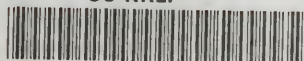


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CATALOGUE
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OF THE
RENAISSANCE STYLES;

BEING PART OF THE COLLECTIONS OF THE DEPARTMENT.

By R. N. WORNUM, KEEPER.

With Illustrations on Wood,

ENGRAVED BY THE FEMALE STUDENTS OF THE WOOD ENGRAVING CLASS.

PUBLISHED BY AUTHORITY.



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Department of Science and Art.

CATALOGUE OF CASTS.

THIRD DIVISION.—RENAISSANCE.

INTRODUCTION.

THE ornamental casts belonging to the Department have been classified according to the three great art epochs—as the Ancient, Medieval, and the Modern or Renaissance, casts. The present Catalogue comprises the third division; and it is proposed, as the collection becomes more thoroughly developed, to publish similar illustrated catalogues of the first and second divisions. The collection of ancient specimens is already considerably advanced; but of medieval art the Department possesses very few and unimportant examples.

In the first, or Ancient division, are included Egyptian, Assyrian, Greek, and Roman specimens; in the Medieval, Byzantine, Saracenic, Norman, Gothic, &c.; and in the Modern, Renaissance, Cinque-cento, Elizabethan, and Louis Quatorze specimens. The greater portion of the best examples in this division are in the Italian Cinque-cento style; the Renaissance specimens are chiefly French, from the Chateau de Gaillon in Normandy, and from Rouen; of Elizabethan, Flemish, and Louis Quatorze varieties, there are just sufficient specimens to illustrate the peculiarities of those varieties.

Before entering on the description of the individual specimens, it will be useful to give a general analysis of the characteristics of the modern styles. The term Renaissance is used in a double sense; in a general sense, implying the revival of Art, and specially, signifying a peculiar style of ornament; that is, considered as an epoch and as a style. The

original idea of the *Rinascimento*, or re-birth, which is the literal meaning of the term, was purely architectural. The restoration of classical ornament did not immediately follow the restoration of classical orders, though this was the eventual result. This is rather an important consideration, for unless we bear constantly in mind that the original revival was simply that of the classical orders of Architecture in the place of the middle-age styles, the apparent inconsistencies we shall meet with in the ornamental details of the Renaissance will be apt to very much confuse us. The Renaissance styles, therefore, are only those styles of ornament which were associated with the gradual revival of the ancient art of Greece and Rome, which was not really accomplished until the sixteenth century, in that finished style the *Cinque-cento*, which is little more than a revival of the best Roman taste.

The course of ancient and of modern art has been much the same ; both commenced in the symbolic, and ended in the sensuous. The essence of all middle-age art was symbolism, and the transition from the symbolism to the unalloyed principles of beauty, is the great feature of the revival. Art was wholly separated from religion in the Renaissance ; but this transition was, of course, gradual.

It was almost necessarily in Italy that the new styles were developed. Two distinct schools were flourishing there in the 12th century ; the pure Byzantine at Venice, and the Siculo-Norman in the south, containing all the Saracenic elements, not excluding even the inscriptions. From these, and the introduction of natural forms, wholly irrespective of symbolism, arose a new style, composed almost exclusively of foliage and tracery. This change was due to the gradually growing influence of the Saracenic, not as an absolute style, but as affording new elements of beauty, especially its varied and intricate interlacings, which were so very prominent, for a while, as to constitute the chief characteristic of the new style, the first step of the transition from middle-age to modern art ; known, from its mean time, about the year 1300, as the *Tre-cento*.

The new life and activity displayed by Italy at this period were very much owing to the Latin conquest of Constantinople in the year 1204, which displayed many treasures of ancient art to the Venetians, whose taste was already sufficiently cultivated to appreciate their value; four ancient bronze horses, a Christian trophy of this Venetian crusade, still adorn the façade of St. Mark's.

Venice, already rich in Byzantine works, seems to have taken the lead also in the dawning revival of classical art, and the Venetians appear to have contributed more than any others to its most finished development—the *Cinque-cento*. The Venetians, and the Italians generally, controlled by no trammels of tradition, added their own beginnings of natural imitations to Christian or to Pagan elements indiscriminately; the prestige of a thousand years was broken; the classical forms prevailed, and the *Quattro-cento*, the first great style of the Renaissance, was established, and independent art-æsthetics recognized. From this time, the fifteenth century, we have done with all Christian forms and elements in Italy, as essentials in the ordinary details of ornamental art.

THE TRE-CENTO.

The first of the modern innovations is the transition style—the *Tre-cento*.

The great features of this style are its intricate tracery or interlacings, and delicate scroll-work of conventional foliage, the style being but a slight remove from a combination of the Byzantine and Saracenic, the symbolism of both styles being equally excluded, the foliage and floriage, however, are not exclusively conventional; and it comprises a fair rendering of the classical orders with the restoration of the round arch.

Nicola Pisano, Andrea Taffi, Giotto, and their contemporaries were the great masters of this style; and the church of San Francesco at Assisi and the cathedral of Florence are fine examples of it.

THE QUATTRO-CENTO.

In the *Quattro-cento* (1400), the next style, we have a far more positive revival. Lorenzo Ghiberti may perhaps be instanced as its great exponent or representative in ornamental art. Pietro Baseggio, Filippo Calendario, and Antonio Riccio, called Briosco, nearly contemporary with Ghiberti, are likewise important names of this period; they were engaged on the new Ducal Palace at Venice, which is most comprehensive in the character of its ornamental details, in itself thoroughly illustrating the change from Medieval to Renaissance ornament. The bronze gates of the Baptistery of San Giovanni at Florence, by Ghiberti, exhibit one feature of this style in perfection—the prominence of simple natural imitations, which now nearly entirely supersede the conventional representations of previous times. Nature no longer supplied mere suggestions, but afforded directly exact models of imitation, whether fruits, flowers, birds, or animals, yet all disposed simply with a view to the picturesque or ornamental. The *selection* of the details might still have some typical significance, but this had no influence on the *manner* of their execution, which was as purely imitative as their arrangement was ornamental.

In this style also we have the first appearance of *cartouches*, or scrolled shield-work, which became so very prominent afterwards. The oldest example I can refer to is the shield containing the Lion of St. Mark, of about the date 1450, on the water-gate of the Ducal Palace at Venice, perhaps by Briosco; and it suggests the idea of the imitation of a sealed parchment or MS. illumination. This kind of decoration certainly seems in some way connected with heraldry. Many of its forms are palpably mere armorial shields, which became very common in architectural decoration of a later period; and the fact of such forms being afterwards used as mere elements of ornament does not in any way invalidate such an origin. There are none of these forms on the gates of Ghiberti, but they abound

with medallions containing portraits, which perform a similar service in the design as the shields in other examples.

Another feature of this Quattro-cento style, or Italian Renaissance, is the introduction for the first time of the grotesque Arabesque—in fact, the style of decoration is now of a very complicated character, though not confused; for we still have the Tre-cento interlacings very largely used as borders; and the scroll, from the generally petty serpentine character of the previous style, appears with all the fulness of Roman Arabesque, but not yet very prominently introduced.

Although in the Quattro-cento, religious symbolism was excluded generally (not absolutely) from the ornamental details, the religious sentiment was by no means absent from Quattro-cento art itself; on the contrary, the Quattro-cento is essentially a religious style, but the religious sentiment was transferred from a secondary to a primary object in the design—you have the actual representation instead of the mere symbol. As, for instance, in the Ghiberti gates—the History of Moses is the principal subject of illustration of these gates—the ornaments are but the decorations to the several panels. So it is in all other great schemes; there is little decoration but what is merely auxiliary to some religious design. It was not so in the Cinque-cento; in this the figures and subjects themselves are a mere part, and often a secondary one, of the ornamental scheme.

THE RENAISSANCE.

We speak of the Renaissance as an epoch, and as a style; but the only true or literal revival is the Cinque-cento; the other varieties contain too many original and extraneous elements, to be considered an historical revival. The capricious style, the so-called *Renaissance* of the sixteenth century, which was in such good repute with the jewellers, was far more conspicuous for its cartouches, its scrolled shield work and tracery, than for the more natural or the revived classical elements of the style; the beauties of nature and the standard ornaments of antiquity

could not vie, in the general taste, with either the attraction of novelty or the charm of indiscriminate variety, especially with the example of such names as Holbein and Benvenuto Cellini among the advocates of the new elements ; but in as far as art and manipulation again attained the ascendancy over symbolism, effect over meaning, this style also was a bonâ fide revival. Any design in which the effect or elements are secondary, or subordinate to some religious notion or sentiment, is but a hieroglyph after all.

This third modern style or variety, to which the name of *Renaissance* by habit more particularly belongs, is essentially a style of varieties, especially in jewellery and in works in relief. It was very general in France, where it was introduced about the time of Francis I., and is still so great a favourite with the French that French and Renaissance are nearly identical terms. It is sometimes called the Henri Quatre style. It is remarkably developed in the remains of the Chateau d'Anet, built about 1548, and other French buildings of that time. The mixture of various elements is one of the chief essentials of this style ; these elements are—the classical ornaments ; conventional and natural flowers and foliage, the former often of a pure Saracenic character ; man and animals, natural and grotesque, and in any combinations ; cartouches, or pierced and scrolled shields ; tracery, independent, and developed from the scrolls of the cartouches ; and every variety of jewel forms. The whole history of art does not afford a parallel mixture of elements. It was popular in the Low Countries at the same time : the Bourse at Antwerp (1531) is one of its earliest examples.

THE ELIZABETHAN.

Our own Elizabethan is a partial elaboration of the same style, probably introduced into England from the Low Countries, the only difference being that the Elizabethan style, like that of Henry II. of France, exhibits a very striking preponderance of strap and shield work ; but this was a gradual result,

and what we now term the Elizabethan was not thoroughly developed until the time of James I., when the pierced shield even out balanced the strap work. The pure Elizabethan is much nearer allied to the continental styles of the time—classical ornaments, but rude in details, occasional scroll and arabesque work, and the tracery or strap work, holding a much more prominent place than the pierced and scrolled shields. For the want of better information these two features are sufficient to date a building—the tracery or strap work without the shield work will indicate the time of Elizabeth; the predominance of shield work that of James I.; as at Woolaton and Yarmouth, Elizabethan—Crewe Hall and Canonbury House, of the time of James. In Crewe Hall, however, an early work, and attributed to Inigo Jones, the shield work is not very prominent.

Such are four varieties of the revival, distinct from its perfect form, the Cinque-cento:—the Tre-cento, the Quattro-cento, the Renaissance, and the Elizabethan. A design containing all the elements of this period is properly called *Renaissance*. If a design contain only the tracery and foliage of the period, it would be more properly called Tre-cento; if it contain, besides these, elaborate natural imitations, festoons, scroll work, and occasional symmetrical arabesques, it is of the Quattro-cento, the Italian Renaissance of the fifteenth century; and if it display a decided prominence of strap and shield work it is Elizabethan. In all these styles the evidence of their Byzantine and Saracenic origin is constantly preserved—in the tracery, in the scroll work, and foliage, in the rendering of classical ornaments; and, in the earlier varieties, in the shape of the panels containing religious illustrations, which even to the close of the Quattro-cento are of pure Byzantine shapes, as they abound in the manuscripts.

The Renaissance is therefore something more approximate to a combination of previous styles, than a revival of any in particular. It is the first example of selection that we find; and it is a style that was developed solely from a love of the

forms and harmonies themselves, as varieties of effect and arrangements of beauty, and not because they had any particular signification, or from any superstitious attachment to them as ancestral heirlooms. The decorators of the Renaissance were in fact the first *artists* in ornamental art since the time of the Romans; they suffered no limits or restrictions but those of harmony or beauty, and whatever may be the varieties of opinion regarding their success, their aim was strictly æsthetical.

THE CINQUE-CENTO.

We will now proceed to the Cinque-cento, (the most important Italian style of the sixteenth century,) which as an art developement is the most perfect of all the modern styles, and is that best illustrated by the Renaissance casts of the Department. The term Cinque-cento does not imply simply sixteenth-century art, but this most prominent style which was limited to the sixteenth century, or chiefly developed about 1500, and it is the real goal of the Renaissance, to which all the efforts of the Quattro-cento tended. The varieties we have just been examining are but its wanderings by the way, for want of sufficiently conspicuous landmarks. These came at last, through the excavations of ancient monuments, at the close of the fifteenth century, and the style was developed chiefly by the sculptors of the north, and the painters of central Italy. The true spirit of ancient art was only now thoroughly comprehended, and all extraneous elements,—that is, those not of the classic ages,—were gradually excluded. But with such capacities as those of Raphael, Julio Romano, Bramante, or Michelangelo applied to extricate it from its long entombment, no wonder that it started suddenly into new life, and grew even into a more splendid developement than it had ever attained, perhaps, in the most gorgeous Roman period.

It would be very ungrateful, however, towards the great Quattro-cento masters to give all the credit of this accomplished style of art to even such names as Raphael, Julio

Romano, or Bramante. The efforts of these masters were at first little or no improvement upon the works of their immediate predecessors, the great *Quattro-centisti*—such as Baccio Pintelli, Perugino, Francia, Bernardino Luini, and Pinturicchio; the two last scarcely inferior to Julio Romano himself, the prince of decorators; and the Lombardi, Agostino Busti, Andrea Sansovino, and other sculptors of the north of Italy may claim perhaps equal rank in their art.

