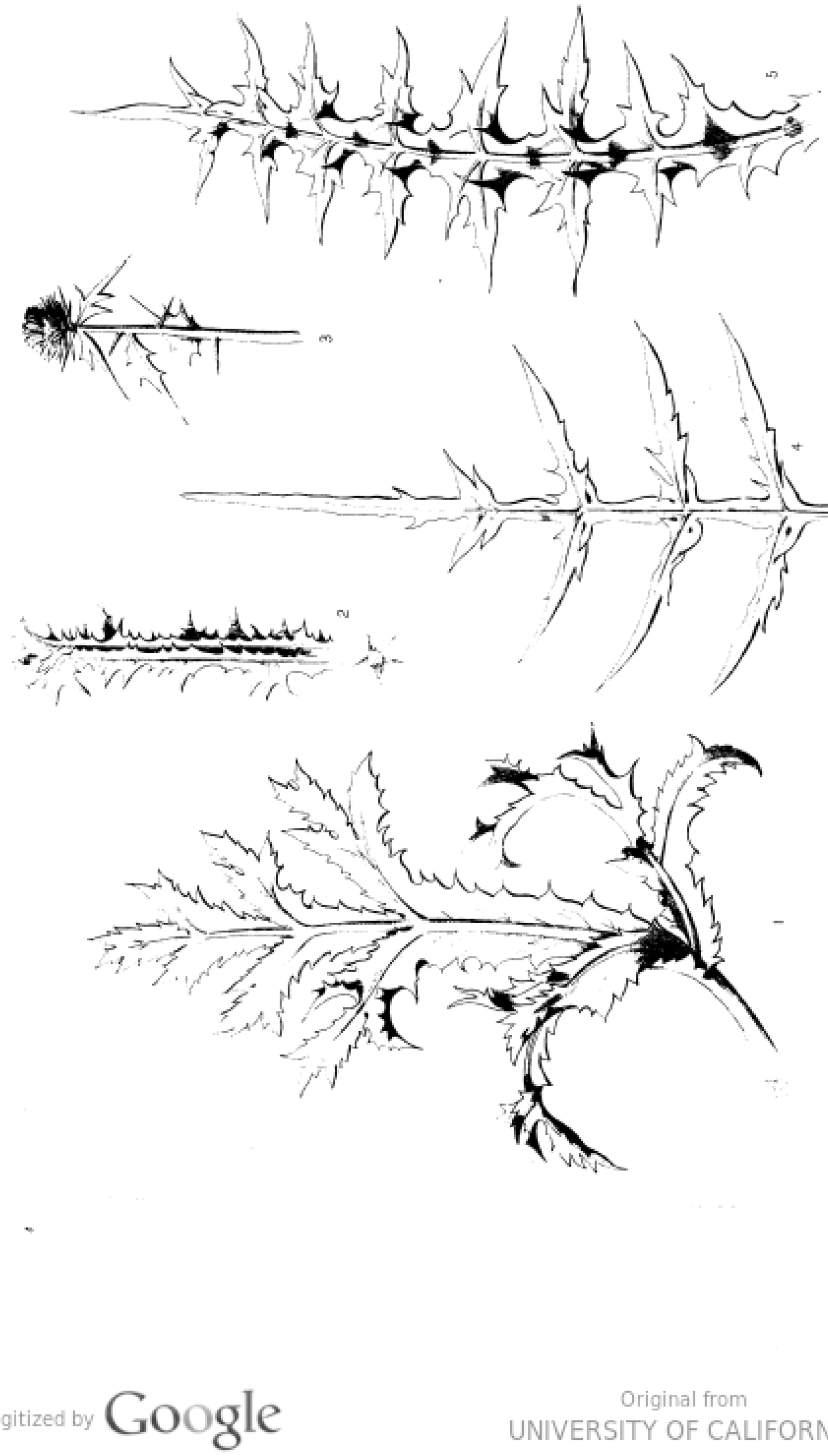
Plate 62.



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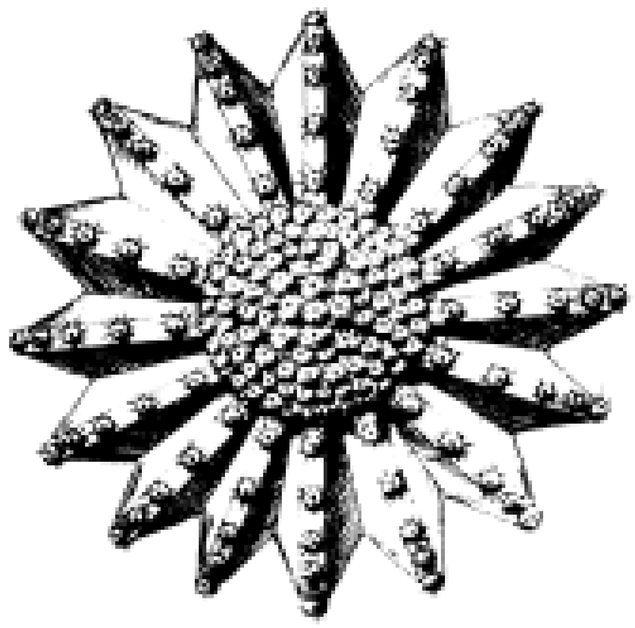

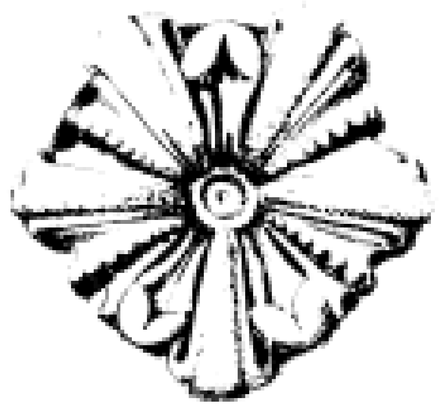

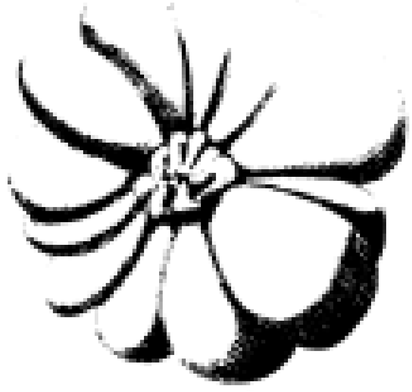

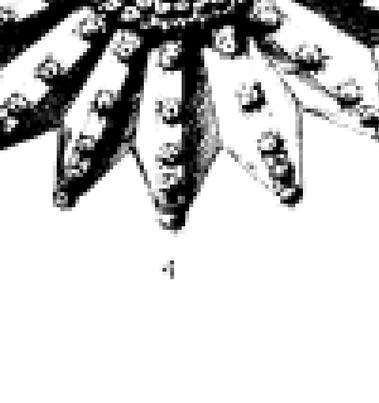

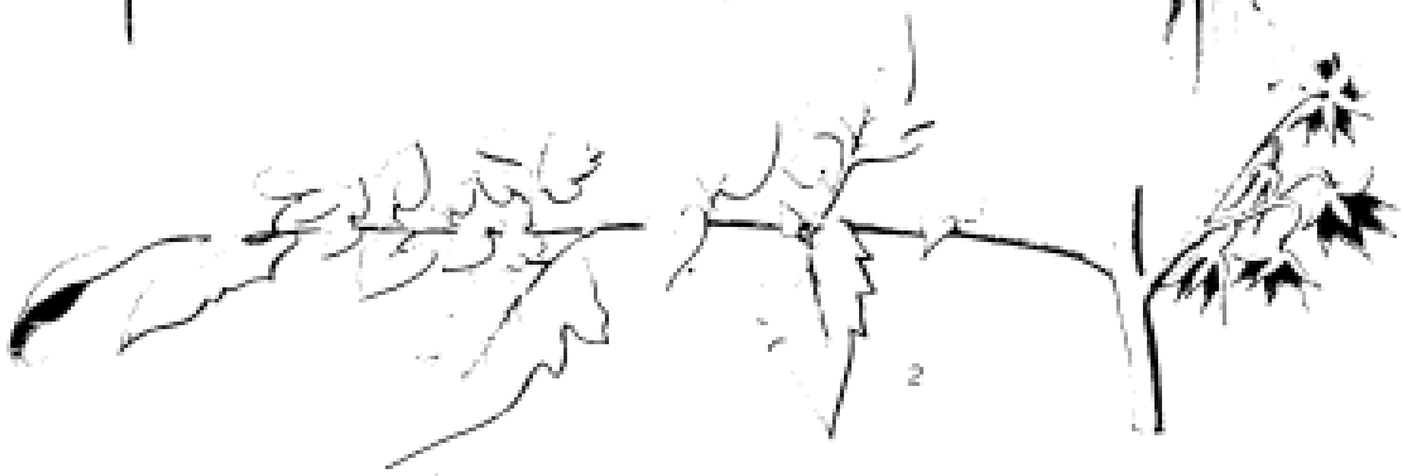

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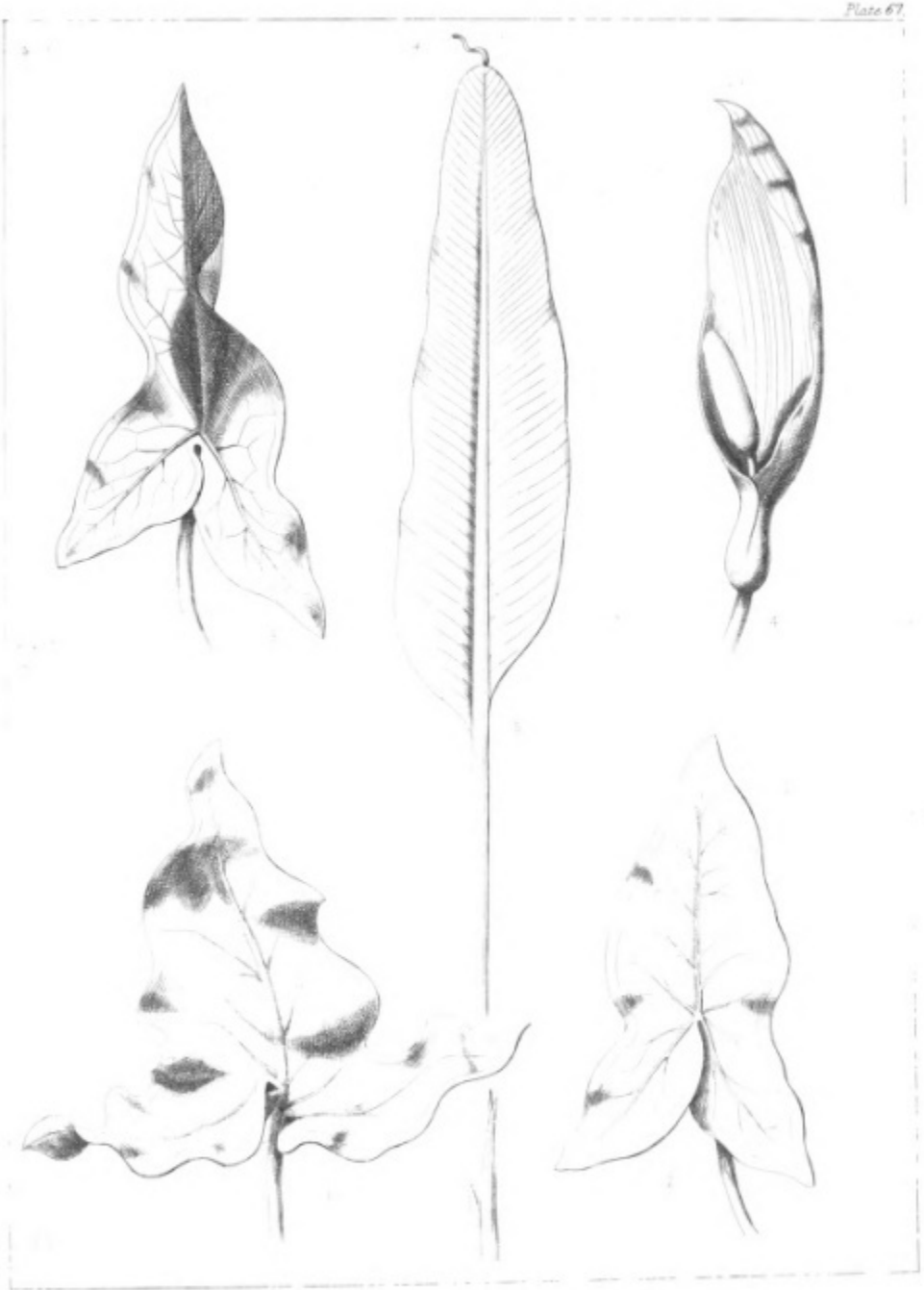

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ILLUSTRATIONS

OF

ARCHITECTURE AND ORNAMENT.

