

CONTINUATION OF ARTISTIC NOTES ON THE WINDOWS OF
KING'S COLLEGE CHAPEL, CAMBRIDGE.

IN the drapery and style of the angels supporting shields that appear in the upper lights of all the side windows, we find indications of the XVth rather than the XVIth century.³ These angels, represented hovering in the air, are clothed in full white robes which entirely conceal the limbs and feet, and are disposed in large elaborately bent folds peculiar to German and Flemish art of the XVth century.⁴ There are no figures at all in the tracery lights of the east window.

³ Mr. Winston expresses his suspicion that the glass in the tracery lights of the side-windows is somewhat earlier than that in the lower lights. This favours the opinion of Mr. Bolton, who very justly perceived a uniformity of style and execution throughout all the headings on both sides; and from practical considerations was led to infer, that the entire uppermost range of glass was inserted before the scaffoldings for the stonework were removed. Be that as it may, they certainly accord in style and peculiarities with the windows containing the history of the Virgin Mary. The initial letters on the shields H·R, H·E, and H·K, clearly refer to Henry VII. and Elizabeth of York, and Henry VIII. and Catherine of Aragon, and must have been designed before the king's divorce was seriously entertained. The allusions to Henry VII. would not have been necessarily confined to his lifetime, as we see by the picture of Henry VIII. and Jane Seymour, together with full-length figures of his parents, painted by Holbein in 1536-7, on the wall of the Privy Chamber at Whitehall. A copy of it by Remee is still preserved at Hampton Court.

But the question of the validity of Henry's marriage was not made public till 1527, four years before his actual separation from the queen, and the devices might, for that consideration only, well belong to the date of the second contract, 1526.

In the upper lights of the east window among the devices of roses, trees, and

crowns, may be found the feather and label borne by the Prince of Wales. It occurs on each side of the window between roses, and next to the crown. From this circumstance an earlier date might be assigned, since upon the death of Prince Arthur in 1502, the king invested his son Henry with the principality of Wales, and by sanction of Pope Julius, married him in 1503 to Catherine, his brother's widow. That same year his mother, Elizabeth of York, died. We might thus have had an approximate date of 1503, for the execution of the devices and completion of the stonework of the windows; but unfortunately the initials H·K in the next light are surmounted with a crown.

⁴ Such an arrangement is to be seen in the famous "Last Judgment" at Danzig, in the works of Van Eyck, in the tapestry of St. Mary's Hall, Coventry, the engravings of Martin Schon, the woodcuts in the Nuremberg Chronicle, and in a curious painting, once at Strawberry Hill, now belonging to Lord Waldegrave.*

This blanket encumbrance of the legs and feet is characteristic of transalpine art, a natural association with a more severe climate; for in Italy, even where the feet are concealed, it is with drapery of a more delicate nature. In ancient classic art, the feet of flying

* Mrs. Jameson's *Legends of the Madonna*, p. 73; *Walpole's Anecdotes of Painting*, ed. 1798.

The central compartments, containing angels and prophets, afford a peculiarity worthy of observation. Many of the figures among them are several times repeated. The same cartoon or *vidimus* for a figure has been made to serve in some instances as many as three or four times, and frequently twice, whilst only a few of the figures have escaped repetition altogether.⁵ In every figure of course the writing upon the scroll is varied; and although the form is accurately repeated according to the cartoon, the colours of the dress are constantly changed. There is also a great difference in execution wherever the device is repeated.⁶

It is singular, considering that the chapel is dedicated to St. Nicholas, as well as to the Virgin Mary, that we find no representation of him—not even the slightest allusion to his miracles, which were always so popular in this country—throughout the building. Possibly this deficiency was originally rectified in the decoration of the altar-piece, which, as in the Sistine Chapel at Rome, may have displayed some subject more pertinent to the dedication than the awful themes of the Crucifixion or the Last Judgment.

figures are *never* hidden; Cavallini, Giunta Pisano, Cimabue, Giotto, and Gaddi, frequently dispensed with the legs of their angels altogether, leaving instead a vague nebulosity starting out like the tail of a comet, or the wavy lines, marking what the heralds call *erased*. Orcagna and Buffalmacco, on the contrary, covered the feet entirely, but with such delicate folds as to prepare the way for the examples we meet with in purest Gothic sculptures. Our own great Flaxman has adopted it in his Homeric designs, *Iliad*, plates 25, 27; *Odyssey*, 7; *Hesiod*, 5; *Æschylus*, 22; but it is unsupported by any known specimen of ancient art.

These peculiarities of drapery in the upper lights of the Cambridge windows, occur also in some of the lower subjects towards the west end, especially in that of "The Angel Appearing to Joachim." It appears conspicuously in all the floating angels in the central lights of the last three windows on the north side marked N.R*. K* and H. Another floating angel with curled drapery and feet exposed, appears in the ninth north window marked B*. The style and conception, however, is very different from that of the figures just noticed.

⁵ It may be interesting to some to

know the exact scale of repetition adopted, and a glance at the accompanying Plate of the "general view," where each figure has a peculiar letter, will show the distribution better than any other mode of explanation. Thus then it stands numerically. There are altogether ninety-four Messengers and Prophets, seventeen of these are used only once, the rest is made up of twenty-six figures variously repeated; thus, eight of them twice; eleven, three; and seven, four times. Forty-three figures are thus made to afford ninety-four. This poverty of material seems the more strange, as in the ninety-six historical pictures that occupy the other compartments, not a single instance of repetition can be detected. It must be observed of the messengers, that the same canopy or heading is not always repeated with the figure.