The principal monuments of the Cinque-cento in painting are the Vatican Loggie, the Villa Madama at Rome, the Certosa of Pavia, and the Ducal Palaces at Mantua. The churches of Venice, Verona, and Brescia afford the best examples of sculpture. The Loggie of Raphael are the arcade of the second story of the court of San Damaso; they were executed about 1515, by Julio Romano, Gian Francesco Penni, and Giovanni da Udine; the last painted the birds and animals—the abundance of which is a very striking feature in the Vatican arabesques.

These arabesques of Raphael, said to have been suggested by the ancient remains in the Baths of Titus, appear to have given a great impetus to this style of decoration, for they are the first of their kind on an extensive scale; and even in their character they differ very widely from the *Quattro-cento* arabesques which were derived from the MSS. and from ancient sculpture, and are very much more formal in their arrangements and detail. However, though the arabesques themselves are of the Cinque-cento character in the exuberance and beauty of the curves and foliations, the entire decorations of the pilasters are far from being of pure style.

In establishing a style from examples made with only a general regard to its most prominent characteristics, there is of course much to reject before we have a characteristic illustration of the style; and the Christian symbols, heraldic and other arbitrary forms which we find in Raphael's arabesques must be scrupulously excluded, or the Cinque-cento becomes merged into the mixed Renaissance which led to it, and the distinction of style is lost.

The Vatican pilasters, like the designs of Luini and Pinturicchio, are of a transition character. The Villa Madama at Rome, and the Ducal Palaces at Mantua, display designs of equal variety of effect, with a greater unity of character in the details. They are the work of Giovanni da Udine and Julio Romano, the same artists who executed those of the Vatican Loggie, but in these later works many of the licences in the Vatican arabesques have been avoided. They are of a more unmingled classical character; the scrolls are particularly fine. Some of the Vatican compositions, from their mechanical absurdities, are purely ludicrous, while the most extravagant designs in the later works are at most fanciful; and, indeed the grotesque is perhaps the most prominent feature of the Cinque-cento arabesque.

The ornamental decorator, like the poet, has his licence with regard to possibilities; a mere natural improbability is the privilege of the fancy; but mechanical impossibilities, violations of the laws of gravity, cannot be otherwise than offensive to the eye—nothing can bring them within the range of good taste. We may be grotesque and fanciful without being ridiculous. There need be no limit to our chimeras, or fanciful combinations of animal and vegetable forms; but if we combine monsters in our scrolls, or place animals upon the tendrils of plants, we should at least proportion them in size to the strength of the stem or tendril upon which they are placed. This condition is not observed in many of the Vatican arabesques. It was the same fault of painful disproportion which Pliny and Vitruvius found with the arabesques of Pompeii. Natural foliage teaches us plainly what to do,—the greater the burden the thicker should be the stem that bears it; the gradual diminishing of the stem as its burden decreases, is one of the essential beauties of foliage. This is observed in nearly all the best examples, ancient and modern, especially in sculpture; but there are good specimens where it is not observed; it is, however, a matter of little consequence when unobtrusive. In a continuous scroll we do not require this variation of thickness,—it is a mere

ornamental repetition, every portion is in itself complete, and as it is indeterminate, no portion of the curve has more to do than another. This is a very essential difference, which is well illustrated in the examples exhibited. In the arabesque curves the scroll or spiral is always, or ought to be, completed; it is a determinate figure, and its elegance or lightness will very much depend upon the character of the stem.

The arabesque is the most prominent feature of the Cinquecento; and with this it combines in its elements every feature of classical art in its completest form, with the unlimited choice of natural and conventional imitations from the entire animal and vegetable kingdoms, both arbitrarily disposed and combined. Another of its features is its beautiful variations of ancient standard ornaments,—as the Anthemion especially, of which there are some admirable Cinquecento examples. The guilloche or *speira*, the fret, and the acanthus scroll are likewise favourites, and occur in many varieties. The Cinquecento appears, indeed, to be the special province of the curve in its infinite play of arabesque; but in all its developements it is in the form of some natural object or artificial combination. The cartouches and strap work wholly disappear from the best examples; in all the extensive works in sculpture of the north of Italy, from about 1480 until 1550, such forms are extremely rare; and in defining the Cinquecento as a style, their exclusion becomes an essential condition. Absolute works of art, such as vases, and implements and instruments of all kinds, are also prominent details of the Cinquecento arabesque; but cartouches and strap work, as unauthorized by ancient practice, are necessarily excluded from the style as a presumed ancient revival, if not on any other principle.

The Cinquecento is considered the culminating style in ornamental art, as presenting the most perfect forms, and the most pleasing varieties;—nature and art vicing with each other in their efforts to attract and gratify the eye. It appeals only to the sense of beauty; all its efforts are directly made

to attain the most attractive effects without any intent to lead the mind to a foreign ulterior end, as is often the case with the Byzantine and other symbolic styles which have frequently solely a religious purpose. The Cinque-cento forms are supposed to be symbols of beauty only; and it is a remarkable concession to the ancients, that the moderns, to attain this result, were compelled to recur to their works. And it is only now in the contemplation of this consummate style that the term Renaissance becomes quite intelligible;—the Renaissance or re-birth of ornament is accomplished in the Cinque-cento; still the term is not altogether ill-appropriated to the earlier styles, because these were really the stepping-stones to the Cinque-cento.

This style completely pervaded also manufactures for a time, though for a much shorter period than its great beauties and applicability would seem to justify. It was not long successfully pursued. It appears to have been too exact in its details, and too comprehensive in its range of elements, whether from the kingdoms of nature, or the realms of art, poetry, and history;—every form which had neither wit nor beauty to recommend it being strictly excluded. Accordingly, already in the 16th century, ornamental art fell back to what it was before that time; and we again find the promiscuous mixture of forms of all kinds, prevalent, as in the ordinary Renaissance, which from its far less definite character gave greater liberty to the artist, in accordance with his own vague notions of variety, the attainment of which seems now and for a long period to have usurped every other purpose.

THE LOUIS QUATORZE.

For a century after the development of the Cinque-cento, there was little individuality in the practice of ornamental art; architecture itself was completely domineered by a mere classical pedantry—rule and measure usurped the place of expression. Towards the close of the 17th century, however, a

new style commenced to develop itself, the Louis Quatorze, essentially an ornamental style, and differing very materially in principle from nearly all that preceded it; its chief aim being effect by a brilliant play of light and shade; colour, or mere beauty of form in detail having no part in it whatever. This style, like most others of modern times, arose in Italy,—and we may perhaps look upon the Chiesa del Jesu, or Jesus Church, at Rome, as its type or model. The principal decorators of this church were Giacomo della Porta, Pietro da Cortona, and Father Pozzi, author of the well-known ‘Jesuit’s Perspective.’ Of the vague character of the intermediate style after the decline of the Cinque-cento, the various nautilus shells are good examples—something of the Renaissance, Elizabethan, and Louis Quatorze combined.

The great medium of the Louis Quatorze was gilt stucco work, which for a while seems to have almost wholly superseded decorative painting; and this absence of colour in the principal decorations of the period seems to have led to its more striking characteristic, infinite play of light and shade.

Such being the aim of the style, exact symmetry in the parts was no longer essential, and accordingly in the Louis Quatorze varieties we, for the first time, occasionally find symmetry systematically avoided. This feature was gradually more and more elaborated till it became essential in the Louis Quinze; and ultimately led to that debased style—the Rococo, in which symmetry, either in the balance of the whole, or in the details of the parts, seems to have been quite out of place. Versailles is the great repertory of the Louis Quatorze, but the whole was evidently intended to present a gorgeous classical scheme of decoration; foreign elements, however, and foreign treatment both found their place, and it is to these foreign features that the decorations owe their individuality. They are the constant and peculiar combination of the scroll and shell—the anthemion treated as a shell, and a small scroll, sometimes plain and sometimes clothed in acanthus foliations; all its other elements are classical, such as we find them treated in the

Cinque-cento :—the fiddle-shape combination of scrolls is perhaps a legacy of the ordinary Renaissance ; and, as a general rule, round or curved surfaces are substituted for flat in all the details of the Louis Quatorze varieties.

The Louis Quinze does not differ from the Louis Quatorze in its elements, but yet, from a certain manner of treatment, must be considered as distinct in a discrimination of styles. It differs in this, that the merely characteristic elements of the Louis Quatorze became paramount in the Louis Quinze ; all its details, instead of coming direct from the Cinque-cento or Renaissance, came immediately from the French schemes of the preceding reign—the divergence therefore from the original types became ever wider. The Louis Quinze is accordingly very much less symmetrical than the Louis Quatorze ; it is in many of its examples an almost random dispersion of the scroll and shell mixed only with that peculiar crimping of shell-work—the coquillage. Still with these elements beautiful effects were produced, when only a slight attention was bestowed upon the arrangement of the masses ; but when this last was neglected, the designs became a mere confusion of vagaries of indescribable forms, and the Rococo was displayed in the perfection of the Bizarre in ornament ; and in which the thread of the historic styles is completely run out.

Of the Renaissance casts of the Department exhibited the Cinque-cento greatly preponderate, and those chiefly from Brescia and Venice. None of the artists of the Brescia specimens are known ; those from Venice, not very numerous, are accredited to the Lombardi, a remarkable family of sculptors, whose influence appears to have extended over the whole of the Venetian States in the first half of the sixteenth century. Though an introductory notice of this character is not the place for biographical dissertations on the Italian artists of the Renaissance, the Lombardi may form an exception, both from the nature of the specimens exhibited, and the position of this family in the history of ornamental sculpture.

As is the case with many other distinguished artists of Italy, extremely little is known of the Lombardi. The following is a summary of what is stated by Temanza in his "Lives of the most celebrated Architects and Sculptors of Venice, of the Sixteenth Century."* The head of this family of artists was Pietro Lombardo; he was a native, as his name seems to imply, of the neighbouring state of Lombardy, but his father Martino was a stonecutter, settled in Venice. In early times stonecutters and sculptors, and sometimes also architects, constituted but one class or guild; the *Tagliapetra* College at Venice comprised both stonecutters and sculptors so late as 1723, when they were separated through the agency of Antonio Coradini.

Pietro Lombardo was an architect and sculptor of reputation as early as 1481; he was the architect of Dante's monument in San Francesco, at Ravenna, erected for Bernardo Bembo in 1482, and on his return to Venice designed and superintended the construction of the church of Santa Maria de' Miracoli, which is among the most distinguished in Venice for its ornamental arabesques, in which Pietro was assisted by his sons Tullio and Antonio. In 1499 he constructed the Torre dell' Orologio, or clock-tower, on the Piazza di San Marco; and in 1506 he was employed to rebuild the Fondaco de' Tedeschi, where the German merchants transacted their business, destroyed by fire in 1504. Tullio and Antonio likewise assisted their father in this work; and it was on the façade of the Fondaco that Giorgione and Titian first gave public evidence to the Venetians of their ability as fresco painters. In 1514 Pietro was elected president of his guild, the Collegio dei Scarpellini, and in the following year procured the construction of a new building for their meetings. There are no further accounts of him from this date.

The Scuola di San Marco, also one of the most remarkable of the Cinque-cento buildings in Venice, is the work of a Martino Lombardo and his son Moro, aided by Tullio Lombardo

* 'Vite dei piu celebri Architetti e Scultori Veneziani che fiorirono nel Secolo Decimosesto.'—Venice, 1778.

in the ornaments of the exterior, which are said to have been originally gilt.

Tullio was employed some years at Padua and at Treviso, about 1530, especially on the works of the church of the Madonna Grande, in the latter place. At Venice he built the Chiesa del S^{mo} Salvatore, aided by a second brother Giulio, and his son Sante Lombardo. Tullio is only cursorily noticed by Vasari, in his life of Vittore Carpaccio, as a *practical carver*. He was probably an actual carver of the stone; but these distinguished artists as architects and sculptors must ordinarily have availed themselves of the aid of skilful practical workmen, also fellow stonecutters of the Venetian guild, whose names, as usual at that time, no care was ever taken to preserve. Sante the son of Giulio built the Palazzo Trevisani a Santa Maria Formosa, and for three years, at an annual salary of 54 ducats, superintended the building of the Scuola di San Rocco; he received this appointment in 1524, in his 21st year; he was to be aided by his father Giulio: his uncle Tullio was employed also in the decorations and sculptures. Sante superseded Bartolommeo Buono in this charge, and was himself superseded in 1527 by Antonio Scarpagnino, who completed the structure. Its original design has been attributed to some one of the earlier Lombardi; indeed there are few ornamental buildings in Venice executed about the period 1500 in which they were not concerned. Besides those already mentioned, the following are attributed to them by the historians of Venice:—the Procuratie Vecchie; San Zaccharia; the Palazzo Vendramin-Calergi; the Palazzo Dei Cornari, a Sant' Angelo; the Palazzo Trevisani a Ponte di Cononica; and the Palazzo Contarini a San Samuele (1504-46); besides many magnificent sepulchral monuments in the Venetian churches. Antonio is known only as the assistant of his father and brothers. Sante Lombardo died May 16, 1560; the exact dates respecting the other members of the family are unknown. Some artists of the name distinguished themselves in Venice also during the 17th century.

CATALOGUE.

No. 1.

GATES OF THE BAPTISTERY OF FLORENCE.

The gates of the Baptistery of St. John at Florence, (Battistero di San Giovanni,) bronze, by Lorenzo Ghiberti—1425-52.

Two folding gates in compartments, with figure-subjects and ornamental decorations. They contain ten principal panels, representing various subjects from the Old Testament—from the creation of Adam to the time of Solomon; the ornaments of the jambs and impost also have reference to the abundance of the creation.