DESCRIPTION OF THE PLATES.

DECORATIVE SCULPTURE FROM THE CHURCH OF ST. GILLES (GARD), FRANCE.

PLATE I.

THE Romanesque architecture of the South of France is characterized by a very close adherence to Gallo-Roman models, combined with a strongly-marked adoption of Byzantine mouldings and ornament. This is here shown in the mouldings of the fluted dado and the sculptured pedestal. The pedestal forms part of the principal entrance to the church, and the sculptures represent Cain and Abel offering their sacrifices to Jehovah. The dresses of these figures are purely Byzantine, and the manner in which their robes are hung on projecting knobs is not uncommon in Byzantine and Romanesque illuminations of the 11th and 12th centuries. The sculpture is in low-relief and very spirited—the grinning devil in the right-hand spandril being particularly noticeable. The oval subject represents the Creator seated above the clouds and on the waters, holding the earth in his hand, with a flame and light point nimbus over his head. The capital, formed by eagles, is one of a row running along the entire façade of the church, which is richly carved throughout in the manner here indicated. This is one of the most graceful examples we have met with in French Romanesque architecture.

The present Abbey Church of St. Gilles was dedicated by Pope Urban II., A.D. 1096, and these details are all from the principal front, with exception of the inlaid archivolt (A) and fluted dado (B), which are to be found among the remains of a still older church adjoining the present one.

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ROMANESQUE ORNAMENT FROM SCULPTURED STONE MOULDINGS IN THE MUSEUM OF TOULOUSE.

PLATE II.

Boldness and breadth of treatment, presenting fine effects of light and shade, are the prevailing characteristics of Romanesque ornament, and, in the examples here selected for illustration, these qualities are combined with more than ordinary carefulness of execution. They are all from fragments of various old buildings belonging to the neighbourhood of Toulouse, and preserved in its museum, which forms a rich storehouse for works of this class, ranging in date from the 11th to the 13th century. Among these thirteen examples may be remarked specimens of the three most ordinary types of Byzantine ornament—namely, channelled foliage, interlaced bands, and birds. These last were much affected by the early Christians, as emblematic of themselves, the characteristics of the eagle and the dove being to them equally applicable.

ROMANESQUE CAPITALS PRESERVED IN THE MUSEUM OF TOULOUSE.

PLATE III.

The workmanship of these capitals is unusually fine. The subject of the historiated capital is the Adoration of the Infant Jesus. Joseph stands somewhat apart, in the attitude of meditation or perplexity in which he is frequently shown. The capital, formed of interlaced foliage, is a very effective and rich example of a class common in the latter part of the 11th century. The capital composed of birds with interwoven necks, is probably emblematic of Christian love, and may be ascribed to the same period. The lion capital and the adoration of Jesus bear evidences of a later date, and may be ascribed to the 12th or even to the early part of the 13th century, seeing that the Romanesque style held its ground in the south of France at a time when Pointed architecture had been universally introduced in the north. The parts of the decorations shown in detail are indicated by reference numbers.

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ROMANESQUE ORNAMENT, FROM THE ABBEY CHURCH OF MOISSAC (TARN ET GARONNE), FRANCE.

PLATE IV.

The Abbey Church of Moissac is one of the most remarkable monuments of Romanesque art in Southern France. The principal portal, of which we give the central pier, dates from the early part of the 12th century. Symbolic lions and lionesses (Christ and the Church) form the principal ornament of this pier, having on each side figures of St. Peter and St. Paul, to whom the church is dedicated. The carved ornaments on the right at top are from the jambs of this portal, and are remarkable for elegance of design and fine effect of contrasted light and shade. The carved mouldings beneath are from the cloisters erected by Abbot Ansquetil, in the year 1100. The beautiful capital is also from these cloisters—one scroll of its foliage is shown separately, and drawn somewhat larger. Capitals of a similar description are to be seen at St. Sernin, Toulouse, and appear to have served Nicolo Pisano as suggestive models for those in his celebrated pulpit in cathedral at Pisa.

ROMANESQUE SCULPTURE FROM THE PRINCIPAL PORTAL OF THE CHURCH OF ST. CROIX, BORDEAUX.

PLATE V.

The principal entrance to the Church of St. Croix, Bordeaux, is a work probably of the 11th century. On the external circle of the arch (8) are angels glorifying God, who is represented in the centre half emerging from clouds (1), and having on each side the elders in adoration as described in Revelations, ch. v. The band marked (3) is symbolical of the Christian struggling to avoid the pleasures and snares of the world (figures winding through foliage): the bent figures holding a rope (5) appear to represent the faithful holding fast to Jesus, while Jesus and his spouse, the Church, are indicated by the two seated figures at

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the apex; the doves and animals (the lions here signifying Satan) seem to symbolize the prophecy, "It shall bruise thy head, and thou shalt bruise his heel." As regards the commencement of the signs of the zodiac, we imagine that some careless *operarius* began it by mistake, and was stopped by the *magister*, who never had that band completed. Some of the principal figures, as will be seen by the pieces given larger, possess a peculiarly Assyrian character. It has been suggested that they may have been executed by workmen from the East: but it appears to us that this peculiarity may rather find its explanation in the fact that Byzantine ornament, &c., may have frequently served as models for Romanesque designers.

STONE CARVING, FROM THE FACADE OF NOTRE DAME, POITIERS.

PLATE VI.

The very florid and remarkable façade of Notre Dame de Poitiers may be ascribed to the 12th century. Its ornament is exceedingly bold and effective, and is peculiar in many respects. The introduction of a natural form, such as the ammonite in the lower portion, is a feature very unusual in the Romanesque style. The griffins round the top of the pointed arcade are of a marked Asiatic type, equally so with some of the figures at St. Croix, Bordeaux, shown in Plate V. They are in all probability copied from some old Byzantine model.

STONE CARVING, FROM THE FACADES OF NOTRE DAME, POITIERS, AND ST. GILLES (GARD), FRANCE.

PLATE VII.

The carved ornament of Notre Dame de Poitiers serves to show how even the roughest work and most ordinary design may be redeemed by vigour of execution and an eye for effects of light and shade. The angle chamfers are very telling, and the projecting bosses of the figure on the extreme left have an

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excellent result in breaking the line and catching light. The piece from St. Gilles forms the companion dado of the façade to that of Cain and Abel, shown in Plate I. The subject, an allegorical one, is of frequent occurrence in Romanesque buildings, and may symbolize the devil in the form of a centaur seeking to slay the soul in the form of a hart. The strongly-marked Græco-Assyrian character of the centaur in this piece is very interesting.

ROMANESQUE FIGURE-SCULPTURE FROM TOULOUSE AND ARLES.

PLATE VIII.

We may see in this group of subjects the characteristics of two distinct schools of sculpture, which were gradually developed in Europe up to and after the 11th century. Nos. 1 and 2 represent portions of marble slabs let into the wall at the back of the choir of St. Saturnin or Sernin, Toulouse, which, if not actually of Byzantine workmanship, are close copies of Byzantine models. They exhibit perhaps the lowest state to which the art could fall, in the utter want of expression and design, poorness of execution, and plaited character of drapery, the nature of which may be seen on figure 2. M. Didron ascribes these pieces of sculpture to the 9th century; remains of colour are still to be traced upon them. From this school sprung almost all the figure-sculpture of Cisalpine Europe up to the 13th century, that of later date being generally formed on Roman models. In the south of France sculpture of this class was perhaps carried to greater perfection than in any other part of Europe. An example of this is given in No. 3, the statue of a saint, in the Museum of Toulouse, executed by Gilibertus, probably of the 12th century, which, however stiff and inartistic, is still a fine work in point of execution, and not destitute of a certain quiet dignity of character.

The sarcophagi from the Arles Museum are of much earlier date and of great interest; they range from the 4th to probably the 9th century. We have selected portions of the Christian monuments only. The upper portion of a tomb contains the apostles in niches, with wreaths of victory and symbolic sculpture above. The female figure in the centre-piece represents Mary, the mother of Christ, with eagles holding wreaths. The head to the left is from the tomb of the Labarum,

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a fine work, probably of the 5th century; the heads on which are of a Jewish character, as shown by the one selected; the waved lines indicate the sky, in which are represented stars; and above each figure is a half-wreath grasped by a lion's claw. The piece to the right represents some of the apostles in a double row; the manner in which the feet are arranged is curious, and exemplifies the decline of artistic feeling. The mode of arrangement shown in these sarcophagi was retained in Romanesque buildings, and is to be found applied in numerous instances as a transom over the portals of churches.

ROMANESQUE ORNAMENT AND ANCIENT LETTERING FROM VARIOUS SITES.

PLATE IX.

Of the many interesting monuments in or near Arles, not one is more remarkable than the primitive church, cut in the rock of Montmajour, probably founded by Childebert, about the year 537, and dedicated by St. Césaire to St. Peter. The ornamental portions would appear, however, to be of much later date. The pier which we have drawn small in the centre of the Plate is about four feet in height, of peculiar form and richly worked, as seen by the enlarged figure (1), and by the portion (A), which explains the manner in which the leaves are channelled. The capital (2) is from one of the few columns which support some arched masonry; we should not feel disposed to assign an earlier date than the 10th century, if so early, to any of this sculptured work. The specimen (3) from the Museum of Arles, shows a curious treatment of the wave-scroll in early work of the Montmajour type. The portion of a capital (4), also from the museum at Arles, is probably of the 12th century, and remarkable for good design and fine execution.

The inscriptions we have appended may serve as types of those mainly in use during the Romanesque period. The earliest is the words "Corpus ipsius octobris," from the tomb of St. Victor, Bishop of Marseilles, dated 1048 A.D., in which we meet with the system of "lettres enclavées" in full force. Beneath this is "Gratia Dei sum (quod?) sum," from the façade of St. Gilles (Gard). The statue placed between the parts of this inscription is probably St. Paul, and a portion

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of it is shown on Plate X. No. 4; the word "Gamaliel" is also from St. Gilles, and speaks of an eastern inspiration. "Orate pro eo, &c., Bertrand de Santillano," A.D. 1221, is from the cloisters of St. Trophime, Arles, and is of the same character as that of the dates placed opposite to it, A.D. 1184 and 1347. This style of letter was in use throughout the whole of the Romanesque period, but sometimes more purely Roman in form, like the words "Gilabertus" and "Daniel inter leones." The former style however predominates, and is found wherever Romanesque art spread. The words "Doctor doctorum," &c., is an example from a tomb in the Campo Santo at Pisa. We greatly approve of this mode of lettering, as being at once simple and legible, affording sufficient scope for artistic treatment, and much preferable to the barbarous illegible angularities of German text.

The remaining letters and figures are masons' marks from St. Trophime, Arles, and are amongst the most common of those found in abundance on buildings of the Romanesque period. We append a transcript of Ansquetil's dedication stone, A.D. 1100, from the cloisters at Moissac:

"Anno ab incarnatione æterni principis millesimo centesimo factum est claustrum istud, tempore Ansquetili abbatis. Amen. Virgo (3), mater Dei, mater, regina (3), felix (? 3)."

ROMANESQUE SCULPTURE FROM VARIOUS SITES.

PLATE X.

The two episcopal marble thrones shown on this Plate are to be found also in M. Violet Le Duc's *Dictionnaire de l'Architecture* (s. v. "Chaire"), but are there treated in the manner peculiar to the artist, which, however clever in itself, very much detracts from the truthfulness of his representations of the objects. M. Le Duc would assign the throne from Augsburg (No. 2) to the Carlovingian epoch, perhaps to the 9th century. We must remark that the lions in his woodcut bear little resemblance to the originals, which are much worn away, and that the bodies and tails of each are cut out of the solid, as shown in our illustration. The throne from Avignon (No. 1) is probably a work of the 12th century (late), and is remarkable for its mitre-shaped back. Similar stone or marble thrones of

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a later date are not uncommon; but the finest of all is certainly that still in a perfect state of preservation (14th century), in the church of St. Seurin, Bordeaux.

The figure supporting a *bénitier* or holy-water basin (No. 3) is from one of the angle-piers of the cloisters of St. Trophime, Arles. The subject (No. 4), from the principal porch of St. Gilles (Gard), represents a saint, probably St. Paul, standing on a bracket formed by a lion, who tears to pieces a pagan figure, from whom the devil, in the shape of a serpent, attempts to escape.

ORNAMENTAL SCULPTURE AT BURGOS AND TOLEDO, SPAIN.

PLATE XI.

The small cloisters of the convent of Las Huelgas, near Burgos, present some fine examples of transitional Romanesque ornament, especially in carved capitals, and in these the influence of the Southern French school may be clearly traced. The convent was founded in the year 1187, but the church and large cloister were erected by king Ferdinand III. in 1279. No. 1, a very rich specimen, is from an angle of these cloisters, and is a work probably of the latter part of the 12th century. No. 2 is rib-mouldings and bracket placed against a wall of the church (13th century); No. 3 shows the undercutting, drilling, and angular hollows common to all Romanesque carved ornament; No. 4, from the cloisters of the church of St. Juan, Toledo, illustrates a very good bracket, one of a series, of which another is shown in Plate XXVII.

WOOD AND STONE CARVING OF VARIOUS DATES FROM BURGOS, SPAIN.

PLATE XII.

The spandril (1), from Miraflores Abbey, near Burgos, is of wood. The ornament (2), from a tomb in the cloisters of Burgos Cathedral (14th century), is of stone, and shows a good adaptation of the leaf of the arum. This ornament

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might be repeated with advantage so as to form a double group. The brackets (3) support the organ-loft of the conventual church of St. Clara, Burgos. They are of wood, and very effective in design. The stone sarcophagus supported by animals, emblematic, we think, of vigilance, courage, and fidelity, is a good example of transitional Romanesque, probably of the latter part of the 12th century; and is preserved, with many others, in the entrance porch of the convent of Las Huelgas, near Burgos.

ROMANESQUE AND MEDIÆVAL GERMS FROM VARIOUS SITES.

PLATE XIII.

The upper portion of the Plate exhibits rudimentary crockets and surface ornamentation. The fine leaf-ornament (3), dying off into the soffit of the arch, from the portal of St. Emilion (Gironde), is remarkably good. The town of St. Emilion itself, as a well-preserved relic of the Middle Ages, fully repays a visit by the architect. Its rock-cut church is a work of unusual interest archæologically. The capitals from Le Mans are of the highest interest as remains of early buildings, which we are inclined to assign to the 10th century, if not earlier. They are to be found in the churches of Notre Dame de la Couture and Notre Dame du Pré, where they form part of blank arcades continued round a portion of the walls on the ground level, and are evidently remains of earlier buildings. The very peculiar character of the bases, almost like inverted capitals, is fully shown in the examples we have selected. The portion of a channelled pier on the left side of the lower part of the Plate is from the interior of Valence Cathedral, and is interesting as belonging probably to the Carlovingian period.

ROMANESQUE ORNAMENT, PART OF BRONZE DOOR, PISA CATHEDRAL; AND OF PRINCIPAL ENTRANCE, SAN RUFINO, ASSISI.

PLATE XIV.

The bronze door of the south transept in Pisa Cathedral is the only one remaining of three originally executed by Bonanno of Pisa, about the year 1180.

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Unlike the earlier bronze doors of Italy, especially those of the south, it shows little trace of Byzantine influence, but rather a bold, heavy, and, it must be admitted, a somewhat inartistic development of Romanesque art. The inscription in the panel we have selected, representing the Annunciation, is "Ave Maria gratia plena." The flowers are effective, and the junction of the roll-mouldings cleverly arranged.

In Kugler's *Kunstgeschichte* will be found a list of many of the most important bronze doors of this period; and in the Duc de Luyne's and Baltard's *Recherches sur les Monuments des Normands en Sicile*, many good illustrations of ancient bronze doors in South Italy.

The Cathedral of Assisi, dedicated to St. Rufinus, was finished by Giovanni da Gubbio, A.D. 1140, but was not consecrated before the year 1253, by Gregory IX. The rich central doorway, part of which is here delineated, is a striking work, and remarkable as showing similar symbolical sculpture on its columns to that at Lucca (No. 3, Plate XV.), and a lion rending a pagan figure, as seen at St. Gilles (Gard), (Plate X. No. 4).

ROMANESQUE SCULPTURE FROM LUCCA, PISA, AND GENOA.

PLATE XV.

The stone font for complete immersion, in the church of San Frediano (Frithian), at Lucca, is ornamented with rough sculpture, a portion of which we have given (No. 1), representing two figures on horseback, called traditionally Knights Templar, but which is most likely meant to be a portion of Pharaoh's host in the Red Sea. Robertus Magister signs this work with his name, the date, according to Kugler, being 1151. The sculptured transom of San Salvatore (No. 2) is of much more careful execution, and of rather later date; it represents the baptism of a saint, and is inscribed with the name of St. Nicholas, patron saint of baptism, as well as that of "Biduino," a sculptor who worked about the year 1180. This is a good specimen of Italian sculpture at the close of the 12th century, and enables us to measure the immense advance made in the early part of the 13th century by Nicolo Pisano, one of the greatest geniuses of any age.

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The column No. 3, from the arcade of the principal front of Lucca Cathedral, is sculptured with figures illustrative, we conceive, of the combats between the Virtues and Vices. It bears a very close analogy to the so-called mysterious column of Freysing Cathedral (Bavaria), which M. Martin, in a very elaborate and clever article, has endeavoured to connect with the adventures of the Scandinavian mythical hero Siegfried (see Cahier and Martin, *Mélanges d'Archéologie*). No. 4 shows part of a carved column in low relief, from one of the principal entrances to the Duomo, at Lucca. Notice here the figure of a huntsman blowing his horn, which is a counterpart of numerous horns, often called tenure-horns (see Plate LIX.), and sometimes believed to be drinking-horns; but this they were not, the drinking-horn being of quite a different form; they are called tenure-horns from the fact of their being deposited as tokens of fiefdom of forest land or hunting-ground. The serpent on a column (No. 5) is from one of the upper arcades of the church of San Paolo ripa d'Arno, Pisa. This column we believe to be unique; the device evidently relates to one of the oldest myths on record. No. 6 shows part of an angle of the Cathedral of Genoa, and introduces a lioness supporting a pillar, a device of frequent occurrence in the Lombardic churches of Northern Italy. The lion, in ancient Church symbolism, bears many meanings; at St. Gilles, France, and Assisi, Italy, we have him represented rending the enemies of Christ; in the present instance we conceive to be represented a lioness (the Church, the spouse of Christ, who was descended from David, the lion of the tribe of Judah) protecting one of her children, a lamb, and supporting other members of the Church, smaller lions, who form one of its pillars, and drive out the Evil One in the shape of a dragon (see also St. Gilles, Plate X. No. 4).

We may here remark, that the distinction between lions and lionesses should always be discriminated, as they doubtless, we think, severally symbolize Christ and his Church; the differences are marked, and strikingly shown in Plate IV., containing the central pier of Moissac Abbey doorway.

ROMANESQUE SCULPTURED ORNAMENT AND INLAID WORK FROM RAVELLO AND VENICE.

PLATE XVI.

Some of the most highly-finished sculpture in Romanesque art is to be found on the pulpit of the Church of Ravello, near Amalfi, Southern Italy. The

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material of the capitals Nos. 1 and 2 is a very clear-tinted white marble, and according to inscription, the sculptor was "Nicholaus da Bartholomeus da Fogia," A.D. 1260. Though small and in a ruinous state, Ravello is most interesting to the architect, archæologist, and artist; the celebrated bronze door of the cathedral (11th century), its monuments, cloisters, strange Moorish aspect, and its fine surrounding scenery are full of charms for all lovers of art and nature. The capitals from St. Mark's, Venice, illustrate the use of black and white marble inlay; No. 4 is from the interior of the cathedral, semi-cylindrical in form, and of purely Byzantine type. No. 3 is from the vestibule of the principal entrance.

ROMANESQUE SCULPTURE FROM PISA AND VOLTERRA.

PLATE XVII.

Nothing can exceed the elegance and effect of the columns and capitals supporting Nicolo Pisano's celebrated marble pulpit (A.D. 1260) in the Baptistry, at Pisa, to which the richly-carved doorway of the Baptistry, commenced by Dioti Salvi, A.D. 1153, forms a worthy portal. We have given in Nos. 2 and 3 a side and front view of one of the most graceful of these capitals; and in No. 1 have delineated a portion of one of the inner jamb columns of the Baptistry doorway, remarkable for the graceful disposition of its foliage in low relief; the latter is carved in stone, the former in marble. The Romanesque capitals from the interior of Volterra Cathedral, Nos. 4 and 5, are beautifully executed in alabaster; they are of the same class of work as the sculpture from Ravello (Plate XVI. Nos. 2 and 3), and are presumably of the same period.

ROMANESQUE AND MEDIÆVAL STONE CORBELS AND CAPITALS.

PLATE XVIII.

The upper part of this Plate serves to illustrate the very varied subjects usually found on external corbels in Romanesque church architecture. Just as the events of the birth of Christ may be said to typify the advent of Christianity;

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the corbels in the cloisters which form the entrance to the church are very frequently similar to the examples (1–4) from the cloisters at Arles, which are symbolical, we think, of the slaughter of the Innocents; (1, 2) the lion's head being equally typical of the civil power, or of the Devil devouring children; (3) Herod's daughter dancing, the head inverted precisely as represented at a later period in a sculpture on the portal of Rouen Cathedral; and (4) the legendary ass worshipping at the manger, as the old monkish distich had it, "Cognovit bos et asinus te magnus mundi dominus." From the exteriors of churches we have the following specimens: (5), the bars of the manger and an animal's head, from the apse (external wall) of St. Sernin, Toulouse; (6, 7), heads, again, of attendant animals, from the exterior of St. Jean, Poitiers; (8), the rage of Satan, and (9) a copy of a Roman bracket, from the exterior of the tower chapel at the castle of Beaucaire, near Nismes; (10, 11, 12), probably the heads of the founders, from the external wall of the apse of the Cathedral of Agen (Lot et Garonne); (13), simple ornament, from the exterior of the mortuary chapel of Montmajour, near Arles; (14, 15), a founder and his shield of arms, and (16, 17, 18), a scroll and animals, from the exterior of St. Porchaire, Poitiers; (19), the bird of night and of wisdom, from the exterior of the Cathedral at Le Mans.