Height of the gates, exclusive of cornice, 18 ft. 1 in., width 12 ft. 5 in. Presented to the School of Design by the French Government during the administration of M. Guizot, in 1845.

LORENZO Ghiberti was born at Florence, 1381; in 1400 he left his native place on account of the plague, and entered the service of Pandolfo Malatesta, but returned shortly afterwards (1401-2) to enter into the competition with regard to these gates. He died in 1455.*

Ghiberti executed two pairs of gates, originally intended for the two side entrances to the Baptistery, which is an octagonal building with three entrances. The principal entrance, looking towards the cathedral of Florence, was already supplied with gates by Andrea Pisano, made, says Vasari, from a general design left by Giotto. The statement rests on no other authority.

The original contract for the first set of gates required, was given to Ghiberti and his father, November 23d, 1403. They had many assistants in the execution, who are mentioned by name in the contract. The contract was to Lorenzo di Bartolo and his father Bartolo di Michele, (Ghiberti,) goldsmiths. They were assisted by Bandino di Stefano, Domenico di Giovanni, Giovanni di Francesco, Guglielmo di Ser Andrea, Maso di Cristofano, Michele dello Scalcagna, Donato di Niccolo (Donatello), Michele di Niccolaio, Antonio di Tommaso, Jacopo d'Antonio da Bologna, Bernardo di Piero, and Michelozzo di Bartolommeo.

* Vasari, 'Vite de' Pittori,' &c. Ed. Florence, 1846, et seq.

The last worked a considerable time for 75 florins the year, equal to about 20 shillings a week at the present value of money. Ghiberti received from this time to 1407, when a new contract was made, on the 1st of June of that year,—882 florins, 260 soldi, 66 denari, and there remained due 200 florins. Many other assistants were afterwards added in this contract.

These second gates of the Baptistery, Ghiberti's first, were finished and fixed on the 19th of April 1424,—their subjects being from the New Testament, or the Life of Christ, and accessory church history, in twenty-eight panels. They were placed in the centre, looking towards the cathedral, the original gates of Andrea Pisano being removed from that position to one of the sides, that of the Oratorio of the "Bigallo." The gates of Pisano bear the following inscription :—" *Andreas Ugolini Nini de Pisis me fecit, Anno Domini, 1330.*" That is the year in which the model was finished. They contain twenty-eight subjects from the life of John the Baptist. And some years afterwards, to make them harmonize in general character with the new gates, they were enriched by an architrave similar to that of Ghiberti's gates, executed by Vittorio Ghiberti, Lorenzo's son.

On January 2d, 1424, that is, according to the old method of reckoning, but according to the present method, 1425, Ghiberti received his commission for the third set,—his second gates, containing subjects from the Old Testament, and those of which casts are exhibited. The ten principal panels were finished in 1447, for which Ghiberti received 1,200 florins. It is difficult to fix the value of a florin at this time, but money had then certainly twenty times its present value. The present Tuscan florin is worth fourteen pence English.

The gates were fixed up the 16th of June 1452, in the place of those representing the New Testament, which were in their turn removed to the side opposite those by Andrea Pisano: the two sets of gates having occupied Ghiberti and his assistants 49 years from 1403 to 1452. The last gates were gilded by Lorenzo and his son Vittorio, 2d April 1452, in Ghiberti's 72d year*; they were therefore literally a life-work, though of course Ghiberti executed numerous other commissions in the meanwhile.

* See the prints of the gates by T. Patch, 'La Porta principale del Battistero di San Giovanni,' &c., Thirty-four plates, Florence, 1773; and 'Le Tre Porte del Battistero di Firenze,' with plates, by Lasinio, Florence, 1821.



No. 1.

From the architrave of the central gates of the Baptistery of Florence
Lorenzo Ghiberti. 1425-52.

w. $9\frac{3}{4}$ in.

As works of art these gates are remarkable in several respects : as specimens of figure and of ornamental modelling, and of metal casting.

The relief is in three degrees, low, middle, and high relief, but so skilfully managed as almost wholly to obviate the difficulty of the shadows of the higher portions interfering with lower and distant objects. In the ornamental architrave on the jambs and traverse, we have some of the earliest skilful natural treatment of the objects introduced, but the whole as an ornamental scheme is conventionally arranged.

The principal subjects of the ten panels are :—

1. The creation of Adam and Eve; the temptation of Eve, and the expulsion from Paradise.
2. The tilling of the soil, and the death of Abel.
3. The descent from the Ark, and the drunkenness of Noah.
4. The Angels appearing to Abraham, and the sacrifice of Isaac.
5. Birth of Jacob and Esau, and Isaac's blessing.
6. The history of Joseph.
7. Moses on Mount Sinai.
8. The passage of the Jordan with the Ark of the Covenant.
9. David slaying Goliath.
10. The visit of the Queen of Sheba to Solomon.

The collection contains the complete gates, with the exception of the cornice ; and some portions bronzed.

GATES OF THE BAPTISTERY OF FLORENCE.

- I. Portion of cornice.
- II. Ditto of ornamental frieze of traverse.
- III., IV. Ditto, of architrave of the jambs.
- V. Panel, angels appearing to Abraham, and the sacrifice of Isaac.

No. 2.

CANCELLERIA APOSTOLICA, Rome.

This magnificent and spacious palace was built by Bramante, for the Cardinal Raphael Riario, Cardinal of San Giorgio, in 1495, in the pontificate of Alexander VI. The palace was afterwards confiscated to the Papal Government, in the time of Leo X., in conse-

quence of the participation of the Cardinal Riario in the conspiracy of the Cardinal Alfonso Petrucci, against that pope. It was then appropriated as the Roman Chancelry (Cancelleria Apostolica); it had been previously known as the Palazzo San Giorgio.

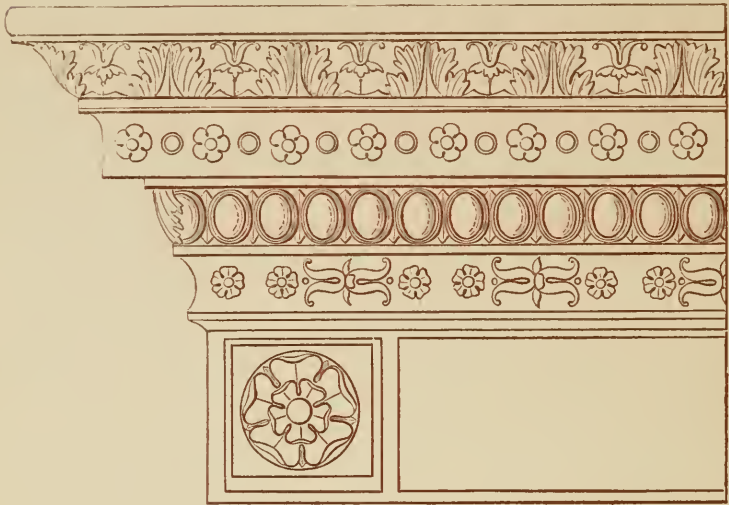
This palace is one of the earliest and most important monuments of the Renaissance in Rome; the principal front on the Campo Fiore, presenting above a basement a double row of Corinthian pilasters, comprising three upper stories, extends to about 275 ft. in length; but the great feature of the building is its magnificent court surrounded on all four sides by a double colonnade. The principal entrance is an addition by Domenico Fontana, executed in 1589.

The window pilasters, of which two specimens are exhibited, show some of the earliest Roman Cinque-cento arabesques, but they are very similar in their details to the arabesques of Baccio Pintelli, executed some ten or twenty years earlier, in the church of Sant' Agostino, at Rome. The whole building of the Cancelleria is distinguished for many classical beauties, as well as those adaptations of ancient art to modern requirements which so especially distinguish the architecture of the Renaissance. Plans and elevations are given in the great work of Letarouilly, — 'Edifices de Rome Moderne,' Paris, 1840-53.

DONATO BRAMANTE, or as he is sometimes called BRAMANTE LAZZARI, painter and architect, was born at Castel Durante, in the Duchy of Urbino in 1444. He was occupied chiefly at Milan as an architect, until towards the close of the fifteenth century, when he settled in Rome, where he was much occupied by Pope Julius II. Bramante enlarged and embellished the palace of the Vatican, and commenced for that pontiff the new great church of St. Peter, of which Julius II. laid the first stone in 1506; but Bramante did not live to execute much more than the four great piers of the dome; he died in 1514. The well-authenticated fact that Bramante built the Cancelleria, which bears on its façade the date 1495, would seem to show that he visited Rome much earlier than is generally supposed. — *Vasari*.

CANCELLERIA APOSTOLICA. Eleven pieces:—

- I. A capital of pilaster, principal façade, Corinthian, Renaissance.
- II. A capital, interior court, first story, Roman Doric.
- III. Window cornice, principal façade.
- IV. Window spandril, principal façade.



No. 2. VII. Cornice of doorway, Cancelleria Apostolica, Rome.

Bramante. c. 1495.

h. 1 ft. 8 in.



sculptor. n

No. 3. Sepulchral monument, Sta. Maria della Pace, Rome.

Bramante (?). 1505.

h. 1 ft. 4 in.



No. 2. IV. Spandril from window of the façade of the Cancelleria Apostolica, Rome. Bramante. c. 1495.
h. 3 ft. 7 in. w. 2 ft.



No. 8. 1. Plaster panel, facade of Sta. Maria de' Miracoli, Brescia.

c. 1550. H. 15 ft. 4½ in. W. 2 ft.

G. M. G. del. 86

- V. Pilaster with arabesque, from window.
- VI. Pilaster with arabesque, from window.
- VII. Cornice, from doorway on principal staircase.
- VIII. Architrave of doorway.
- IX. Rosette from angle pilaster of court.
- X. Rosette from angle pilaster of court.
- XI. Rosette from angle pilaster of court.

No. 3.

PANEL, WITH INFANT AND SCROLL, Santa Maria della Pace, Rome. Bramante?

This church and convent was commenced in 1487 by Baccio Pintelli for Sixtus IV., and completed by Bramante in 1504: the church was afterwards restored by Pietro da Cortona for Alexander VII.

In the nave of this church is a monument erected by their uncle in 1505, to the memory of two children, Beatrice and Lavinia Ponzetti, who died of the plague on the same day: the above panel is from the centre of the monument, between the medallions of the two children. The monument is attributed to Bramante; it is engraved in Letarouilly's 'Edifices de Rome Moderne.'

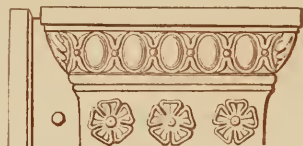
No. 4.

SANTA MARIA DE' MIRACOLI, Venice.

This church was built by Pietro Lombardo about the year 1490, and contains some of the best specimens of the ornamental work of his son Tullio Lombardo, the most celebrated of the family of the Lombardi. The works of this sculptor, according to Moschini (*Guida di Venezia*), range from 1484 to 1534; his masterpiece is the magnificent monument to the Doge Giovanni Mocenigo, who died in the year 1485, in the church of SS. Giovanni e Paolo. The decorations of the Presbytery of Santa Maria de' Miracoli were executed probably before 1500, even as early as 1492, from a notice of the church by Sabellico.* The decorations of churches, how-

* Cicognara, 'Le Fabbriche e i Monumenti cospicui di Venezia.' Folio, Venice, 1840.

CATALOGUE OF CASTS OF ORNAMENTAL ART.—RENAISSANCE.



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- VI. Pilaster with arabesque, from window.
- VII. Cornice, from doorway on principal staircase.
- VIII. Architrave of doorway.
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* Cicognara, 'Le Fabbriche e i Monumenti cospicui di Venezia.' Folio, Venice, 1840.

ever, were constantly prosecuted many years after the actual architectural completion and consecration of the building, and the name of the architect is therefore only sometimes a guide to the period of its ornamental decorations even in the stonework.

Four portions of Arabesque Sculpture from the Presbytery :—

- I. Panel of dado of the pilaster of the arch of the Presbytery.
- II. Panel of dado of the pilaster of the arch of the Presbytery,
- III. Upper portion of panel of pilaster of the arch of the Presbytery.
- IV. Panel from the soffit of the arch of the Presbytery.

No. 5.

MONUMENT TO PIETRO BERNARDO,

Church of Santa Maria de' Frari, Venice, attributed to Giulio Lombardo.* Pietro Bernardo was a Venetian magistrate who died in 1538. Cinque-cento.

Two pieces from the frieze :—

- I. Lion and scroll.
- II. Griffin and scroll.

No. 6.

SCALA DEI GIGANTI, or Giants' Staircase, Ducal Palace, Venice.

This is a large open set of steps leading from the court to the first floor of the palace. It was built by Antonio Riccio, called Briosco, 1485-1500; it derives its name of the Giants' Staircase from the two colossal figures placed at the top by Jacopo Sansovino in 1566. The panels contain some fine Cinque-cento arabesques by Domenico and Bernardino of Mantua.

One specimen; it is engraved in the collection of Antonelli.

- I. Panel from soffit of centre arch of staircase.

* Antonelli, 'Collezione de' migliori Ornamenti Antichi, sparsi nella Citta di Venezia.' Venice, 1831.



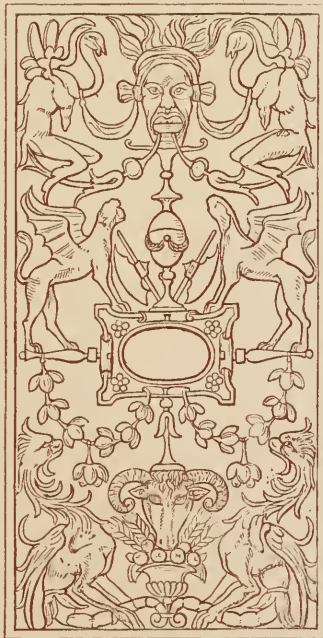
No. 4. I. From a marble panel in the church of Santa Maria de' Miracoli, Venice. c. 1500. *h.* 22½ in. *w.* 15 in.



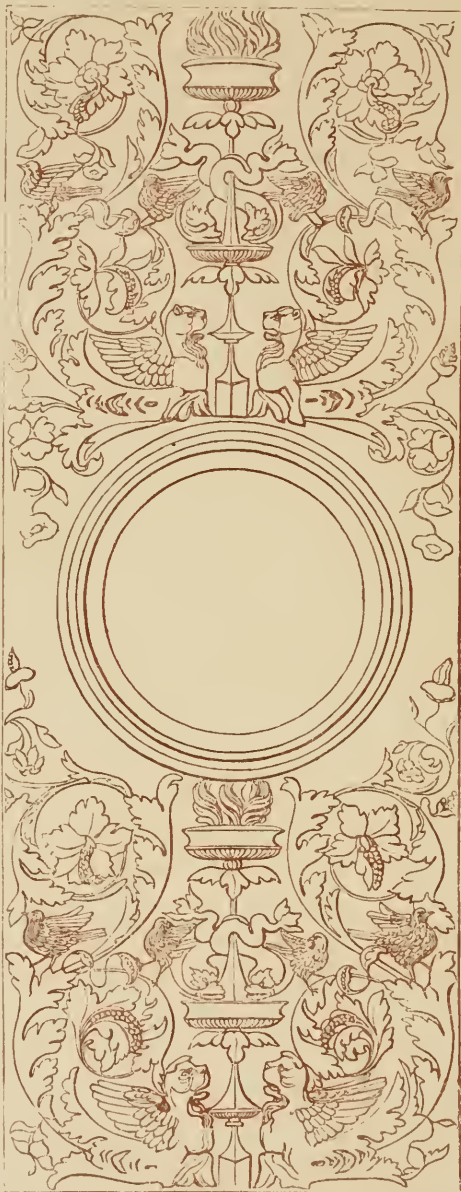
No. 6. I. From the Scala dei Giganti, Ducal Palace, Venice. c. 1520. *h.* 3 ft. 1¾ in. *w.* 16 in.



No. 5. I. From Bernardo Monument in the Church of Santa Maria de' Frari, Venice. c. 1540.
h. 1 ft. *w.* 2 ft. 7 in.



No. 20. II. From the Scala d'Oro, Ducal Palace, Venice.
Alessandro Vittoria. c. 1558.
h. 2 ft. 2 $\frac{3}{4}$ in. *w.* 1 ft. 1 $\frac{3}{4}$ in.



H. M. SPAELING. DEL. SC.

No. 7. II. From the Martinengo tomb, Brescia. c. 1530.
h. 4 ft. $2\frac{1}{4}$ in. w. 1 ft. $7\frac{1}{2}$ in.

No. 7.

MARTINENGO TOMB, Brescia.

This monument in the church of the *Sto. Corpo di Cristo* of the *Padri Riformati* in Brescia, was erected about the year 1530, to *Marcantonio Martinengo*, who died at Brescia, July 28, 1526, in consequence of a wound received in a battle near Cremona, in which he took *Luigi Gonzaga* prisoner. Though the memory of this Italian soldier is perpetuated by so magnificent a tomb, it is not known either who he was, or when and by whom the monument was executed. The sculptures are in the style of the Lombardi.

This monument, composed of bronze and marble, is one of the most beautiful specimens of the Cinque-cento in the north of Italy. It consists chiefly of a magnificent front, 15 feet high and 12 in its greatest breadth, in two compartments, an upper and lower, both enriched with four Corinthian pilasters, embellished with arabesques : between the pilasters are large panels carved with elaborate Cinque-cento arabesques, scroll work, arms, and armour, &c., and enriched with bronze bas-reliefs from sacred and profane history. A triumphal procession in bronze, now much mutilated, adorns the principal frieze ; the bronze medallion from the centre panel is lost. The mausolcum is surmounted by two small statues of *St. Peter* and *St. Paul*.*

The collection contains twenty specimens from the monument, cast from squeezes made expressly for the School of Design in 1845.

I.—III. Three large panels from the front of the tomb, with medallions and Cinque-cento arabesque :
I. and III. decorated with bronze reliefs in the medallion spaces.

IV. V. Portions of the bronze reliefs of the principal frieze.

VI. Base and portion of shaft of engaged column of front.

VII. Shaft of column.

VIII. Capital of column (restored).

IX. Capital of pilaster.

* This monument is engraved in *Bettoni's 'Tombe ed i Monumenti illustri d' Italia.'* 4to. Milan, 1823.

- X.—XIV. Five small pilasters of attic.
 XV.—XVII. Three small stiles of attic.
 XVIII. Lesser cornice (attic).
 XIX. Larger cornice.
 XX. Larger architrave.

No. 8.

SANTA MARIA DE' MIRACOLI, Brescia.

This church was commenced in the latter part of the fifteenth century, about 1490; Ludovico Beretta was the architect and designer of the façade, but the sculptors of the ornaments are unknown. From the strong similarity of style in these decorations and those of the Martinengo Tomb, in the church of the Padri Riformati, we may safely infer the period of the decorations to be not very remote from the time of the construction of that tomb, from about 1520 to 1530.

This façade is one of the most remarkable in Italy as a monument of the florid Cinque-cento arabesque, and is in itself an admirable exponent of the style: but though so great a work, the historians of Brescia have not yet succeeded in discovering the artists of the sculptures. Various speculations have been ventured, but serious anachronisms have in most cases nullified conjecture. Prospero Scavezzi, commonly called Prospero Bresciano, to whom they have been attributed, passed the greater portion of his time at Rome, and died in 1590, aged only twenty-eight. Raffaello da Brescia, a lay brother of the Olivetani, is also said to have executed some portion, but the fact rests solely upon conjecture. Brognoli* could discover no notice of him in the records. Other names mentioned are Antegnati, Fostinelli, and Bissoni. The sculptures are evidently of the school of the Lombardi, though there is a more decided individuality of imitation in the foliage of these specimens than in the majority of the Venetian works.

SANTA MARIA DE' MIRACOLI, Brescia.

Sixty-two Portions:—

- I. Panel of pilaster of façade, four pieces.
- II. Capital of pilaster No. I.

* 'Nuova Guida di Brescia,' 1826.



No. 8. V. *h.* 3. ft. 9 in. *w.* 2 ft. 6 in.

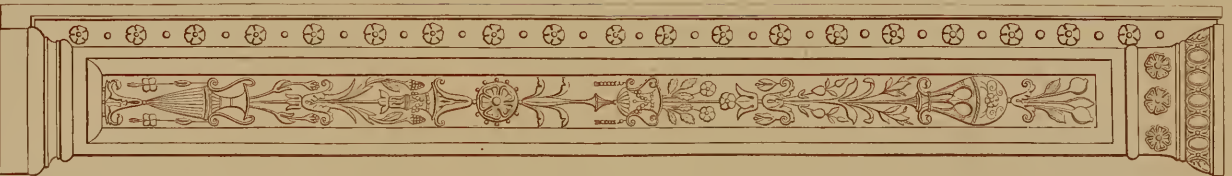


No. 8. XXII. From the façade of Santa Maria de' Miracoli, Brescia.
c. 1530. *h.* 10 $\frac{1}{4}$ in.



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No. 8. II. Capital of pilaster, façade of Sta. Maria de' Miracoli, Brescia. c. 1530.
h. 1 ft. 5½ in. *w.* 3 ft. 2 in., and 2 ft. 4 in.



No. 2. V. Pilaster from window of the façade of the Cancelleria
Apostolica, Rome. Bramante. c. 1495.
h. 7 ft. 7½ in. w. 11¼ in.



C. N.ateaux del. Sc

No. 8. I. Pilaster panel, façade of Sta. Maria de' Miracoli, Brescia.
c. 1530. *h.* 15 ft. 4½ in. *w.* 2 ft.



No. 8. IV. Capital of pilaster, façade of Sta. Maria de' Miracoli, Brescia. c. 1530.
h. 1 ft. 5½ in. *w.* 3 ft. 2 in., and 2 ft. 4 in.





No. 8. III. Plinaster panel, facade of Sta. Maria de' Miracoli, Brescia.
c. 1530. H. 15 ft. 4 in. W. 2 ft.

- III. Panel of pilaster of façade, four pieces.
 - IV. Capital of pilaster No. III.
 - V. Panel from porch (exterior, attic).
 - VI. Panel from porch (exterior, attic).
 - VII. VIII. IX. Panels from stylobate of porch.
 - X. Panel from stylobate of porch (inter-column).
 - XI. XII. Panel from stylobate of porch.
 - XIII.—XVI. Panels, pilaster-pedestals, porch.
 - XVII.—XIX. Panels, symbolic images of the Evangelists St. Mark, St. Luke, and St. John.
 - XX. XXI. Panels, soffit of porch.
 - XXII. Guilloche, soffit of porch.
 - XXIII. Guilloche, soffit of architrave, porch.
 - XXIV.—XXVI. Panels of pilasters of porch.
 - XXVII. XXVIII. Panels of upper pilasters of porch (attic).
 - XXIX.—XXXI. Portions of frieze, interior of porch.
 - XXXII.—XXXIX. Portions of capitals of pillars, porch.
 - XL.—XLIV. Portions of capitals of pilasters.
 - XLV.—XLVII. Lower portions of shaft of pillar.
 - XLVIII.—L. Lower portions of shaft of pillar.
 - LI. Double guilloche, from panel of façade.
 - LII. Panel from frieze of porch (cartouche).
 - LIII. Portion of base and plinth of pillar.
 - LIV. Base mouldings of pilaster of façade.
 - LV. Cornice of basement of façade.
 - LVI. Arch moulding, interior of porch.
 - LVII. Moulding on shaft of pillar.
 - LVIII. Cornice of façade, echinus, &c.
 - LIX. Architrave of façade, with astragals.
 - LX. Cornice of porch, echinus and astragal.
 - LXI. Architrave of porch, with astragals.
 - LXII. Entablature, interior of porch.
-



E. A. CROSS. DEL. SC.

No. 8. III. Pilaster panel, façade of Sta. Maria de' Miracoli, Brescia.
c. 1530. *h.* 15 ft. 4½ in. *w.* 2 ft.

- III. Panel of pilaster of façade, four pieces.
 - IV. Capital of pilaster No. III.
 - V. Panel from porch (exterior, attic).
 - VI. Panel from porch (exterior, attic).
 - VII. VIII. IX. Panels from stylobate of porch.
 - X. Panel from stylobate of porch (inter-column).
 - XI. XII. Panel from stylobate of porch.
 - XIII.—XVI. Panels, pilaster-pedestals, porch.
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 - LV. Cornice of basement of façade.
 - LVI. Arch moulding, interior of porch.
 - LVII. Moulding on shaft of pillar.
 - LVIII. Cornice of façade, echinus, &c.
 - LIX. Architrave of façade, with astragals.
 - LX. Cornice of porch, echinus and astragal.
 - LXI. Architrave of porch, with astragals.
 - LXII. Entablature, interior of porch.
-

No. 9.**MONUMENT OF SANT' APOLLONIO, Brescia.**

Sant' Apollonio was the fourth Bishop of Brescia, supposed to have lived in the second century. The monument was erected for the College of Notaries, of which Sant' Apollonio is the patron, in the church of San Pietro, in the early part of the 16th century. It was removed in 1604 to the old cathedral, and in 1674 to the new church, or *Duomo Nuovo*.—*Cinque-cento*.

Six pieces :—

I. Portion of frieze.

II.—VI. Five small pilasters.

No. 10.**CHATEAU DE GAILLON, Normandy.**

The original castle of Gaillon, in Normandy, built in the early middle ages, was ceded in 1195 by Richard Cœur de Lion to Philip Augustus; in 1262 it was granted by St. Louis to the Archbishops of Rouen in perpetuity; but in 1426 it was razed to the ground by the Duke of Bedford.

This château remained a complete ruin until rebuilt by the Cardinal George d'Amboise, appointed Archbishop of Rouen in 1494; his predecessor Guillaume d'Astouteville had made a commencement, but on too insignificant a scale for the magnificent tastes of the Cardinal d'Amboise. Preliminary works were commenced in 1497, though the building was not energetically proceeded with until 1502; by September, this year, upwards of 1600 tons of stone had been brought to the château within the twelve months, giving employment to sixty masons and stoncutters. It was then continued without interruption until the close of 1509; but its final completion was arrested by the death of the Cardinal, May 25, 1510.

Much and various work, however, was executed in this time. The whole scheme of the building is more in the Gothic than the Renaissance taste; but though there is also much Gothic detail in many of the parts, this château must be considered mainly a monument of the Renaissance. French and Italian artists were both employed, but chiefly the former.



No. 9. II. Monument of St. Apollonio, Brescia.

h. 2 ft. 1 in.
w. 4½ in.



No. 7. XV. Martinengo tomb, Brescia.

h. 2 ft. ½ in.
w. 4½ in.



No. 9. III. Monument of St. Apollonio, Brescia.

h. 2 ft. 1 in.
w. 4½ in.