The external corbels are thus shown to have been of a very mixed character. Internally, however, contrary to what might have been expected, they are still more so; and that style of architecture (Gothic) which we so often hear pronounced to be the only fit style for Christian buildings contains subjects, and that in the most sacred precincts, which are frequently of the most disgusting grossness or the broadest burlesque. In Poitiers Cathedral (13th century), for example, round the naves and transepts are about three hundred corbels, of wonderful variety of character and great power of execution; of these we give thirteen which speak for themselves, and pass over others which are unfit for reproduction. In St. Fredigonde (Poitiers) are also about two hundred corbels of the most wild and grotesque character; and in Notre Dame de la Couture (Cultura Dei), Mans, another remarkable series, in all of which we find, not Christianity, but the burlesque literature and jokes of the day graphically perpetuated in stone within the very holy of holies of the Church, in mockery both of priests and altar.

The Abbey Church of Moissac (Tarne et Garonne) contains some very fine capitals, many of which are symbolical, but belonging to a period when symbolism

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was losing its hold on art. The two sketches 20 and 21, however, appear to symbolize, in the case of the lion and lioness holding lambs in their mouths, Jesus and the Church holding up the Christian, whilst the nondescript animals, one of which is a kind of griffin, grasping geese in their mouths, represent the silly heathen who are a prey to the devil. Flames form the central abacus ornament of the last, and an altar that of the first.

MEDIÆVAL SCULPTURE, FROM AUXERRE CATHEDRAL, FRANCE.

PLATE XIX.

It is the fashion of the day to compare the sculpture of the Early Pointed period with the works of Greece and Rome; and there is so far reason in the comparison, that we may admit the sculpture of this period to have been founded on principles derived from the best ancient models then available. To Nicolo Pisano is generally ascribed the rise and development of sculpture founded on ancient models which took place throughout Europe during the 13th century. England has some fine examples of this period, of which those in the choir of Lincoln Cathedral are perhaps the most perfect. France is rich in them, and particularly have we been struck with the superior character of the sculpture on the façade of Auxerre Cathedral, which is probably early 14th century work. The Cathedral itself is a noble specimen of the best periods of the Gothic style, commenced in 1215, and finished probably before 1373. The subjects we have selected from Auxerre are—Cain denying knowledge of his brother Abel after the murder (height about 1 ft. 9 in.); the Almighty creating the sun, moon, and stars (about 1 ft. 6 in. high); Prudence or Wisdom, with a serpent round her waist (about 2 ft. 6 in. high); Religion (*?*) raising a winged soul (about 2 ft. 6 in. high); and Samson killing the lion (1 ft. 5 in. high);—this last is, so far as we know, a unique example of anatomical knowledge in mediæval sculpture. To show the close resemblance of style between Italian and Cisalpine works, we have given a figure of the Virgin from Orvieto Cathedral (1290–1320), of the Pisano school. It is taken from Agincourt's *History of Art by its Monuments.*

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MEDIÆVAL SCULPTURE, FROM THE FAÇADE OF LYONS CATHEDRAL AND AUXERRE CATHEDRAL.

PLATE XX.

Among the many panel-sculptured façades of the French churches, that of Lyons is perhaps the most elaborate. It has two hundred principal panels, besides several smaller ones on the returns of the three portals. They are apparently early 15th century work, and their themes are very various—legends and grotesques, Old and New Testament history, astronomical and natural history subjects, scenes of every-day life and artistic fancy, appear by turns. We illustrate a few which appear to us the most characteristic of those that can be approached sufficiently near to be carefully examined; and although perhaps not equal to the panels of the north porch of Rouen Cathedral (15th century), they are yet characterized by great freedom and vigour of design, as well as carefulness of execution. Beginning at the left hand, upper row, we have (1, 2), the Devil, mounted on a goat, attacking a Christian; (3), the punishment of a back-biter; (4), an ancient philosopher with donkey's feet,—from his head springs a schoolman; (5, 6), games of the people; (7), Merman, wife, and young one; (8), the punishment of carnality (?); (9), a myth; (10), mad as hares in March; (11), a monk (?), half animal, combatting the Devil with a leg of mutton; (12), a composition from nature. All these designs are executed in half-relief, and are remarkable for their spirited action, truth to nature, and clever adaptation to the spaces which they are required to fill.

ENTRANCE TOWER TO VILLENEUVE-LES-AVIGNON, FRANCE.

PLATE XXI.

Villeneuve-les-Avignon, situated about a mile from Avignon, on the opposite bank of the river Rhone, is a very complete and interesting example of an old fortified town in the 14th century, the walls of which are still in a good state of preservation, although the domestic buildings are completely destroyed. The entrance gateway here illustrated is in a very perfect state, and shows the guard-house on top, chimneys, sentry-boxes, and principal staircase. The pro-

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jecting piece nearer, forming portion of the main wall, consists of a sentry-box with fireplace, chimney, and external drain. The end of this wall is disconnected from the entrance towers themselves, apparently for the purpose of preventing surprise by the enemy.

The reader should consult M. Violet Le Duc's excellent treatises on military architecture in his *Dictionnaire Raisonné de l'Architecture*, for full descriptions of examples of mediæval fortifications. This plate was etched by Mr. A. Goodier.

TRIPLE CHIMNEY-PLACE, IN THE SALLE-DE-JUSTICE, POITIERS.

PLATE XXII.

The magnificent triple stone chimney-place of the salle-de-justice at Poitiers is about thirty-six feet in length from pillar to pillar. It is a noble work of the 14th or early part of the 15th century, and is, we believe, a unique example of its class. It does not compete in elaborate ornament with the numerous and finely carved chimney-pieces of the 15th and 16th centuries, still preserved in France, and Belgium especially; but then they only consist of one opening, whilst this possesses three fireplaces, which, when the great logs were all blazing at once, must have produced a grand effect; although even then they would barely suffice to warm the large hall in its entirety. Placed as it is on a raised platform, it was intended probably mainly for the use of the chief officials and distinguished people; whilst the crowd in the hall rather saw the burning piles of wood on the capacious hearthstones, than felt the heat from them.

For an account of the principal ancient French chimney-pieces, see Le Duc's *Dictionnaire*, s. v. "Cheminée."

MEDIÆVAL STONE CARVING, FRANCE AND GERMANY.

PLATE XXIII.

The beautiful arrangements of natural foliage (1, 2, and 3), from the wall of the choir of Bordeaux Cathedral, are probably of the 14th century. No. 4

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represents a fine piece of foliage preserved in the museum at Toulouse. The stone bracket (5) from Ulm Cathedral is of later date, and more conventional in treatment: from each column of the nave a similar bracket projects, apparently intended to sustain a statue. The small capital (6) from the museum at Arles is of very graceful design; and the remaining two panels (7), very effectively cut, are from the interior of St. Sernin, Bordeaux.

The architects of the new Pointed style of architecture, which was principally developed in the north of France, appear to have seen nature with an eye peculiarly susceptible to every form of beauty; and in this respect there was no falling off in their successors, even to the latest period of the style, overlaid as it was at last with conventional ornament. Of this fact the present examples afford an excellent proof, and may serve as models of a natural and unaffected arrangement of ordinary foliage for the purposes of ornament.

MEDIÆVAL SCULPTURE IN ALABASTER: MONUMENTS AT MIRAFLORES, SPAIN.

PLATE XXIV.

This and the three Plates immediately following serve to illustrate the rich and fanciful nature of the Spanish Gothic style in the 15th century, and have the impress of a strong German influence. The Miraflores monuments consist of the splendid tomb of King Don Juan II. and his wife Isabella of Portugal, and of that of his son the Infante Alonzo. They were designed and executed by Gil de Siloe, sculptor between the years 1489 and 1493, and are in alabaster. Nos. 1 and 2 are enrichments from the monument to the Infante; No. 3 is from a coronet on the tomb of King Don Juan and his wife. For fuller notices see Waring's *Burgos: Architectural, Sculptural, and Picturesque.*

No lover of art should fail to visit these splendid monuments of the now deserted Abbey of Miraflores, a short walk only from Burgos. It was after a prolonged tour throughout Italy and Spain, when we were fresh from seeing the most celebrated monuments of each country, that we came to Burgos, not expecting anything peculiarly *hors de ligne*, besides the cathedral. But on visiting Miraflores we found these monuments, which to our mind surpassed in richness and variety of design, and in delicacy of execution, any similar works which we had met with in any country. From the extraordinary variety of subject, and the

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redundant fancy displayed in them, they would be fitter shrines for great poets than great princes. Further on the wide-spreading moorland which surrounds Miraflores, is the more ancient monastery of San Juan de Cardeñas, where the Cid was originally buried. But little now remains of the building in this dreary waste countryside but the bare walls, and the Cid's tomb, a plain stone chest.

MEDIÆVAL SCULPTURE IN ALABASTER: MONUMENTS AT MIRAFLORES, SPAIN.

PLATE XXV.

Nothing can exceed the varied fancy, exquisite taste, and fine cutting of the king's monument at Miraflores, of which No. 1 represents an angle-piece from the ground to the level of the table. The shield of arms at the foot of the angle is that of Leon and Castile. The large figures represent the principal prophets and heroes of the Old Testament, and the small figures various holy personages and fathers of the Church. No. 2 is a portion of one of the piers of the Infante's monument, ornamented with delicately carved figures of saints, &c., very varied in design, and always vigorous and characteristic, though executed with the greatest taste and delicacy.

MEDIÆVAL SCULPTURE, FROM BURGOS AND MIRAFLORES, SPAIN.

PLATE XXVI.

No. 1 represents a crocket from a tomb in the cloisters of Burgos Cathedral; the figure is symbolical of "Silence." No. 2 is a corbel-head of Christ crowned, from the interior of Burgos Cathedral. No. 3 is an angel carved in alabaster, forming one of the angles of the king's monument at Miraflores; and No. 4, a portion of alabaster carving, from the side of the Infante's monument. Nos. 5, 6, and 7 represent some of the richly-worked tassels belonging to the cushions carved on the tombs; and No. 8 is a rose capital, forming a support for a statue on one of the monuments. With the exception of Nos. 1 and 2 all these pieces are carved in a beautifully mellow-toned alabaster, and exhibit in their

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execution a rare combination of delicacy and force, of graceful design and power of light and shadow, obtained when required by means of deep or thorough undercutting, such as we have not seen equalled in any other works of the kind. Honour to Gil de Siloe!

MEDIÆVAL SCULPTURE, FROM SAN JUAN, TOLEDO, SPAIN.

PLATE XXVII.

The cloisters of the Church of San Juan de los Reyes, Toledo, present a splendid series of figures and ornamental work, very finely carved in stone (15th century). The portion we have given is from the side of the church entrance, and represents a sainted martyr (as notified by the palm-branch), beneath an elaborate canopy. The statue is surrounded by that redundancy of foliated ornament, characteristic of the later period of the Spanish Gothic style, and which would offend good taste, were it not so admirably designed, and executed with such vigour and feeling for effect. In the cloisters of San Juan de los Reyes, between windows filled in with elaborate tracery, are ranged a series of statues with plinths and canopies, similar to the example given on this Plate. The smaller pieces on the right represent a good arrangement of the pomegranate, and a very graceful stone finial belonging to one of the piers in another part of the cloisters.