No. 9. I. Frieze, tomb of St. Apollonio, Cathedral of Brescia. c. 1530.

h. 7½ in. *w.* 23½ in.

The expenditure,—and, with the exception for a single year, all the accounts are preserved,—would appear small, from the statement of the actual sum, 153,600 francs; but it amounts to a considerable cost when expressed in the value it actually represents in the present day. M. Deville, in comparing the prices of labour and provisions in Normandy in 1508 with the prices in 1849, found that the proportion was as 1 to 18; so that to give a fair impression of the cost of this palace now, we must multiply the original cost by eighteen, which raises the amount to 2,764,800 francs, or nearly 111,000*l.* sterling. Very little was done to the palace after the death of the Cardinal.

It was considered the most magnificent and sumptuous archiepiscopal palace in France:—

“ Trop aimable Gaillon, ta beauté sans seconde
Te doit bien mettre au rang des merveilles du monde.”

The Cardinal d'Amboise at Gaillon rivalled Wolsey in his magnificence at Hampton Court. The present building is not purely the wreck or a transformation of that of the Cardinal. Great additions were made to the accessory portions by Mansart for Nicholas Colbert, son of the minister of Louis XIV., made Archbishop of Rouen in 1654, and he spent also immense sums on this palace. In 1757, however, serious dilapidations were suffered to take place; several ornamental portions of the works of the Cardinal d'Amboise were entirely removed to save the cost of their repair, and a general decay was suffered to proceed. In this year the Archbishop sold in pieces the large marble fountain which had been presented to the Cardinal d'Amboise by the Venetian Government. In 1792 the château was sold by the Convention as ecclesiastical property, and for the most part dismantled for the sake of the materials. Alexandre Lenoir in 1802 secured some of the finest remaining portions for the Government; some have been suffered to decay, the rest are now exhibited in the court of the Ecole des Beaux Arts at Paris, where one of the principal gateways, that leading into the great court, has been reconstructed. The remaining substantial portions at Gaillon, were in 1812, converted by the Emperor Napoleon into a prison; the special chamber of the Cardinal in the great tower is now the kitchen.

The following were the principal artists employed in this work:—

Guillaume Senault, architect and master mason, was employed till 1507; Pierre Fain, a native of Rouen, Pierre Delorme, and Colyn Biart seem to have held similar rank; Geraulme Pacherot, an Italian

architect, was also employed on the works. The first ornamental stonework seems to have been executed under the superintendence of Pierre Fain. The arch or gateway now exhibited in the court of the Ecole des Beaux Arts at Paris was made, 1509, by Fain, for, including materials, the apparently small sum of 650 livres or francs, though it represents now the sum of 468*l.* sterling.

The accounts published by M. Deville are very complete, and we find that the master mason, Senault, was paid on Saturdays, at the rate of 7 sous 6 deniers, (in actual coin about $3\frac{1}{2}d.$ English,) per day; his assistant or deputy was paid 6 sous the day, and the ordinary workmen 2 sous the day. Assuming about 20 pence, or 40 sous, to be the value of the Dutch and German florin about this time, a florin, or two livres, seems to have been considered sufficient remuneration for the week's services of a high-class workman, and this is exactly the amount charged by Albert Dürer when in the Netherlands, ten years later, for a pencil portrait; it therefore must be considered a high rather than a low charge, our naturally first impression on reading the statement in Dürer's Diary. This supposes the relative values of money as calculated by M. Deville for the North of France to meet also the circumstances of the Netherlands. The principal sculptors were the following:—Bertrand de Meynal, an Italian, who decorated the altar of the chapel, and brought the Venetian fountain from Genoa in 1508; Pier Valence fixed it in its place in the court in that year; Michel Colombe made the bas-relief of "St. George and the Dragon" (for 300 francs), which is now in the Museum of the Renaissance in the Louvre; Lorenzo Demugiano, 1508, of Milan, he made the statue of Louis XII., now in the same collection; and Antoine Just, 1508-9, of Florence.

Richard Guerpe, 1504-8, carver in wood, and Colin Castille, 1503-9, carver of arabesques (*tailleur à l'antique*), seem to have been the chief artists employed in the execution of the beautiful woodwork of the chapel.

Plans and elevations of this château, partly from an older work, and views of the principal objects preserved, are given in the work alluded to by M. A. Deville, 'Comptes de Dépenses de la Construction du Château de Gaillon.' Paris, Imprimerie Nationale, 1850.



No. 11. LIX. Moulding, Amboise monument, Rouen. 1525.
h. 3 in.



No. 10. XXXV. Portion of frieze, Château de Gaillon, Normandy. c. 1509.
h. 13½ in.



No. 10. XXVII. Cornice, Château de Gaillon. 1509.
h. 7½ in.



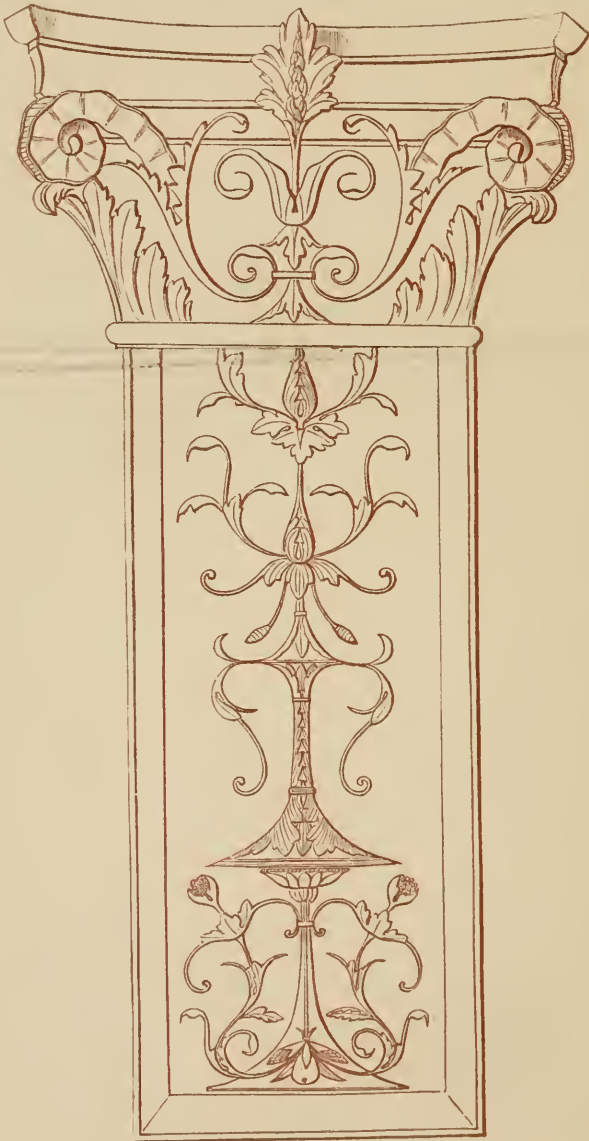


No. 10. XII. *h.* 1 ft. 2 in. *w.* 2 ft. 1 in.



No. 10. XI. Plaster, arch of Château de Gaillon, Ecole des Beaux Arts,
Paris. *c.* 1509. *h.* 8 ft. 3 in. *w.* 1 ft. 3 in.

CATALOGUE OF CASTS OF ORNAMENTAL ART.—RENAISSANCE.



No. 10. XI. Pilaster, arch of Château de Gaillon, Ecole des Beaux Art
Paris. c. 1509. *h.* 8 ft. 3 in. *w.* 1 ft. 3 in.



No. 42. II. Portion of monument from Rome.

h. 2 ft. 9 in.

w. 5 $\frac{3}{4}$ in.



No. 10. XV. Pilaster. Chateau de Gaillon. c. 1509.

h. 3 ft. 2 $\frac{1}{2}$ in.

w. 1 ft. 3 $\frac{1}{4}$ in.

CHATEAU DE GAILLON.

From portions transported to Paris : thirty-eight pieces:—

- I.—IV. Four front and side pilasters, of a chimney piece in the Louvre, from the Chateau de Gaillon; arabesques.
 - V.—X. Six carved oak panels, from the screen of the chapel, with Cinque-cento arabesque, and small figures : now in the Louvre.
 - XI. Pilaster, with Cinque-cento arabesque.
 - XII. Capital of pilaster.
 - XIII. Pilaster.
 - XIV. Pilaster.
 - XV. Pilaster.
 - XVI. Interior pilaster, two pieces, arabesques.
 - XVII. Interior pilaster, two pieces, arabesques.
 - XVIII. Small panel, arabesques.
 - XIX. Small panel, arabesques.
 - XX. Small panel, arabesques.
 - XXI. Piece of moulding.
 - XXII. Piece of moulding.
 - XXIII. Piece of cornice.
 - XXIV. Piece of cornice.
 - XXV. Piece of cornice.
 - XXVI. Piece of cornice, archivolt.
 - XXVII. Piece of cornice, echinus.
 - XXVIII. Piece of cornice, pierced foliage (acorn).
 - XXIX. Rosette.
 - XXX. Rosette.
 - XXXI. Pilaster, capital.
 - XXXII. Soffit of arch, with arabesques.
 - XXXIII. Soffit of arch, with arabesques.
 - XXXIV. Soffit of arch, with arabesques.
 - XXXV. Frieze.
 - XXXVI. Rosette from capital.
 - XXXVII. Small panel.
 - XXXVIII. Corbel, grotesque figures.
-

No. 11.

AMBOISE MONUMENT, Rouen Cathedral.

The Cardinal George d'Amboise, Archbishop of Rouen, and first minister of Louis XII. of France, to whom this monument was raised, out of funds expressly bequeathed by himself for the purpose, was born at the Château de Chammont in 1460, and died at Lyons, May 25, 1510, in the prime of life, though he had held episcopal rank for six and thirty years.

The Cardinal d'Amboise was the builder of the Château de Gaillon; he was distinguished for his enormous wealth, but the sum which he left for the construction of his mausoleum, in the Lady Chapel of Rouen Cathedral, was only 2,000 crowns; about 3,000, however, were spent; the exact sum was 6,952. 16. 4. francs. Allowing for the greater value of money at that time in the proportion of 18 to 1, we have about 125,150 francs, or 5,000*l.* sterling, a sum wholly inadequate at the present day for the construction of such a monument.

This monument, 19 ft. 8 in. wide, by 26 ft. 3 in. high, engaged in the wall of the chapel, is remarkable for the combination of a general Gothic effect, with Renaissance details. It consists of a species of sarcophagus, covered over by a canopy. The sarcophagus, or tomb, is placed on a plinth of black marble, and is surmounted by kneeling statues of the two Cardinals d'Amboise, uncle and nephew, resting on a large slab of the same black marble: the dado of the tomb is ornamented with seven pilasters, figured with arabesques and hooded nuns, terminating in consoles, with grotesque figures holding cartouches: between the pilasters, in richly ornamented niches, are seated statuettes of Faith, Charity, Prudence, Temperance, Fortitude, and Justice. Every portion of the monument is similarly profusely decorated, even to excess, with figures, niches, reliefs, pilasters, arabesques, small canopies, pendants, pinnacles, and other ornamental details.* The recess behind the two kneeling figures of the Cardinals contains, as the principal decoration, a relief of St. George and the Dragon; the surrounding arabesques are enriched with blue and gold. The materials of the monument are marble, alabaster, and Vernon stone.

This elaborate monument was erected from a design by Roullant

* See the lithograph exhibited with the casts.



C. Maheux del.

No. 11. XXV.
h. 3 ft. 5 in.
w. 3 $\frac{3}{4}$ in.

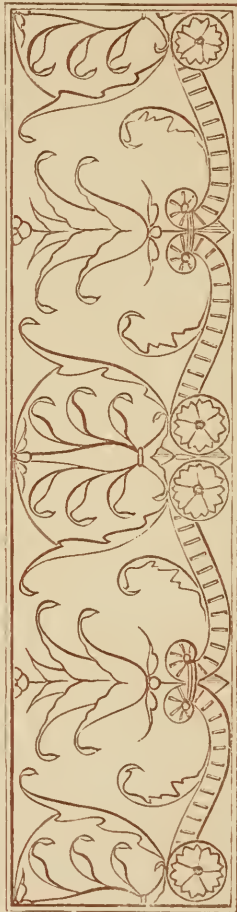
No. 11. I.
h. 4 ft. 5 $\frac{1}{2}$ in.

No. 11. XXVI.
h. 3 ft. 5 in.
w. 3 $\frac{3}{4}$ in.

Amboise Monument, Rouen Cathedral. 1525.



No. 11. XXXIII. Amboise Monument, Rouen Cathedral. 1525.
h. 9 $\frac{1}{4}$ in. *w.* 3ft. 2 in.



No. 97. Portion of frieze. Renaissance.
h. 5 in.

Le Roux, then architect to the Cathedral of Rouen; the plan was laid before the chapter in 1518, and Le Roux received 80 francs for his design; the work had been declined by Pierre Valence of Tours, then engaged on some portions of the monument of Louis XII. at St. Denis. The master mason employed was Pierre Desaubeuix, at the rate of one franc or livre (twelve to the mark) per day. His chief assistants were Renaud Therouyn and André le Flament (the Fleming); these were sculptors, or *ymaginiers*; they were paid seven sous the day; the simple stonecutters, of whom at one time eighteen were employed, were engaged at five sous the day (equivalent according to M. Deville's parallels, to 3s. 7d. per day). The whole was finished January 3, 1525, or, according to the new style, 1526, having occupied about five years only in its construction, at a rate of expenditure, therefore, according to the equivalent stated above, of about 1000*l.* sterling per annum, for the present day.*

TOMB OF CARDINAL D'AMBOISE.