MEDIÆVAL CARVING IN WOOD, GERMANY.

PLATE XXVIII.

The noble 13th century Cathedral of Magdeburg contains fine stalls of a later period, from one of which our illustration No. 1 is taken. The panel sculptured in relief represents Jesus brought before Pilate, and by his side stands the executioner with his flat-ended sword. The carved cresting is a good example of that grotesque spirit which so frequently inspired the German Gothic artist. Ulm Cathedral contributes (No. 2) a finely-carved chest for priests' vestments. St. Stephen's, Vienna, is peculiarly rich in beautifully carved work, both

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wood and stone, of the 15th century; its stalls and those of Ulm are perhaps the very finest extant. From each of these we here delineate a bust carved in wood; that from Ulm (No. 4) incontestably represents the sculptor George Syrlin, who executed the stalls between the years 1469–74. His son, George Syrlin the younger, was also a master of the greatest excellence in this kind of sculpture. The bust from Vienna (No. 3) is to be seen beneath the wooden pulpit, the architect at the time (circa 1430 A.D.) being probably Anton Pilgrim, or as it is now spelled Pilgram. The actual master sculptors, however, are believed to have been Andrew Grabner and Peter von Nürnberg; still the bust is traditionally known as that of Pilgram.

The reader who may wish to investigate these matters should consult Tsischka, *Der St. Stephansdom in Wien,* and *Der Dom zu Sanct Stephan,* by Von Perger, both of which contain interesting information not only regarding the architects, sculptors, and carvers, but regarding the general history of the cathedral.

SCULPTURED DOOR AND WINDOW JAMBS, FROM ITALY.

PLATE XXIX.

Of these illustrations No. 1 is in stone from the doorway of a building near the church of Santa Maria della Salute, Venice. The combination of cable-mouldings with simple mouldings produces a varied and pleasant continuity of line, that contrasts agreeably with the pateras of the centre. No. 2 is in terra-cotta from one of the noble windows in the Ospedale Maggiore, or Great Hospital of Milan, a building erected in the latter part of the 15th century, from the designs of Antonio Filarete, a Florentine architect. Nothing can exceed the richness of effect produced by these works in moulded terra-cotta, the colour of which is also of a deep and warm tint very agreeable to the eye. Nos. 3 and 4 in marble are from the entrance doorways on the north side of Florence Cathedral, and are probably early 15th century work. Between the leaves of No. 3 are to be seen the signs of the zodiac; and the varieties of the billet-moulding on the outer and inner surface produce a pleasant effect of light and shade, in good contrast with the simple treatment of the broad cyma-moulding.

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MEDIÆVAL CARVING IN WOOD, ITALY AND FRANCE.

PLATE XXX.

The noble and interesting Lombard Romanesque Church of San Zeno, at Verona, contains some stalls of the 15th century, carved and coloured, one of the divisions of which here given (No. 1) is particularly bold and effective. Its style indicates a German influence or origin, such as may be seen also on the richly carved stalls of the Church of the Frari at Venice. The remaining subjects on this Plate are good examples of late French Gothic carving in wood, to be found on various pieces of furniture preserved in the Museum of the Hotel Cluny at Paris. The tracery of No. 3 is open cut; and it is noticeable how boldly the sculptor has departed from the usual system of repetition of ornament above the arch-shaped opening, without losing a symmetrical effect.

MEDIÆVAL CARVING IN STONE, TOULOUSE AND BORDEAUX.

PLATE XXXI.

The portion of a stone doorway is from the Lycée or Government College of Toulouse, a brick building, and formerly a religious house. It is a particularly good example of late Gothic art, both as regards ornament and light and shade. The brickwork, as usual in the south of France, is excellent, the bricks being of close texture, large size, and a rich deep colour, alternating with well-marked thick beds of fine mortar. The stone *bénitier*, or holy-water bason, is from a chapel in the Church of St. Michel, Bordeaux, and its exuberant ornament is highly characteristic of the Gothicized French Renaissance practised in the early part of the 16th century. The top of the canopy, marked A, is shown by the side of the *bénitier*. Although the pelican feeding her young with her own blood, as seen in the corbel of the water-stoup, is an old Christian symbol, the resuscitation of heathen art is seen in the naked figure of Fame blowing a trumpet, which surmounts it.

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MEDIÆVAL STONE-WORK, FROM VARIOUS SITES.

PLATE XXXII.

We have already noticed various symbolic meanings of the lion in ancient sculpture. We here append two more examples of symbolism. No. 3, from the central pier of Dijon Cathedral portal, being clearly Satan's head, nailed at the very entrance of the church, and made captive with an iron ring. In No. 5, from the façade of St. Trophime, Arles, a pillar of the church presses down the head of Satan, who with his teeth gnaws in rage and despair at the Holy Scriptures, symbolized by the alternate *torus* and hollow mouldings. That these mouldings, when employed as a base to columns, are intended to represent the Holy Scriptures appears probable from their forming pedestals on which pillars rest, in several instances during the Romanesque period, and notably in those of the cloisters of Monreale Cathedral, Sicily. The capital formed by angels (No. 4), also from the façade of St. Trophime, Arles, is a fitting apex to the pillar. The marble altar-table (No. 6), from the south aisle of the cathedral, Avignon, is interesting from its antiquity, being probably a work of the 10th century. It is hollowed out on the surface, like many others of the early Romanesque period. An example almost identical with this is to be seen in the Church of St. Abbondio, Como, ascribed to the 11th century, or even earlier. The stone-pillar lamp (No. 1) is from the south portal of St. Stephen's, Vienna, and forms a graceful example of late German Gothic art. No. 2 is a specimen of wall-corbelling known in France as a "cul de lampe," often very elaborate and effective, as at Agen Cathedral, the Hotel Jacques Cœur, Bourges, &c.; the present example is from the Cathedral of Carcassonne, and has been lately restored under M. Violet Le Duc's direction.

MOORISH CAPITALS, FROM THE ALHAMBRA, GRANADA.

PLATE XXXIII.

This and the two Plates immediately following present examples of the extreme delicacy and elegance of design characteristic of the Hispano-Arab works. These capitals and columns from the Alhambra deserve especial notice

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for their well-considered beauty of proportion and design, and notably for the manner in which the small annular mouldings serve to harmonize the richness of the capitals with the shafts. When drawn by the author, these capitals were devoid of colour, and were dependent on their sculptured design for their effect, the colour of the marble having become by time of a beautiful warm mellow tint. We understand they have been lately restored; the colours, besides white and gold, being only blue and red—the usual scale of colour in Moorish ornament.

MOORISH ORNAMENT, FROM TOLEDO AND GRANADA.

PLATE XXXIV.

This Plate presents specimens of rich and graceful surface-decoration, principally from the Alhambra. The ornament is in low-relief, executed in the finest cement, and depends greatly on colour for its effect, being picked out in gold on a blue or red ground. The example from the church of S. M. La Blanca, Toledo, occurs in the spandrils between the arches of the nave. It is bolder in effect than the others, and is equally graceful in point of design. This building was originally erected early in the 15th century as a Jews' synagogue.

MOORISH ORNAMENT, FROM GRANADA AND SEGOVIA.

PLATE XXXV.

In this Plate Nos. 1, 2, 3 are from the Alhambra, Granada; the two lower subjects are in wood, that on the left is part of the frieze in the Court of Myrtles, that on the right is the soffit of a beam in the chapel, and both were originally rich with colour and gilding. The *rosace* is in cement from the Lions' Court, the half section A serves to show its relief. The portion of a ceiling (4) from the Alcazar, Segovia, is of wood, coloured and gilt; style, late Gotho-Arabic of the 15th century; the form of the pendents and the amount of their projection from the ceiling will be more fully understood by the detail B. Spain is rich

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in similar ceilings, many of which would well repay illustration. At Saragossa, Guadalajara, Toledo, and Segovia are preserved some of the finest examples.

This Plate and the two preceding have been etched by Mr. A. Goodier.

PORTION OF THE GREAT "CORONA" CHANDELIER, HILDESHEIM CATHEDRAL

PLATE XXXVI.

A distinguishing feature of the early Romanesque churches was the "corona lucis," or crown of light, notable examples of which are still preserved at Aix-la-Chapelle and at Hildesheim. At Hildesheim there are two, the largest of which, about 54 feet in circumference, forms the subject of this illustration. It is stated to have been made and presented to the church by Bishop Hézilon in the 11th century. It is formed of copper, originally gilt, silvered, and perhaps coloured; the towers are open cut, and contained statuettes, the names of which alone remain; the upper parts of the towers probably served as lanterns. The name "Saulus" on our Plate should probably be "Paulus," as the names of apostles alternate with those of prophets from the Old Testament. The ornament between the inscriptions is open cut. Figs. 1 and 2 show thorough-pierced ornament on the sides of the niches; fig. 4 is a soffit of turret, open worked, the scroll-work gilt, with black central band; fig. 3 is a leaf of this ornament somewhat enlarged; fig. 5, part of an arcade on left-hand lantern turret; fig. 6, a black inlay ornament on copper gilt, supporting the candlesticks; the figure at bottom shows a plan of the corona and its supporting chains. The pendent rods and bosses are plain laten or copper gilt. The upper inscription is too long for insertion here; its last lines are, "Solis sol lucet in illa: mystica discernit, tenet, aspicit, omnia novit: et solium regni cordis locat in penetrali." The lower inscription is the donor's offering prayer. Neither Kratz (*Der Dom zu Hildesheim*) nor Cahier, nor Kugler, appear adequately to describe this noble specimen of Romanesque art; a good description is still needed, and the writer regrets that he did not, at the time of making his drawing, take sufficient interest in early church art to induce him to make fuller notes regarding it.

The student who desires farther information on the modes of lighting mediæval buildings should consult M. Cahier's learned and complete disserta-

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tion in the *Mélanges d'Archéologie*, by MM. Cahier and Martin; and Le Duc's *Dictionnaire du Mobilier*, s. v. "Lampe." The student of Romanesque art should not fail to visit Hildesheim, as he will find there treasures in bronze, stone, wood, textile art, goldsmiths' work, and illumination, in great quantity and of the highest interest, presented in old times to the cathedral by St. Bernard, Bishop Hézilon, and other great abbots.

LATEN FONT IN THE BRUDERKIRCHE, BRUNSWICK.

PLATE XXXVII.

North Germany is rich in artistic brass or laten work, of which this font in the Bruderkirche, Brunswick, is an excellent 15th century example. It is decorated with figures of the twelve apostles placed in richly sculptured niches. The figures are characterized by great truth to nature, variety of expression, and clever arrangement. The water-carriers beneath, though quaint, are very effective, and serve to give solidity to the rest of the design, while they lean against the font, rather than give it support. The effect of the font is greatly enhanced by the well-designed steps which lead up to it. It is with regret that we failed to discover the name of the artist.

BRONZE MONUMENT OF AN ARCHBISHOP, MAGDEBURG CATHEDRAL.

PLATE XXXVIII.

Besides two remarkable and early Gothic monumental slabs in bronze, somewhat like those at Amiens, the fine cathedral of Magdeburg possesses in the bronze monument of Archbishop Ernest von Magdeburg, one of the most beautiful works extant of Peter Vischer. This monument, according to Kugler, was completed A.D. 1495. The date, however, on the monument itself fixes the death of the prelate in 1510. Among the numerous works of this great sculptor, who worked principally between the years 1489 and 1529, this certainly takes a very high place, both as regards design and execution in metal work. The figure of the archbishop is finely rendered, his feet rest on a lion which supports

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the prelate's armorial shield, whilst placed at each angle of the slab, on very beautifully designed columnar supports, are the emblems of the four evangelists: the winged lion of St. Mark, the winged bull of St. Luke, the angel of St. Matthew, and the eagle of St. John. Surrounding the tomb are the twelve apostles, and the interspaces are filled in with those armorial bearings which were the pride of the German aristocracy. The work is in perfect preservation, and the execution of the whole is admirable.