Seventy-three pieces.

- I.—VII. Seven pilasters, with arabesques and hooded nuns; from dado of tomb.
- VIII.—XI. Four consoles, with grotesque figures holding cartouches.
- XII.—XVII. Six pedestal pilasters, supporting seated figures of virtues, from the dado.
- XVIII. Figure of Charity.
- XIX., XX. Upper portions of the extreme side pilasters of the monument.
- XXI.—XXIV. Four large panels from lower portions of the same.
- XXV.—XXX. Six small pilaster panels from sides.
- XXXI., XXXII. Two pilasters from recess, one coloured and gilt.
- XXXIII. Portion of lower frieze of canopy.
- XXXIV.—XXXVII. Four portions of upper frieze of canopy.
- XXXVIII.—XLI. Four curved portions of frieze.

* Deville, 'Tombeaux de la Cathédrale de Rouen.' Rouen, 1837.

- XLII., XLIII. Two upper portions of niches of statuettes of canopy.
- XLIV., XLV. Pierced work of the same (duplicates).
- XLVI., XLVII. Two small candelabra.
- XLVIII. Foot of candelabrum.
- XLIX.—LIII. Five small panels, with arabesques, car touches, &c.
- LIV. Portion of panel, with dolphin.
- LV. Panel, with grotesque head.
- LVI., LVII. Panels, with vases.
- LVIII. Small panel with figures, divided diagonally into four compartments.
- LIX.—LXVI. Eight pieces of moulding.
- LXVII. Rosette from vault of canopy.
- LXVIII. Pilaster cap.
- LXIX. Head of dragon.
- LXX.—LXXII. Three small grotesque heads of monsters, low relief.
- LXXIII. Head of monster.

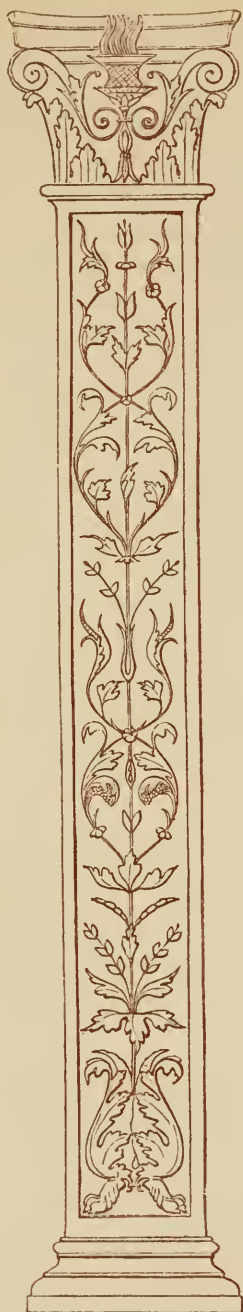
No. 12.

MONUMENT OF LOUIS XII., St. Denis.

The monument of Louis XII., in the Abbey of St. Denis, is one of the most important and earliest specimens of the Renaissance existing in France ; it is of that purer character of style, in relation to the ornamental art of antiquity, known as the Cinque-cento, in which we miss the cartouches and those peculiar interlacings of tracery which characterize much Italian and the great majority of specimens of French Renaissance ornament.

This monument was erected by Francis I. to his father-in-law, Louis XII., and Anne of Brittany, the first wife of that monarch. Louis XII. died in the year 1515, and the monument was completed about 1520 ; one of the pilasters bears the date of 1518.

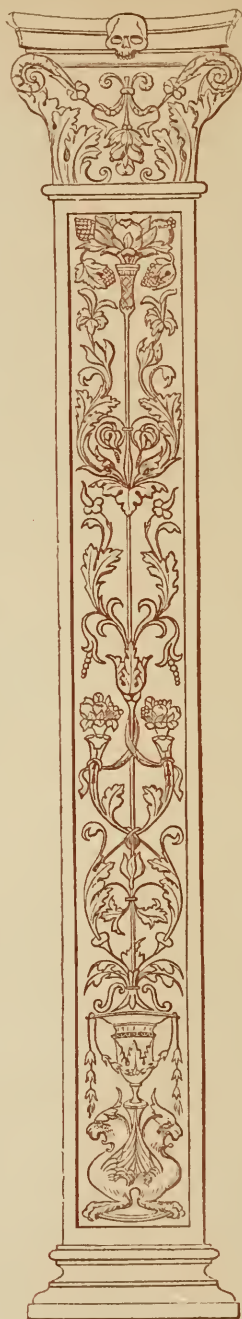
The basement of the monument consists of a white marble dado raised on a plinth of black marble ; above this is placed a sarcophagus,



No. 12. I.



No. 12. XXV.



No. 12. II.

From the monument to Louis XII., St. Denis, near Paris. c. 1520.

h. Large pilasters, 4 ft. $3\frac{1}{4}$ in. *w.* $5\frac{1}{2}$ in.

h. Small ditto, 2 ft. $8\frac{1}{4}$ in. *w.* $4\frac{1}{4}$ in.

upon which are represented the dead bodies of the king and queen, unclothed : the whole is surmounted by a rich canopy, forming, as it were, the pedestal of two other statues of the king and queen represented in life, in their robes of state, and kneeling in the act of prayer. Sixteen other statues adorned this magnificent monument, the four cardinal virtues at the four corners, and the eleven Apostles and St. Paul in the twelve spaces between the pilasters of the canopy. The statues of Fortitude, Justice, Temperance, and Prudence have been removed.

The ornaments of the pilasters, symmetrical arabesques of a fine quality, of which examples are exhibited, are said to have been carved at Tours by Jean Just and François Gentil, ornamental sculptors ; the figures are attributed to Paul Pontius, a Florentine sculptor*, called also Trebatti, established in France, and much employed at Fontainebleau. Pierre Valance, also of Tours, appears to have been engaged on this monument. The peculiar character of the arabesques being composed almost exclusively of grotesque combinations of natural objects sparingly mixed with works of art, shows the early influence of the Venetian school of ornamentists in France, chiefly due to the example of Louis XII, himself, who, with his minister, the Cardinal d'Amboise, were the earliest French patrons of the classical revival of art and letters.

On the frieze of the canopy is the following inscription :—

Ludovicus XII. Dei gratiâ Francorum Rex obiit anno salutis MDXV. Anna Britanniæ Ducis Filia Uxor Ludovici XII. obiit anno salutis MDXIV.

This monument, during the disturbances of the Revolution of 1793, was removed to Paris, and formed part of the *Musée des Monumens Français*, arranged by M. Lenoir ; it was afterwards restored to St. Denis, but the statues of the four cardinal virtues were not replaced.†

Forty-eight pieces :—

I.—XXIV. Twenty-four larger pilasters.

XXV.—XLVIII. Twenty-four smaller pilasters.

* Felibien, 'Histoire de l'Abbaye de Saint-Denis;' and Imbard, 'Tombeau de Louis XII dit le Père du Peuple.' Folio. Paris, 1815.

† The engraving of the monument exhibited represents it as it originally existed, before the removal of the figures of the virtues from the four corners.

No. 13.

TOMB OF ASCANIO SFORZA, Church of Santa Maria del Popolo, Rome.

This Church is remarkable for the magnificence of its sepulchral monuments, displaying some of the most exquisite Cinque-cento stone carvings in Italy, and some of the best work of Andrea Sansovino.

ANDREA CONTUCCI, commonly called Sansovino, was born at Monte San Savino in 1460; he became a distinguished architect and sculptor at Florence, and was invited to Rome by Pope Julius II., in the early part of the 16th century. He executed two monuments in the church of Santa Maria del Popolo; that to the Cardinal Girolamo Basso della Rovere, the nephew of Julius II., who died in 1507; and that to the Cardinal Ascanio Maria Sforza, vice chancellor of the Papal States, who died in 1501. Both monuments were completed in 1509. Sansovino* died in 1529.

The collection contains only one small squeeze from the monument.

- I. Centre portion of frieze between the pedestals, with arabesques, mask, and horns of plenty, &c.

No. 14.

TOMB OF CARDINAL GIROLAMO BASSO, church of Santa Maria del Popolo, Rome.—Andrea Sansovino, 1509.

- I. Small vertical panel, with arabesque, ox skull, and figure.†

No. 15.

Panel with arabesque, high relief, vase with griffins terminating in horns of plenty and festoons.

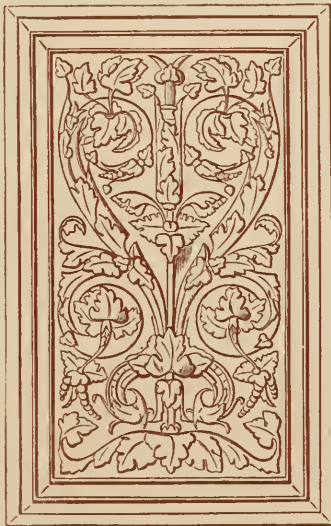
Similar in style to above specimens; probably by Sansovino.

* The distinguished architect of this name, and friend of Titian, at Venice, was Jacopo Sansovino: his family name was Tatti, he was born at Florence in 1479, and was the favourite scholar of Andrea Contucci, hence his surname of Sansovino: he died at Venice in 1570.

† A view of this monument is given by Letarouilly 'Edifices de Rome Moderne.'



No. 14. Panel from tomb of Cardinal Basso, Sta. Maria del Popolo, Rome. A. Sansovino. 1509.
h. 14 $\frac{3}{4}$ in. *w.* 9 in.



JFS

No. 22. II. Panel from door screen in Town Hall at Audenarde. Paul van Schelden. 1531-4. *h.* 1 ft. 9 $\frac{1}{2}$ in. *w.* 12 $\frac{1}{2}$ in.



No. 17. II. Traverse, from Florence. Cinquecento.

h. 7½ in. *w.* 3 ft. 11 in.



No. 90. Portion of frieze, collection of the Ecole des Beaux Arts, Paris. Cinquecento.

h. 8¼ in. *w.* 3 ft. 2¼ in.

No. 16.

Large pilaster with arabesque, oak leaves and acorns, with poppy heads : Cinque-cento, 9 ft. 4 in. high, by 14 in. wide.

This beautiful pilaster is known commonly in the Government Schools of Ornamental Art, as the Santa Maria del Popolo Pilaster, The oak and acorns represented on it may have some reference to the Della Rovere family, but the pilaster is not given in any of the specimens of ornamental sculpture from the church of Santa Maria del Popolo, in the great work of Letarouilly, 'Edifices de Rome Moderne;' and it is described in the catalogue of casts by M. Jacquet, late moulder to the Ecole des Beaux Arts, at Paris, as a pilaster from Florence: in this uncertainty it is not at present allocated.

No. 17.

Two Cinque-cento specimens, from Florence.

I. Pilaster with arabesque.

II. Traverse of ditto, with scroll.

No. 18.

Portion of frieze, anthemion, &c., Cinque-cento, from Andrea Vendramini Monument, Church of Santi Giovannie Paolo, Venice.

No. 19.

Small panel with dolphin, Venice.

No. 20.

SCALA D'ORO, Ducal Palace, Venice.

This staircase, called, from the extreme richness of its decorations, gildings, &c., the "Golden Staircase," was decorated under the direction of Jacopo Sansovino, the stuccoes being executed by Alessandro Vittoria. The work was executed for the Doges Priuli, and the

stuccoes were completed in 1558. The pictures by Gio. Battista Franco, and the statues by Tiziano Aspetti, and Francesco Segalino, were later additions, but the whole staircase was completed in 1577.*

This is one of the earliest of the Venetian monuments in which the Cinque-cento in its purity, as a classic revival, is varied by the introduction of the cartouches and other arbitrary devices of the Italian Renaissance. The details are executed with extreme spirit, but with also the utmost extravagance of the grotesque.

Nicola de' Conti, and Alfonso Alberghetti, also introduced the cartouches prominently into their works, as in the Bronze Wells in the Court of the Ducal Palace; and with Alessandro Vittoria, contributed materially to the change of taste which was now established in Venice, and to the ultimate substitution of the *Renaissance* as a style, for the *Cinque-cento*.

There are three specimens from the Scala d' Oro in the Collection, original squeezes taken in 1845.

I. Pilaster panel, with grotesque arabesque ; gilt.

II., III. Two panels from dado.

No. 21.

Corner of a Coffin, in carved walnut by Baccio D' Agnolo, of Florence. About 1515. Now at Munich.

Vasari, in his notice of the architect and sculptor Baccio,† specially mentions the magnificent walnut coffin decorated with children, and other furniture, which he made for the house of Pier Francesco Borgherini, now belonging to the Rosselli family. The original coffin was purchased some years ago by the late King of Bavaria, Ludwig I., and is now in the Royal Collection at Munich. Baccio died in 1543, aged upwards of eighty.

No. 22.

CARVED OAK DOOR SCREEN, Town Hall, Audenarde.
1531-4.

This is one of the finest of those beautiful specimens of wood carving, for which the Flemish cities were greatly distinguished in

* Cicognara, 'Le Fabbriche e i Monumenti cospicui di Venezia.' fol. Ven. 1838.