PORTION OF THE GREAT BRASS SCREEN, HAARLEM CATHEDRAL.

PLATE XXXIX.

Another remarkable specimen of laten work is to be seen in the screen of St. Bavon, Haarlem, a florid work of the latter part of the 15th or beginning of the 16th century. The basement is of stone, the angle-pieces and transom of wood, all the rest is of laten, very beautifully cast and chiselled. The carved panels of the dado most probably represent the arms of donors. At the corner of the dado to the left, a blind man knocking up against a column, having lost his dog, who, bearing his wallet, turns to look after him, is a device of frequent occurrence at this period, and no doubt alludes to the Protestant movement of the age; the Papal Church being the guide to the blind. The discrepancy between the size of the dog and the man is striking, but when it is remembered that the dog represents the Church and the man only an individual, it is not so absurd as may appear at first sight. The length of the entire screen is about 36 feet, and the effect of the elaborate tracery, the elegant colonettes, and the bright metal, is extremely rich and pleasing.

ORNAMENTAL MEDIÆVAL IRONWORK, FROM VARIOUS SITES.

PLATE XL.

The Maximilian Museum at Augsburg possesses one of the most varied and valuable collections of mediæval ironwork in Germany. Nos. 1 and 2 are

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wrought-iron door-handles of great beauty in that museum. No. 3, from the National Bavarian Museum at Munich, is more picturesque in design, and more peculiarly German. No. 4, from the Town-hall, Ulm, is an unusually fine example of wrought-iron work, being nearly a foot in diameter. No. 5, from a street-door in Genoa, is an example of a class of pierced and twisted work, not uncommon in the state of the old republic, and found also in parts of Turkey to which the influence of the republic extended. All the pieces given in this Plate are characteristic of the late Gothic style: they are etched by Mr. A. Goodier.

ORNAMENTAL IRONWORK, FROM AUGSBURG, MUNICH, AND ULM.

PLATE XLI.

Among the many beautiful examples of ironwork in the Maximilian Museum at Augsburg, few are more original and gracefully designed than Nos. 1 and 2 given in this Plate: the first is a branch pricket candle-bearer, the second a bolt and lock from a chest of drawers, both late 15th century work. No. 3 is or was some years since a very handsome lock, to be seen on the door of an old building in the New Market, Munich. No. 4 represents the back of a lock from Ulm Cathedral. One of the many examples of good 17th century ironwork therein is inscribed "D. W. 1638," which is also no doubt the approximate date of the example we have selected.

ORNAMENTAL IRONWORK, FROM AUGSBURG AND ULM.

PLATE XLII.

The town-gates of Augsburg are furnished with massive wooden doors strengthened and ornamented with ironwork (mostly of the 17th century), of singular merit and of unusual size. In No. 1 we have selected one of the most original and beautiful parts. Somewhat of the same character is the large ornamental hinge (No. 4) from one of the internal doors of Ulm Cathedral.

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The fine ornamental hinge (No. 2), from a door in Augsburg Town-hall, is especially notable, both for its intrinsic merit and as being no doubt designed by Elias Holl himself, the Palladio of Augsburg, by whom the town-hall was built between the years 1615–18. No. 3 shows a very graceful adaptation of the fleur-de-lis as a termination for an ornament in Augsburg Cathedral. No. 5, from an iron railing in Ulm Cathedral, illustrates the usual flower finial of the period (15th century); and No. 6, from one of the doors in same cathedral, is a good example of an iron handle probably executed early in the 16th century.

This plate was etched by Mr. A. Goodier.

ORNAMENTAL IRONWORK, FROM GERMANY AND HOLLAND.

PLATE XLIII.

Fig. 1 is a portion of a small open-worked circular chandelier in iron, of very graceful design, from Magdeburg Cathedral. Fig. 2 represents a portion of a chapel railing in the Church of St. Ulrich, Augsburg, which is formed of thin flat strips of iron conjoined, and is exceedingly pleasing. The lion's head (fig. 3), from a door in the choir of Augsburg Cathedral, is a fine and effective piece of ironwork, the ground of which appears originally to have been coloured. The Dutch examples (figs. 4, 5) show that quaintness of design which prevails in North German art. No. 4, from one of the side-chapels of the Oudekerk, Amsterdam, illustrates an adaptation of the sacred thorn to use as well as ornament; whilst the clever use of ordinary wattle-work in iron is observable in No. 5, which is a portion of a chapel grille in the Church of St. Bavon, Haarlem.

IRON RAILING, FUGGERS CHAPEL, ST. ULRICH, AUGSBURG.

PLATE XLIV.

The sepulchral chapels of the princely merchant family of Fugger in the Church of St. Ulrich and St. Afra at Augsburg, are inclosed with ironwork of

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a very rich and elegant description. One of the earliest of these chapels (for there are several belonging to different members of the family) was commenced by Jacob Fugger, A.D. 1580. The ironwork of this chapel is here illustrated, and another portion of it is shown in Plate XLVI. (No. 3). The latter piece is inscribed "R. M. 1588," which is also the approximate date of the present example. The standards are decorated in low-relief, and their finials serve as pricket candle-holders.

Ironwork of this description, formed of round stems and flat foliage interlaced in a more or less complicated and artistic manner, abounds in Germany —from Brunswick to Prague, from Lübeck to Munich, and, to our taste, ranks amongst the best of its class.

ORNAMENTAL IRONWORK, FROM BUILDINGS IN AUGSBURG.

PLATE XLV.

Further examples of South German ironwork of the same class as that in the Fuggers Chapel are here given. No. 1 is a portion of the railing in the cloister of the Church of St. Anne, the upper portion of which is very original and effective. Nos. 2 and 3 are portions of railings in the Church of St. Ulrich. Nos. 4 and 5 are small branch lamp-holders in the cathedral; the upright pieces have been inadvertently added by Mr. Goodier, who etched this Plate. No. 6 shows the filling-in of a circular aperture of a house in the Afra-wald Street, all 16th century work.

ORNAMENTAL IRONWORK, FROM ULM AND AUGSBURG.

PLATE XLVI.

We have already, in Plate XLII. (No. 4), given one example of large ornamented hinge-work from Ulm Cathedral, and now add two others: Nos. 1 and 2 in the present Plate, the one 4 ft. 6 in. and the other about 5 ft. 5 in. in

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length. These are good specimens of the immense and perhaps rather ungainly pieces of ornament executed in South Germany during the 17th century. No. 3 is an example of very graceful and light design from one of the Fugger chapels in the Church of St. Ulrich, Augsburg, and is dated 1588. No. 4 represents a portion of the choir-screen in Augsburg Cathedral. The lower part, made to represent in perspective a pavement and balusters formed of flat pieces of ironwork, indicates the decline of good taste in the end of the 16th century, and the commencement of a fashion in the 17th century that set propriety of design and common sense at defiance.

This Plate and the two that precede it were etched by Mr. Goodier.

ORNAMENTAL METAL-WORK, FROM THE SOUTH OF FRANCE.

PLATE XLVII.

The wrought-iron candelabrum (No. 1), from the Church of St. Trophime, Arles, is about 5 feet high, and appears to be a work of the 15th century. The design of its shaft is more clearly shown by the enlarged figure marked B. The bronze figure (No. 2), from a fountain at Narbonne, is of the Renaissance period, and has quite an antique feeling in its style. The door-handle (No. 3), from the choir of St. Sernin, Toulouse, belonged probably to some private chapel, and has the founder's bearings, a scallop-shell and nail or spear-head. The fireplace (No. 4), from the inn-kitchen at Moissac, shows a nearly complete assortment of ironwork, as used during the 17th century; the fire is kept in by night as well as by day, and the three hooks of the dogs are for spits. A poker marked C, from an old Norfolk inn, is added, which shows the projecting cross-bars to prevent the end of the poker touching the ground if it should happen to fall.

The student should consult M. Viollet Le Duc's *Dictionnaire du Mobilier*, s. v. "Landier," for more detailed descriptions of the ironwork applied to domestic use in the private rooms and kitchens of houses in the middle ages. With the rise of the Renaissance style richly cast and chased andirons of bronze came into vogue, which were sometimes gilt or silvered, and were not

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unfrequently admirable works of art. Thus Jachimo, describing Cymbeline's chamber, says, "Her andirons (I had forgot them) were two winking Cupids of silver, each on one foot standing."

ORNAMENTAL IRONWORK, FROM VARIOUS SITES.

PLATE XLVIII.

The Museum of Toulouse is contained in a suppressed monastery, and in the middle of the cloister-green, placed over a well, is to be found the characteristic example of 17th century ironwork, heavy though elaborate, shown in No. 1. Ironwork, of better design, for the same purpose, but of the 15th century, shown in No. 2, is from the entrance courtyard of the Hotel Cluny, Paris. The mace-bearer, No. 3, from the Town-hall, Exeter, is intended to hold the large and smaller maces of the Corporation. It is coloured red and green, and is parcel gilt. A plainer example of the same date (17th century) is to be seen in the cathedral there. The portions of railings, Nos. 4 and 5, from the Cathedral of Segovia, are 16th century work; and the finial (No. 6), from the interior of the Cathedral, Toledo, is of the 15th century. The portion of a lamp-chain (No. 7), is from St. Francis, at Assisi. The lamp-chains in Italian churches are often of excellent design and effect; they consist generally of four angular pieces of projecting ornament springing from a central rod or chain, as seen in the specimen here illustrated.

ORNAMENTAL METAL-WORK, FROM VARIOUS SITES.

PLATE XLIX.

The flower (front and side, No. 1 and A), from the bronze doors of the Cathedral of Monreale, Sicily, (12th century), is remarkably good, both in design and execution. The door-handle (No. 2) and nail-head (No. 3), from Miraflores, near Burgos, show the value of a suggestive model (the echinus or sea-urchin): they are of the latter part of the 15th century. The specimens

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from North Germany bear witness to the quaintness and originality of Teutonic ornamental design. The two handles from Hanover (Nos. 4 and 5) are early 16th century work; that from Wolfenbüttel (No. 6), late 17th century. No. 7 represents a small open-worked pendant lamp, probably of the 15th century, preserved in the National Bavarian Museum, Munich. No. 8, an iron knocker (early 16th century), from a street in Verona, a city containing many good examples of knockers and door-handles. In No. 9 we have a good though small specimen of the torch-holders and rings common in Central Italy; it is from a palace near the Podesta in Arezzo, and also a work of the 16th century. No. 10 is a bronze knocker of the 17th century, from the Town-hall, Lyons; and No. 11 a door-handle of the same period, from a house at Avignon.

MARBLE AND STONE BRACKETS, FROM FLORENCE AND PISA.

PLATE L.

No. 1 is from the noble marble pulpit of Santa Croce, Florence, by Benedetto da Majano (A.D. 1444–1498). The sculptured portions of this bracket are beautiful, both in design and execution, but its general form contrasts unfavourably with No. 2, from a tomb in the cloisters of Santa Croce, dated A.D. 1472. This, again, is inferior in form to No. 4, from the tomb of Francesco Ammanati, in the Campo Santo, Pisa, dated A.D. 1385; and we consider all three are greatly inferior, in point of composition, to the marble bracket, No. 3, from the tomb of Bonifazio della Gherardesca, A.D. 1330, in the same sacred cloister. All these are in white marble, with exception of No. 2, which is of stone. For other interesting monuments and sculpture in the Campo Santo, Pisa, see *Raccolta di Sarcofagi, &c.*, by P. Lasinio, Florence.

RENAISSANCE CRESTINGS, &c. IN WOOD AND STONE.

PLATE LI.

The design of the finely carved stalls of San Pietro, Perugia, is ascribed to Raffaelle. They are 16th century works of very high merit, and are illustrated,

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in outline, in the *Ornati della Chiesa di S. Pietro, Perugia,* typog' Puccinelli, Rome, 1845. This is, however, a very unsatisfactory work, as the fine play of light and shade characteristic of the sculpture is entirely wanting. No. 1 is from the cresting of these stalls, and is of the highest merit both in design and execution. No. 2 is an elbow-piece from one of the stalls. The Cathedral and Town-hall of Perugia also possess fine examples of the same class of work, in walnut or other dark wood, richly carved, and relieved with gilding (16th and 17th century). Specimens of these are given in Nos. 3 and 4. The part represented in No. 4 is from a corner of the "banco dei magistrati," a long and high chest behind which the authorities sat on a raised dais, the whole forming a large, elaborate, and finely carved piece of woodwork extending from the floor up to the ceiling. The intarsiatura of the town-hall is signed "Marcus Antonius Mercatelli," a cinque-cento artist from La Marca. As good crestings in the early Italian style are not common, we have ventured to give one, executed in stone (No. 5), from the old Louvre: the crescent and flame are the insignia of Diana de Poitiers, circa A.D. 1550. We believe that this cresting no longer exists, but the original engraving of it may be seen in *Paris et ses Monumens,* by Baltard; Paris, 1803–5.

ORNAMENTAL STONEWORK, FROM PALERMO AND BOLOGNA.

PLATE LII.

The garden-wall of a villa near Palermo, on the road to Monreale, appeared so well proportioned as to merit illustration: the lower portion of this wall forms a continuous stone bench the whole length of the garden, the ovals are perforated and should be perfectly symmetrical in outline, the failure of the etching, in this respect, mars their appearance. The ornamental rustication (No. 2) is from the Portico de' Banchi, Piazza San Petronio at Bologna, and has a very rich effect. It is to be found in the angle-piers of the Portico, and is said to have been executed from a design by Vignola. Among the great variety of rusticated work, which was employed with such excellent effect by some of the best masters of the Renaissance and Italian schools, it is not often that ornamental designs of this description are to be found; nor, indeed, as a

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rule, do we consider the practice desirable: though in the present instance the delicacy of workmanship lends a charm to the wall face which it would not otherwise possess.

ORNAMENTAL STONEWORK, FROM FLORENCE AND SIENA.

PLATE LIII.

Among the many beautiful fountains in the various Royal Florentine gardens, the little one in marble (No. 1), from Bellosguardo, is remarkable for the beauty of its sculpture. It is probably the joint work of Tacca and Giovanni di Bologna. The stepped parapet (No. 2), from the Boboli Gardens, is of the kind called "goulettes" by the French gardeners, as described by T. James in his *Theory and Practice of Gardening*, London, 1712. The utter decline of hydrotechny at the present day is greatly to be regretted, seeing that it is capable of the most beautiful and artistic effects in combination with architecture and sculpture. The column from Siena (No. 3), stands in front of the cathedral, and is a work of the early cinque-cento or late quattro-cento school. The wolf, with Romulus and Remus, forms the city ensign; the iron-work is for the support of a banner-staff.

A PALACE GATEWAY AND A CHURCH-TOWER, VALLADOLID, SPAIN.

PLATE LIV.

The portals of the Fabio Nelli Palace, Valladolid, and of the house at Segovia (No. 2, Plate LV.), serve to illustrate the fine effect obtained by large voussoirs, which are so much employed in the north of Spain. Italian architecture, transplanted into Spain, had engrafted on it the massive and yet florid character which distinguishes most of the buildings of that country. The palaces are often exceedingly rich and effective, arising in great measure from the boldness of the arched openings, and deeply cut carved ornaments, amongst which a large shield of armorial bearings placed at the angle of the wall, like those of Florence, usually forms an important feature. The tower of the Church

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of San Benito is remarkable for its lower stages being open: it appears to have been commenced at the period of transition from Gothic to Renaissance architecture.

PICTURESQUE COMPOSITIONS IN ARCHITECTURE, FROM VARIOUS SITES.

PLATE LV.

The Moresque campanile executed in brick (No. 1), from a church in Toledo, is one from amongst many of the same class, evidently founded on a Romanesque type, and closely resembles those of the 11th and 12th centuries in Italy. No. 2 represents a portion of a 15th century house in Segovia, remarkable for its large arch-stones and very peculiar hood-moulding. No. 3 illustrates a picturesque combination of turret and finials from the Church of St. Anne, Augsburg. No. 4 is the upper portion of a well-designed buttress from the Romanesque Church of St. Paul, at Lyons. No. 5 is an example of the effect obtained by angle windows, a practice which the German architects of the 15th and 16th centuries greatly affected. It is from a building near the castle at Meissen, in Saxony.

ARCHITECTURAL COMPOSITIONS, FROM VARIOUS SITES.

PLATE LVI.

The sentry-box from Antwerp (No. 1) is a fair example of the white-stone and red-brick designs that were common in the Netherlands during the 17th century. It forms part of the old fortifications, and bears a date over the doorway of 1699. Les Baux, near St. Remy (Bouches du Rhone), from whence No. 2 is taken, is an extraordinary example of a medieval fortified town, now deserted and fallen into ruin from mere decay. It is situated on an isolated scarped rock, and contains many curious and interesting remains, from the Pointed down to the Renaissance period of architecture. The present subject is a turret attached to the church, apparently of the early part of the 16th century. No. 3, from La Fraternità, Arezzo, now used as a museum and library, shows an effective combination of cornice and gallery, which run

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continuously round the entire building. The shields of arms (Nos. 4, 4), are selected from numerous cinque-cento examples in stone on the walls of the Town-hall, Arezzo.

WOODWORK FROM HALF-TIMBERED HOUSES, NORTH GERMANY.

PLATE LVII.

North Germany is rich in fine examples of half-timbered houses, principally of the 16th century. They are sometimes seven or eight stories high, with bricks laid at angles between the timber-work (as shown in No. 1), stone bases, rusticated or diapered, elaborately carved throughout, and at times coloured. Inscriptions on them, employed as decorations, are of frequent occurrence, and generally consist of a line from Scripture, or some short pithy saying. Of our present specimens No. 1 is from a house at Brunswick, the lower portion of which, containing human figures, is painted in colour. No. 2 is from another house in Brunswick, with a piece of the usual wood string-course of the time drawn at the foot. In No. 3 we have the angle of a wooden doorway, also from Brunswick. The detail (A) represents in front and profile a corbelled string-course at Hanover, dated 1582; and the detail (B) beneath it, the effect of a double-bevelled blocking course; the details (C, C, C) represent some of the most usual string-course ornaments (Brunswick). No. 4 is portion of the very richly carved woodwork of a house at Hildesheim, and No. 5 the upper part of a fine example in the same city. Most of these specimens are probably of the early part of the 16th century.

The student should consult Pugin's *Ancient Timbered Houses* for French examples, Clayton's *Ancient Timbered Edifices* for English ones, and for German examples, the rich and varied collection in the *Vorlegeblätter für Holzarbeiten* of Ungewitter.

MONUMENTS IN STONE AND BRONZE, &c., GERMANY AND HOLLAND.

PLATE LVIII.

The bronze slab monument (No. 1) of the Elector John Cicero, in the Cathedral of Berlin, shows the Elector in military costume above, and in civic

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robes in low-relief on a flat slab beneath. The monument is signed and dated, "Johannes Vischer Noric. faciebt. 1530." Johan was a younger son of the great sculptor Peter Vischer.

It was a custom in North Germany, especially during the 16th and 17th centuries, to place stone mural monuments on the external base of the churches. Very elaborate examples of such monuments in bronze as well as stone are to be seen at Hildesheim, Haarlem, Brunswick, and Hanover. No. 2, from the Marktkirche in the last-named city, is of the 16th century, and a characteristic specimen. The floors of the churches of Holland also abounded in monumental slabs of bronze and stone, but these have been mostly torn away or defaced. Our examples (Nos. 3, 4, 5, and 6), from St. Bavon, Haarlem, and the Old Church, Amsterdam, illustrate the practice of distinguishing the calling of the deceased by the implements of his trade or by a merchants' mark. Sometimes a monogram alone is given, as in No. 5. The quaint device (No. 7), is from the springing of an arch in the Old Church, Amsterdam; and Nos. 8 and 9, wood-panels from doors in the church of St. Bavon, Haarlem.

SILVER DRINKING-HORN, AMSTERDAM, AND TENURE-HORN, TOULOUSE.

PLATE LIX.

The richly chased and splendid drinking-horn entirely of silver (No. 1), belonging to the municipality of Amsterdam, presents a curious treatment of the subject of St. George and the Dragon; the finely worked support is very effective, and the twisted curve of the horn itself peculiarly graceful. This horn is introduced in that noble assemblage of life-sized portrait groups, the "Commemoration of the Peace of Munster," A.D. 1648, painted by Van der Helst, the greatest pictorial treasure of the town-hall of Amsterdam.

The so-called horn of Roland (No. 2), now preserved in the Museum at Toulouse, formerly belonged to the Church of St. Sernin, in that city. It is about 18 inches long, and is a fine example of a class of horn, formerly used in the chase, of which many are preserved in various parts of Europe, and which were given up with land presented to the Church as a sign of tenure. They are probably all of Levantine or Oriental manufacture, seeing that the carving on them (in very low relief) represents various symbols of the

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religions of Asia. Notice in the one here figured the lions on each side of the sacred tree or "Hom," griffins and fire-altars, and subjects relating to the chase as practised rather in the East than in Europe. Much light is thrown on the use of these emblems of fire-worship in an excellent paper by M. Lenormant, on the "Anciennes Étoffes du Mans et de Chinon" in the learned work by MM. Cahier and Martin, *Mélanges d'Archéologie*.

RENAISSANCE ORNAMENTAL SCULPTURE, ITALY AND FRANCE.

PLATE LX.

The bronze tap (No. 1), about 4½ inches high, preserved in the Museum of the Hotel Cluny, Paris, and the pendant bronze lamp (No. 4), from the Museum at Dijon, are both good specimens of Italian work of the 16th century. The small alabaster figure of Fame (No. 2) and the wood colonnette (No. 3), both from the Hotel Cluny, are respectively good examples of 16th and 17th century work. The former appears to be of the French school, and the latter is either French or Flemish, it would be difficult to decide which: it forms one of the supports of a piece of furniture, and is very boldly carved in walnut-wood, with much through-cutting, giving excellent effects of light and shade.

The Artistic Value of the preceding Examples.

The principal points that constitute the artistic value of this series of examples of Ornament, and render them attractive, are, FIRST, a keen appreciation of what is *artistic* in natural objects; SECOND, the power of adapting them to the purpose in view by a greater or less amount of conventional or artificial treatment; THIRD, *vigour* rather than *delicacy* of execution. Except in delicate objects meant to be closely inspected, refinement of execution is destructive of effect, and worse than useless. In architectural ornament a telling effect is only to be obtained by bold and deep cuttings, that give expression to a well-drawn and well-marked character in the design. *Proportion* and *chiaro oscuro* are the two most powerful constituents of all that is good in architecture, as in art generally.

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ON THE

ADAPTATION OF PLANT-FORMS TO ORNAMENT,

AND ON

DEVICES FOR THE FAÇADES OF BUILDINGS.