† 'Vite de' Pittori,' &c.

the sixteenth century. The majority of these carvings are in the ordinary style of the Renaissance, but with a limited introduction of the cartouche or scrolled shield work. The most remarkable of them is the immense and elaborate chimneypiece, in the Salle des Séances, in the Palace of Justice at Bruges, Executed in 1529. The door-screen at Audenarde, of which specimens are exhibited, is in so similar a style, especially in the details of the scroll work, of a bold Cinque-cento character, that it may be assumed that the two works are by the same hand—Paul Van Schelden, who executed the Audenarde screen in 1531-4: under the above assumption, therefore, almost immediately after the completion of the greater work at Bruges. The circumstances of Van Schelden's life are not known.

The Audenarde screen is of a Cinque-cento character in all its details, but executed with a fulness in the foliations, which is almost peculiarly Flemish: the figures also show the strong mannerism which distinguished generally the Flemish painters of the sixteenth century after the return of Frans Floris and Bernard Van Orley from Italy.

Nine pieces :—

- I. Frieze, with figures and scrolls.
- II., III. Two portions of shafts of pillars covered with Cinque-cento arabesque.
- IV.—IX. Six panels (out of the twenty-eight forming the screen.)

No. 23.

Monument. Funeral Slab. Musée de la Renaissance, Louvre, Paris.

A slab, or tablet of black marble, with an architectural elevation in low relief and square panels of white marble inserted, with subjects representing the Presentation and the Circumcision on the sides, ornamental details of the Renaissance: by Emmeric Schillinck.* The monument is to a chorister of the name of De Landsteyn. Seventeenth Century?

* The author has not succeeded in finding any account of this sculptor in the German, Dutch, or Flemish biographies of artists.

No. 24.

DOORS OF THE CHURCH OF ST. MACLOU, Rouen,
Renaissance, c. 1540-2.

These doors in carved oak, now much injured, are among the most remarkable early specimens of the Grotesque Renaissance in France (and here the term is used in the restricted sense of style). They are more varied in their materials than most examples, combining with the other elements a great variety of cartouche and strap-work, and also a profusion of figure subjects: the varieties of classical details in the mouldings are also remarkable: as carved wooden doors, they are probably without rivals. They appear to have been made under the direction of the celebrated Jean Goujon, about the years 1540-2, when engaged on the sculptures of the monument of Louis de Brézé in the Lady Chapel in the Cathedral of Rouen. He was probably aided by Nicholas Quesnel in both instances.

Jean Goujon was one of the most celebrated artists of the French Renaissance. He was both a sculptor and an architect, and we learn from the translation of Vitruvius by Jean Martin, into French, that in 1547 Goujon was architect to Henry II. He was called the *Corrège des Sculpteurs*; but Parmigiano's taste is nearer Goujon's style of figure, which was unnaturally elongated. Goujon was a Huguenot, and was shot while at work in the Louvre, August 24, 1572.

There are three sets of these doors; the principal called the *Grand Portail*, the *Porte des Fonts*, and the *Porte de la Rue Martinville*; the two last carved on both sides.

The figure subjects of these doors are religious,* and they are an example of what is rare in France and in the sixteenth century, though similar combinations were usual in the fifteenth century in Italy, namely, the combination of grotesque Renaissance ornamental details with figure subjects from Scripture or Church history.

On the *Grand Portail* are represented the prophets and high-priests of the Jews; the evangelists, and christian fathers, with allegorical figures of Peace, Justice, Faith and Charity; and in two medallions the baptism and circumcision of Christ.

The *Porte des Fonts* represents the parable of the Good Shepherd, in four medallions; allegories of the seasons; Melchizedech and Aaron, St. Peter and St. Paul.

* L'abbé Ouin Lecroix, 'Histoire de St. Maclou,' 1846.

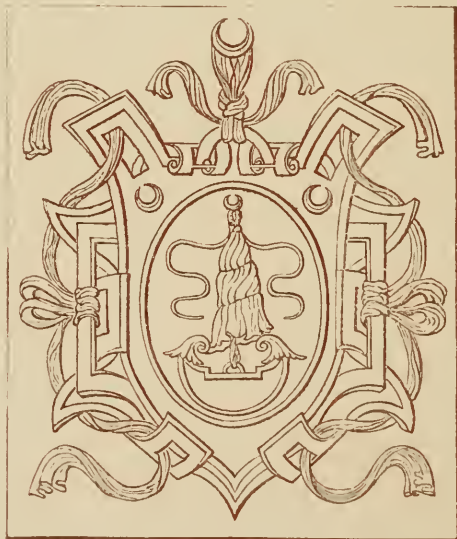


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No. 24. I. From door of St. Maclou, Rouen. c. 1542.
h. $7\frac{3}{4}$ in. *w.* 1 ft. 8 in.



No. 26. I. Carved door panel, from the Château d'Anet; now at the
Ecole des Beaux Arts, Paris. c. 1548.
h. 1 ft. 11 in. *w.* 1 ft. $7\frac{1}{4}$ in.



From carved door panels from the Château d'Anet, near Dreux ;
now at the Ecole des Beaux Arts, Paris. c. 1548.

h. 1 ft. 11 in. *w.* 1 ft. 7¼ in.

The *Porte de la Rue Martinville* represents the parable of the Prodigal Son, and subjects from the life of the Virgin, with God the Father and God the Son in medallions in the upper portions.

With these subjects are intimately combined the common and jewelled cartouche or scrolled shield work, and the broadest grotesque of the ordinary French Renaissance, as developed at Fontainebleau and other localities, at that time.

The collection possesses only two small portions.

- I. Part of knocker or door-handle, grotesque head with cartouches—bronze.
- II. Mask or face on cartouche—wood.

No. 25.

MONUMENT TO LOUIS DE BRÉZÉ, Lady Chapel, Rouen Cathedral.—Renaissance c. 1540-2.

This monument was raised by Diana of Poitiers to her deceased husband Louis de Brézé, Grand Seneschal of Normandy, who died in 1531. It is attributed, as regards some of its sculptures, to Jean Goujon, and was probably executed about 1541, as it is shown by documents that Goujon was engaged in that year at the cathedral as well at St. Maclou.*

This monument is placed exactly opposite the tomb of the Cardinal D'Amboise, and though executed only about fifteen years later, all trace of the Gothic whether in scheme or detail has disappeared. The monument of Louis de Brézé presents almost a complete classical revival, with but the slightest introduction of the cartouche work, and this only as frame work to the tablets of inscriptions, and in the aeroterrial ornaments of the sides, which are goats holding shields with the initials L. B. combined with palms.

The deceased seneschal is represented, in the first instance, in a recess lying unclouted on a sarcophagus. At his head, behind projecting Corinthian pillars, on one side is represented his widow kneeling at his feet, on the other side, the Virgin erect with the child in her arms. Above, in the arched recess of the attic, he is represented in relief in armour, and on horseback. The projections of the attic are supported, instead of pillars, by four caryatides representing

* Deville, 'Tombeaux de la Cathédrale de Rouen.' 8vo. Rouen, 1837.

Victory, Faith, Prudence, and Glory : these are of alabaster, and appear to have been originally gilt and painted.

One small portion of the frieze :—Victory and griffins.

No. 26.

THE CHATEAU D'ANET, near Dreux, France.

This château was so named from Simon d'Anet, its possessor in the twelfth century. After various vicissitudes it was presented in the fifteenth century (1444) by Charles VII. to Pierre de Brézé, Grand Seneschal of Normandy, for his services in expelling the English from that province. Louis de Brézé, the grandson of Pierre, married on March 29th, 1514, the afterwards celebrated Diana of Poitiers, and this lady lived here in retirement for several years after the death of her husband in 1531, until she attracted the notice of the prince, afterwards Henry II., who, when king, ordered Philibert de Lorme to reconstruct the chateau, about 1547-8. Diana was then nearly fifty years of age. Jean Goujon was employed in the sculptures and analogous decorations, and Jean Cousin to paint the windows.

The new château added another to those Renaissance structures which became fashionable in France after the building of Fontainebleau ; but the Château d'Anet showed some very peculiar ornamental developments, devices derived from the interlacings of the initials of the king and the beautiful Diana combined, as well as arbitrary combinations having reference to the divine Diana of the ancients and her attributes. It is to these that Voltaire refers, in the *Henriade*, alluding to the labours of *L'amour* :

“ Par ses adroites mains avec art enlassés
Les chiffres de Diane y sont encore tracés.”

These peculiar devices here developed made tracery very fashionable during the reign of Henry, so much so, that much ornamental work so treated, that is, with a great prominence given to interlacings, is described as of the style of Henry II.

The H, the crescent of Diana, arrows, &c. will be found on the three specimens from a carved door, exhibited in this collection : these panels, further, are fine illustrations of varieties of the cartouche or scrolled shield work of the time. The Château d'Anet was destroyed and sold as materials during the French Revolution ; some portions of

it were exhibited in the Musée des Monumens Français, formed by Alexandre Lenoir, afterwards dispersed; but some of its objects are still preserved in the collection of the Musée de la Renaissance now in the Louvre.*

Five portions by Goujon :—

I.—III. Three carved door panels, now in the Ecole des Beaux Arts, Paris.

IV.—V. Two large spandrils, with figures of Fame, from bronze: the originals are lost.

No. 27.

Small frieze, from the Great Bell of the Campanile of St. Mark, Venice, melted in 1810, by order of the Patriarch Gamboni. The present bells were made from the metal so acquired.†

No. 28.

Two bronze knockers from the Pisani Palace, Venice. About 1550.

I. Neptune and Sea Horses.

II. Female, lions, and shell.

These ornamental accessories are much later than the palace, which is a massive example of Venetian Gothic, or rather what the Venetians term Moorish. The oriental trade of the Venetians imported the Arabic or Saracenic Architecture very early into Venice.

No. 29.

The Entombment, bas-relief by Daniele da Volterra. Musée de la Renaissance, Paris. About 1550.

Daniele Ricciarelli da Volterra, the friend of Michelangelo, was one of the most distinguished painters and sculptors of his time. He died in 1566, aged about sixty.

* Lenoir, 'Rapport Historique sur le Château d'Anet.' An. viii.

† Antonelli, 'Ornamenti Antichi di Venezia,' &c.

No. 30.

Richly chased armour, Cinque-cento, a breastplate. About 1540.

No. 31.

Richly chased armour, Cinque-cento. About 1540.

I. A breastplate.

II. Back piece to the above.

No. 32.

Chased dish, Florence, Cinque-cento, from a cast in the collection of the Ecole des Beaux Arts, Paris.

No. 33.

Chased dish, Rape of Europa, &c., with a medallion in centre of Charles I. duke of Mantua and Monferrato. About 1630.

No. 34.

Chased dish, Battle of the Amazons, modern. By Antoine Vechte, from the original in iron, in possession of the King of Prussia, at Berlin.

No. 35.

MONUMENT TO PHILIPPE DE COMINES,
the historian. About 1510–20.

Philippe de Comines died in 1509, and a monument was erected to him and to his wife H el ene de Chambes, in the Chapel of the Ch ateau de Gaillon. The sculptures were by Paul Pontius.

Two pieces :—

I., II. Two lower parts of pilasters, with figures and arabesque : from stone, from portion in the Louvre.



No. 109. Anthemion, imitation of the Greek. Paris.
h. 5 in.



Lock furniture, from a drawer in the Louvre.
h. 4½ in. *w.* 1 ft. 5¾ in.



Portion of chimney-piece, Louvre. Germain Pilou. c. 1560.
h. 11 in. *w.* 1 ft. 6 in.

No. 36.

I., II. Heads of Henry VIII. of England, and Francis I. of France. From the medallions of the door-posts of the gateway of the Hôtel du Bourg Theroulde, Place de la Pucelle D'Orleans, at Rouen.

This house contains, in the court, representations in relief in marble, of the meeting of Henry and Francis in June 1520 on the Field of the Cloth of Gold, between Ardres and Guines, near Calais. The sculptures were executed by the orders of Guillaume Le Roux, the third of the name, and Abbé d'Aumale, about 1524-5.

The style of the house is gothic, and the face is remarkably decorated with bas-reliefs, of pastoral and other subjects, covering the whole upper portion. On one side of the house was added an open gallery, now glazed in, on which are carved in five principal panels the meeting of Henry and Francis with their respective courts: there is also much beautiful Cinque-cento arabesque decoration covering other portions of the gallery.*

No. 37.

Sphinx and scroll, from chimney piece in the Château de Villeroy, near Mennecey, by Germain Pilon. Musée de la Renaissance.

Germain Pilon was one of the most celebrated of the French sculptors of the Renaissance, few details of his life are known, but he was the favourite sculptor of Henry II., and Catherine de' Medici, and he made the Statues of the monument of Henry II. (Le Tombeau des Valois, in St. Denis.) Pilon died at Paris about the year 1605.

No. 38.

Two grotesque heads, in relief, from panels in red marble, on the Tombeau des Valois, or monument to Henry II., at St. Denis.

This monument was designed by Primaticcio in 1560, but was not completed until many years afterwards, about 1580; and the principal sculptures were executed by Germain Pilon.

* Delaquérière, 'Description Historique des Maisons de Rouen,' 8vo. Rouen, 1821-41.

No. 39.

Large panel, fountain, and arabesques, with the inscription
' Fons Ortorum.' Purchased in Paris. Cinque-cento.

MISCELLANEOUS.

No. 40.

Pilaster, with arabesque, basket with grapes or fruit, and flowers.

No. 41.

Portions of a frieze, with mask and scroll.

No. 42.

Three portions of a monument.

I. Pediment.

II., III. Two pilasters, with poppies.

No. 43.

Four casts from the Church of St. John Lateran, Rome.

I. Face of pilaster capital.

II. Smaller ditto.

III. Panel, arabesque ornament.

IV. Portion of stiles of a door, bronze.

No. 44.