The illustrations of plant-forms that follow have been selected from numerous studies of plants made by the author. The greater number have been chosen with a view to their adaptability to carved work, and suitableness for producing marked effects of light and shade. In laying them before his fellow-students, he would seek to impress upon them the importance of obtaining an acute sense of the peculiar beauties of outline and character observable in fruit, flowers, and leaves, fine examples of which, suitable for ornament, are to be seen in the pine-apple, passion-flower, sunflower, dahlia, sea-kale, Savoy cabbage (leaves of the latter class frequently and effectively used in the late Gothic Architecture of North Spain), sea-thistle, spinach, sycamore, maple, &c. The difference of expression caused by the slightest variation of curve and proportion may readily be noticed in any collection of birds' eggs: hardly any two are perfectly alike, and though all are ovoid in form, there is really a distinct character in each—from the exquisite grace of the wood-pigeon's to the heavy beauty of the hawk's egg. This fact, and it is an undoubted one, should serve to impress on the mind of the architectural designer the great importance of care and study in the outlines of the most ordinary mouldings, as well as in their concomitant enrichment.

In that development of architectural art to which we confidently look forward, and signs of which indeed are even now visible throughout Europe, we desire to see the entire animal, vegetable, and mineral kingdoms explored for original and suitable *motives* for sculptured decoration, conventionally treated and adapted to the main characteristics of the style which they serve to adorn. Nature has in part been heretofore so made use of in all the styles of the antique past, and to a greater extent perhaps in the picturesque development of architecture during the Middle Ages, than in any other. In Symbolism the highest phi-

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losophy recognizes a correspondence between all the works of our Holy Creator, spiritual and material, which it is the delight of the mind to unravel and recombine; and the lessons taught by which might form the subject of the more important features of sculptured decoration. But as this theory of Symbolism, of the value of which we ourselves hold an earnest conviction, may be new to many, or may be held to be suitable to a certain class of subjects alone, let us take a purely matter-of-fact view of ornament, and admit how utterly without sense or meaning it is in most cases applied to buildings at the present day. Whether plants, animals, or other devices be introduced, they should as far as possible bear some relation to the purpose of the building, to the name or to the avocations of the indweller. The sculptured ornament of every building should tell its story, and be peculiar and fitted to that work and that work only; and if, as in the case of persons, noble or simple, the name, rank, trade, or occupation does not form a springing point, as it were, from whence the character of the decoration may be determined, still there are heraldic family bearings to work on, and these, combined with suitable corresponding devices, may form an ornament for the façade, by which the house will be appropriately distinguished.

In illustration of the principles here enunciated, what a great additional charm is lent, by the introduction of devices, to such buildings as the small but elegant house at Vicenza, called the "Casa Pigafetta," in which it is stated that Pigafetta, one of the companions of Magellan, dwelt, the basement of which is panelled with roses, combined with the motto, "Il n'y a rose sans espine." This house was built about the years 1460–1480; and the motto would lead one to suspect an original connection with some of the Spina, Spinetti, or Spinola families, rather than the Pigafettas. Again, what a valuable ornamental adjunct was formed out of the "Palle" of the Medici, and the beautiful "Giglio" of Florence the Fair. How well the *scale* or *ladders* of the Scaligeri are worked into the elaborate iron-work of their fine tombs at Verona. Nor should the rose and portcullis of our own Tudors be forgotten in the numerous monumental works raised by them. It is difficult to over-estimate the value of such ornament, which indeed becomes more precious in each succeeding age, often affording the archæologist a method of verifying dates, by the mere ornament in a building, as witness, out of numerous examples we might mention, those portions of the bishop's palace at Wells, which, by the cleverly designed *beacon* and *tun* (cask), make us aware that such parts were due to Bishop Beckington, who held the see

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from A.D. 1443 to 1465. But if architects will not or cannot introduce some such method of ornamentation in their works, by which their destination and the period of their construction would receive confirmation in after times, at least they might use the date of such erections, made in figures or by letters ornamentally treated. It is much to be regretted that every work of any importance is not so dated; for some centuries hence, if some of our buildings last so long, such inscribed dates will be of the greatest value to future students of the history of Art.

Conventional or systemized methods of decoration may still be employed; but we desire rather to see originality of treatment. For this purpose, above all things let Nature be studied with observing eye and loving heart, and your reward will be great indeed. When the opportunity arrives of worthily adorning your architecture with sculptured ornament, shut up your books, go direct to Nature, and having made your choice of the subjects to be applied, observe well; do not take the first that comes to hand—collect, select, combine, adapt; let there be meaning in your compositions, beauty in your outlines, and power in your light and shade. If you cannot do this, and do it well, you do not merit the name of artist or of architect—only that of copyist or of builder.

If you have never yet observed Nature with an eye to this purpose, wend your way in the sweet summer time to any streamlet side or grass-covered down, and within the breadth of your palm you shall find sufficient material on a minute scale to fill your mind with valuable suggestions of grace and beauty. But if Earth is so prolific in suggestions for ornamental design, what shall we say of Ocean, with its shells and plants of marvellous loveliness, and of the vast variety of their shapes and colouring! With such an encyclopædia of ornament laid open before us, it seems extraordinary that so little use has yet been made of it. For the future let us study more closely the divine signs-manual of the Great Creator, Architect, and Artist of the Universe.

PLANTS SUITABLE FOR ORNAMENT.

PLATE LXI.

This splendid specimen of the leaf of the great thistle ("Gobbo," as it is called in Italy) is drawn from a plant at Siena. With very little adapta-

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tion it is excellently suited for ironwork. In this, as in all cases, we have only given those reticulations on the leaves which we noted on the spot. Enough should be given in sculpture to mark the distinctive character of the leaf, but minor peculiarities should, as a rule, be kept subdued. The variety of leaf-form found in the genus Carduus, or thistle kind, presents excellent features for artistic treatment, especially in metal-work.

PLANTS SUITABLE FOR ORNAMENT.

PLATE LXII.

The acanthus-leaf, No. 1, is a very graceful specimen drawn from nature at Nice. The other figures represent various examples of thistle-leaves, with stem and head of thistle. The two glaive-like leaves, so picturesquely serrated (Nos. 4 and 5), are peculiarly adapted for models in metal-work.

PLANTS SUITABLE FOR ORNAMENT.

PLATE LXIII.

This Plate presents further examples of the thistle. Nos. 1 and 2 show the flower of the great thistle (Gobbo), the leaf of which is given in Plate LXI.; No. 1, the flower in full bloom; No. 2, the calyx fully developed, and the flower withered. No. 3, the old lower leaves of the Gobbo, which trail on the ground. No. 4 is from Italy, and exhibits the arrangement of the flower and bud. The side view, A, bears a curious resemblance to the Spanish national hat. No. 5 is drawn from a Spanish plant. Nos. 6 and 7 show the opening flower of the thistle, guarded with leaf-forms. The diversities of form and appearance presented in various stages of maturity should be carefully studied in plants; for as in mankind and amongst animals, the difference between youth and age in the leaves of plants presents very marked distinctions.

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PLANTS SUITABLE FOR SCULPTURE.

PLATE LXIV.

Nos. 1 and 1*a* represent the common artichoke; the lower figure when young, the upper when nearer to maturity. These and the cactuses (4 and 4*a*) on each side at top are, with slight adaptation, suited for finial knops for standards in wood, stone, or metal. One of these cactuses is drawn as seen from above. Nos. 2 and 2*a* serve to illustrate the tomato or love-apple fruit and leaves, and the value given to an object by unequal divisions. No. 3 is enlarged and conventionally arranged for the purpose of ornament, from the calyx and seed-vessel of a small plant the name of which I have not been able to ascertain.

PLANTS SUITABLE FOR SCULPTURE.

PLATE LXV.

The figures A, B, D, and C, represent the buds, leaves, and fruit of the watermelon (*Cucurbitaceæ*), a plant peculiarly adapted for architectural ornament; both for form and light and shade it is excellent. The figures E and F represent a stem and leaves of the spurgewort (*Euphorbiaceæ*); the curved arrangement of the upper large leaves is very suggestive for the designer.

PLANTS SUITABLE FOR SCULPTURED ORNAMENT.

PLATE LXVI.

No. 1—Leaves, flower, and fruit of the stramonium or thorn-apple (*Datura Stramonium*), and a portion of the flower enlarged. No. 2—Leaf and fruit of the castor-oil plant (*Ricinus communis*). No. 3—Leaf and fruit of the common caper-plant (*Capparis spinosa*). No. 4—Leaves and fruit of a species of kidney-bean (*Phaseolus*). No. 5—Leaves and flower of the bee-orchis. No. 6—Leaves of wood-sorrel (*Oxalis acetosella*). This plant, which is frequently three-leaved, is considered by writers on botany to be the shamrock of Ireland, and not the

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clover, as usually supposed. All the examples here given are from the Torrigiani and Boboli Gardens, Florence.

PLANTS SUITABLE FOR SCULPTURED ORNAMENT.

PLATE LXVII.

Nos. 1, 2, 3, and 4—Leaves and fruit of the common arum or wake-robin (*Arum maculatum*), by form and capacity for holding shadow, especially suited for architectural ornament. The centre leaf, drawn from a plant in the Torrigiani Gardens, is one of the *Cannas*, a genus of plants which have of late years come much into favour for the adornment of gardens. Remarkably fine examples of *Cannas* may be seen in the sub-tropical garden in Battersea Park.

FLOWERS SUITABLE FOR ORNAMENT.

PLATE LXVIII.

No. 1—The "Giglio," Florentine, or white lily. No. 3—The Turk's-head lily. The exquisite curves of flowers of the *Lilium* class are full of suggestion to the designer, and all of them deserve to be studied. No. 2—Leaves, buds, and flowers of the *Iris germanica*. The upper piece shows the arrangement of the flowers, as seen from above. The iris, and not the lily, is evidently the origin of the *fleur-de-lis*, if it is of floral origin at all.

PLANTS SUITABLE FOR ORNAMENT.

PLATE LXIX.

In the centre (No. 1) is a fine specimen of the *Helleborus fœtidus*, drawn in Spain. The arrangement of leaves at the base is suggestive for a pendent boss. E shows the peculiar shape of the leaves near the ground, and D the flower in bloom. The small piece (No. 2) is also from Spain, but I have been unable to ascertain the name of the plant. No. 3 is a very graceful example of the wild chive (class *Allium*), the flowers of which enlarged are shown at F as naturally

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arranged. A A show the leaf and the curvature of its section. No. 4 is of the spurgewort class (*Euphorbiaceæ*). Its flowers are shown at B and C, the latter as seen from above. Both of these were drawn at Nice.

PLANTS SUITABLE FOR ORNAMENT.

PLATE LXX.

At the top, No. 1 represents a bit of hedge-bedstraw (*Galium Mollugo*), a very graceful creeper, common in our hedges. In the centre (No. 2) are stems and leaves of the common briar. The lowest piece (No. 3) represents a stem, leaves, and immature fruit of the gooseberry.

These last specimens afford clear proof that it is not necessary to seek far away for excellent subjects for artistic pleasure and practical use. The whole secret of beauty is found in the excellent story that most of us have read in our youth, called "Eyes and no Eyes:" there is no lack of material for the artist's use, if he will only learn to see it, and learn how to apply it. Nature abounds and is overflowing with beauty, and not the commonest plant of our hedges, the most ordinary vegetable, the smallest feather of a bird, but is replete with a beauty of form and a perfection of structure which we may learn to appreciate, and must seek in our humble way to imitate and apply artistically, if we desire to produce what will be permanently pleasing, and to form a work of beauty not subject to the capricious fancies of mere fashion.

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