Pilaster, enriched foliated serpentine, from Rome.

No. 45.

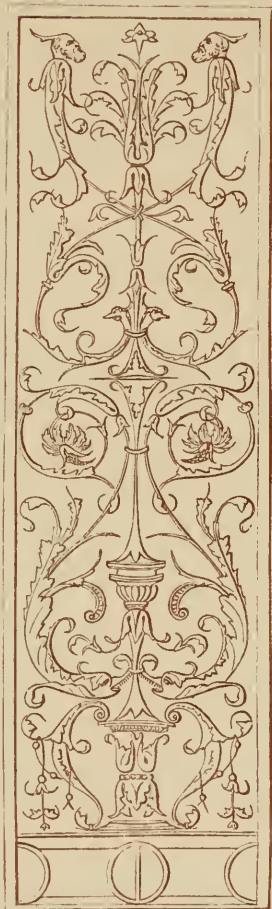
Pilaster, arms and armour, a trophy, from Rome.

No. 46.

Portion of a monument, scrolls and shield, from Rome.

No. 47.

Portion of a monument, festoon, from Rome.



J. F. Swallow. del. et.

No. 59. I.

From carved oak panels in the Louvre, Paris. c. 1520.

h. 2 ft. 11 $\frac{1}{4}$ in. *w.* 10 in.



No. 59. II.

From carved oak panels in the Louvre, Paris. c. 1520.

h. 2 ft. 11 $\frac{1}{4}$ in. *w.* 10 in.

No. 48.

Portion of a monument, pelican and young, from Rome.

No. 49.

Small console, Vatican, Rome.

No. 50.

Small console, Vatican, Rome.

No. 51.

Pilaster, with olive, from Roman collection.

No. 52.

Pilaster, with ivy, from Roman collection.

No. 53.

Pilaster, with vine, from Roman collection.

No. 54.

Pilaster, with vases, barley, &c., in two pieces, from Roman collection.*

No. 55.

Large console, Prefecture of Police, Paris.

No. 56.

Console, from carved wood, Chamber of Henry II., in the Louvre.

No. 57.

Panel with fruit, from carved ceiling, Hôtel de Justice, Orleans.

No. 58.

A lock furniture, from a drawer of a cabinet, in the Louvre, Renaissance.

No. 59.

I., II. Two panels from carved oak, in the Louvre. Cinquecento arabesque.

* The numbers in the collection of the Ecole des Beaux Arts, Paris, of the five above casts are respectively 3, 6, 8, and 17, and 18.

No. 60.

I., II. Two panels from a piece of carved furniture, in the Louvre. From the darts and three crescents in the upper part of the cabinet, it originally belonged apparently to Diana of Poitiers.

No. 61.

The keystone of an arch, with a carved Medusa head.

No. 62.

Diamond rosette, Renaissance.

No. 63.

Diamond rosette, Renaissance.

No. 64.

Square Rosette, Renaissance.

No. 65.

Square rosette, Renaissance.

No. 66.

Square rosette, Renaissance.

No. 67.

Panel, with arabesque, late Elizabethan ?

No. 68.

Pilaster, late Elizabethan ?

No. 69.

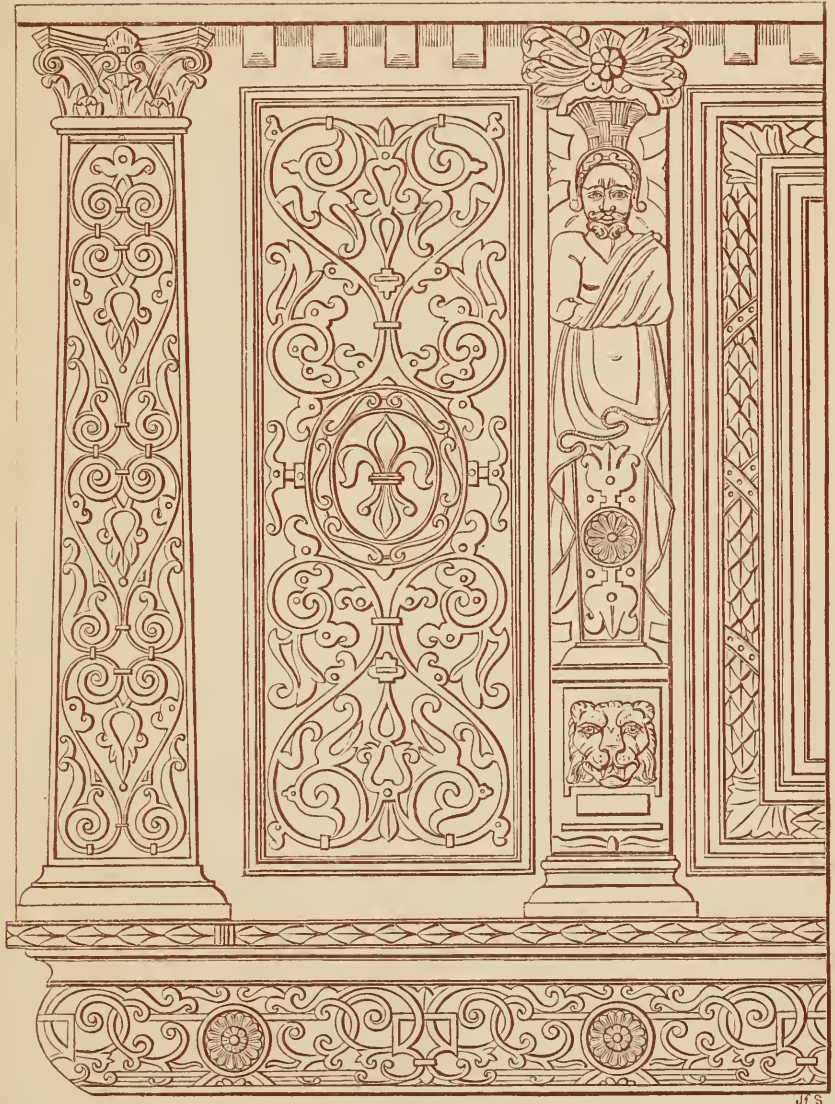
Large panel from the old guard chamber, Westminster; Elizabethan. From the collection of the late Mr. Cottingham.

No. 70.

Small panel, style of Louis XIV.

No. 71.

Portion of pilaster, style of Louis XV., from the wood carvings of the choir of Nôtre Dame, Paris ?



No. 69. From the old Guard Chamber, Westminster. c. 1600.
h. 3 ft. 9 in. w. 2 ft. 10 in.

No. 73.

I.—III. Three pilasters, with medallion heads and arabesques ; from carved wood, Louvre, Paris.

No. 74.

I., II. Two pilasters, from marble, Louvre, Paris.

No. 75.

I., II. Two pilasters from marble, Louvre, Paris.

No. 76.

II. Small frieze with vine.

No. 77.

II. Small frieze with scroll.

No. 78.

II. Rosette, small, with tracery, Château d'Ecouen.

No. 79.

Pilaster, arabesque, vase with fruit, &c., Ecole des Beaux Arts, Paris.

No. 80.

Pilaster, arabesque, Ecole des Beaux Arts, Paris.

No. 81.

Pilaster, scroll, Ecole des Beaux Arts, Paris.

No. 82.

Pilaster, arabesque, Ecole des Beaux Arts, Paris.

No. 83.

Pilaster, vine, Ecole des Beaux Arts, Paris.

No. 84.

Pilaster, ivy, Ecole des Beaux Arts, Paris.

No. 85.

Pilaster, laurel, Ecole des Beaux Arts, Paris.

No. 86.

Pilaster, laurel, Ecole des Beaux Arts, Paris.*

No. 87.

Pilaster, arabesque, Cinque-cento, (two pieces) similar to Gaillon specimens.

No. 88.

Panel, arabesque, Cinque-cento, similar to Gaillon specimen.

No. 89.

Panel with candelabrum, ornamented with acanthus leaves, vine tendrils, grapes, and barley; from marble, Paris?

No. 90.

Scroll frieze, Ecole des Beaux Arts, Paris.

No. 91.

Head in panel.

No. 92.

Portion of carved post.

No. 93.

Portion of cornice, from marble, in the Louvre, Paris.

No. 94.

Portion of moulding, wood, Louvre.

No. 95.

Portion of moulding, marble.

No. 96.

Small frieze, from wood.

No. 97.

Portion of frieze, anthemion, modern adaptation of the Greek.

* The eight foregoing pilasters, Nos. 79 to 86 of this collection, are numbered respectively 9, 10, 11, 14, 21, 24, 25, and 28 in the collection of the Ecole des Beaux Arts, Paris.

No. 98.

Capital of pilaster, Renaissance.

No. 99.

Capital of pilaster, Renaissance.

No. 100.

Capital of pilaster, Renaissance.

No. 101.

Capital of pilaster, Renaissance.

No. 102.

Capital of pilaster, Renaissance.

No. 103.

Capital of pilaster, Renaissance.

No. 104.

Capital of pilaster, Renaissance.

No. 105.

Pillar or torus bound with laurels, Ecole des Beaux Arts, Paris.

No. 106.

Acanthus leaf, from Church of St. Eustace, Paris.

No. 107.

Involucrum or nest of a scroll, from the arch of the Carrousel, Paris.

This triumphal arch was erected by Napoleon in 1806, after designs by Percier and Fontaine, founded on the arch of Severus, at Rome. It is small, yet cost the comparatively enormous sum of 56,000*l*.

No. 108.

Handle of a vase, Versailles, marble, lion's head and claw.

No. 109.

Small moulding; cyma with anthemion, Renaissance, Paris.

No. 110.

Panel, arabesque, Minerva on a scroll from a bronze, modern French.

No. 111.

Portion of pilaster from gate of the Church of the Madeleine, at Paris, from the bronze by Triquetti, c. 1840.

No. 112.

Vase with panthers, bas-relief, from the back of a chair in the Louvre, a restoration.

CASTS FROM FURNITURE EXHIBITED AT GORE
HOUSE IN 1853.*

No. 113.

I.—V. Five small pieces, Cinque-cento arabesque. c. 1530.
From a carved oak cabinet in the possession of
J. Auldjo, Esq., Noel House, Kensington.

The cabinet was purchased in Naples, and is supposed to have been executed by Jacopo da Canova; and from the arms upon it for the Orsini family, Rome.

No. 114.

I.—XVII. Seventeen pieces, panels and portions of friezes, cinque-cento arabesque, c. 1560. From a carved oak cabinet in the possession of I. K. Brunel, Esq.

The treatment of these arabesques is in all respects similar to that of the door screen of the council chamber of Audenarde, by Paul van Schelden; and the cabinet is probably the work of that master.

No. 115.

Seven pieces from carved ebony. c. 1650

I., II. Arabesque scroll, front of drawer.

III.—V. Spandrils, with figures.

VI. Boy and vase.

VII. Dado recessed, with infants and Bible subjects in low relief.

* Photographs of some of these pieces of furniture may be seen in the library at Marlborough House.

From an ebony cabinet in the possession of the late R. Holford, Esq. formerly in the collection of M. Baron of Paris. Probably Flemish.

No. 116.

I.—XXII. Twenty-two pieces, panels, medallions, with figures, &c., from chased metal. Renaissance, German, c. 1650.

From an ebony cabinet in the possession of Her Majesty at Windsor. The applied metal plates of this cabinet afford a good example of the more grotesque cartouche work of the seventeenth century, as it prevailed in Germany at a time when the Louis XIV. style was being gradually developed in France, and some of the characteristic scroll forms of which appear in a modified degree as a substitute for strap-work in the chasings of this cabinet, which likewise displays also some of the finer details of the Italian Cinque-cento.

No. 117.

Six pieces from chased iron, damaskeened. Renaissance, cartouche, and strap-work. Italian, c. 1600.

I.—III. Three panels with cartouche frames and figures.

IV. Panel with four frames, with figure subjects, from classic mythology.

V. Portion of dado from side.

VI. Portion of front, scroll and figures. From a cabinet in the possession of the Duke of Hamilton.

No. 118.

Three spandrils with figures. From an ebony cabinet in the possession of Lord Willoughby D'Eresby. Italian, Seventeenth century.

No. 119.

I., II. Two pieces, portions of frieze. Chased metal, ormoulu, modern French, c. 1780, style of Louis XIV., and of Gouthier. From a commode now in the possession of Her Majesty.

No. 120.

Frieze, the Arts and Sciences, Amorini. From a mahogany cabinet, enriched with or-moulu chasings by Gouthier, c. 1780. Now in the possession of Her Majesty.

No. 121.

Five pieces richly chased, or-moulu style of Louis XVI. c. 1780.

I. Candelabrum.

II. Small panel.

III., IV. Two portions of frieze, scrolls, &c.

V. Spandril. From a cabinet inlaid with china, belonging to Her Majesty, at Windsor. The chasings are in the style of the exquisite works of Gouthier.

No. 122.

Framed medallion with figures, c. 1680. Renaissance with indications of the transition to the Louis Quatorze style. From a clock now in the possession of Mr. Webb of Bond Street. On the dial is written "Hen. Batterson, Londini, fecit."

No. 123.

Acanthus leaf, metal, from the stand of a clock in the possession of Mr. Webb.

No. 124.

Piece of tracery, metal, from Rubens' colour box, formerly in the possession of Cosway the miniature painter, and presented by his widow to Sir Thomas Lawrence; now in the possession of E. W. Cooke, Esq., A.R.A.

YD 33794