⁶ Nor does there seem to have been any desire to conceal the fact of this repetition, inasmuch as the same figures often appear in adjacent windows; nay, even two figures, precisely alike, occupy the same central compartment, one above and the other below, and the same peculiarity is repeated in the very next window; see letters L on the south windows of the ante-chapel towards the screen.

On comparing the subjects represented at Cambridge with those in the Block-Books, we are struck with several remarkable omissions which rarely occurred in earlier times.⁷

The three windows,⁸ illustrating the Acts of the Apostles, display many of the peculiarities of Holbein, and, considering that he was in England, on his first visit, at this very period, and that Erasmus, who was his friend, had been so long at Cambridge, it seems more than probable that Holbein would have at least been consulted in the matter. If he gave the compositions, many of the heads and expressions were refined by some one more conversant than himself with Raphael and the Roman school. There is in many of the faces in these paintings a tendency to show the teeth, particularly in the expiring "Ananias," but, in Raphael's cartoon at Hampton Court, no such display is perceptible.⁹

The locks of hair and flowing beards in these windows are admirably drawn, and the red flesh tint is preserved in several of the figures, although not retained in any of the other

⁷ We look in vain for the Transfiguration paralleled in the "Biblia Pauperum," No. 12, with Abraham and the Three Angels, and the Three children in the Fiery Furnace; no Mary Magdalene anointing the Saviour's feet, B.P. No. 13, S.H.S. ch. 14 No. 27; no Expulsion of the Money-Changers, B. P. 15; nor Visitation of the Virgin Mary. All these are subjects which artists and divines especially delighted to dwell upon. The appearance of the Saviour before His Judges is here elaborated to the extent of a Duccio or Fiesole, when professing in their series to treat of the Passion alone, and this partiality may serve in some measure to account for the rejection of subjects affording, it may be, more striking parallels than many of the rest.

The subject of "Christ appearing to His Mother," is one unknown in early Italian art. It grew, as Mrs. Jameson observes, with the feelings of the people. It is introduced in the famous Hemling at Munich, and became especially popular among the Germans. This subject may be found among the Six South windows of the choir, which I have already noted for the prevalence of Albert Dürer characteristics. Dürer died in 1528, but before 1516 he had already executed and published some of his finest engravings. A remarkable series of designs from the *Biblia Pauperum* will be found among the tapestries from the Abbaye de la Chaise Dieu, engraved by Jubinal in his mag-

nificent work, "Anciennes Tapisseries," &c. Fol. Paris, 1838.^a

⁸ These windows have a remarkable affinity to the beautiful painted glass in the choir of Lichfield cathedral. The breadth of arch has been already noticed, and there is a remarkable absence of petty detail; no small arabesques within the panels on the pilasters or spandrels, which we shall have occasion to remark upon in another place. A rich brown hue in the shadows harmonises all, and it is in these windows especially that large masses of bright crimson occur. A few may be noticed both to the west and the east, but comparatively in a much more moderate degree.

⁹ In his, "St. Stephen being stoned," however, the teeth were distinctly shown, and also in the "Supper at Emmaus" of the Tapestries of the Scuola Nuova.

^a M. Jubinal supposes the Chaise Dieu tapestry to have been wrought at Venice or Florence, late in the XVth or early in the XVIIth centuries.

Each tapestry is a page of the *Biblia Pauperum*, with the same architecture, Prophets, scrolls, and legends as in the series from which plate v. in my first paper on this subject was copied. Plate iv. of Jubinal contains the "Temptation of Eve," "Gideon," "The Annunciation." Plate xxx. "The Coronation of the Virgin." Plate xxxiv. "The Last Judgment."

EAST WINDOW,
CONTAINING SIX SUBJECTS RELATING TO CHRIST.

The Nailing to the Cross.	The Crucifixion.	The Deposition.
The "Ecce Homo."	Pilate washing his hands.	The Cross-bearing.

NORTH SIDE OF CHAPEL

UPPER.	EAST END.	LOWER.	ALTAR.
1 Solomon crowned. F* C*	1 Christ crowned with thorns. H* I*	1 Christ crowned with thorns. H* I*	1
2 Job tormented. T B	2 The Flagellation. B* C*	2 The Flagellation. B* C*	2
3 Noah and his Sons. Jeremiah imprisoned. A U	3 Christ before Herod. Christ before Caiaphas. P S	3 Christ before Herod. Christ before Caiaphas. P S	3
4 Shimei insulting David. Cain killing Abel. V W	4 Christ insulted. The Agony. The Last Supper. Q	4 Christ insulted. The Agony. The Last Supper. Q	4
5 Fall of Lucifer. Fall of manna. V W	5 The Entry into Jerusalem. The Raising of Lazarus. T U	5 The Entry into Jerusalem. The Raising of Lazarus. T U	5
6 Triumph of David. Elisha reviving the child. X Y	6 The Temptation. The Baptism. C D	6 The Temptation. The Baptism. C D	6
7 Jacob tempting Esau. Naaman. V W	7 Massacre of the Innocents. Fall of Egyptian Idols. T U	7 Massacre of the Innocents. Fall of Egyptian Idols. T U	7
8 Joash saved from the massacre. The Golden Calf. M* N*	8 The Flight. The Presentation. E F	8 The Flight. The Presentation. E F	8
9 Jacob's Flight from Esau. Purification of Women. B* C*	9 Adoration of Kings. The Circumcision. C D	9 Adoration of Kings. The Circumcision. C D	9
10 Queen of Sheba. Circumcision. K* L*	10 The Nativity. The Annunciation. N O	10 The Nativity. The Annunciation. N O	10
11 Moses and the Burning Bush. Temptation of Eve. O P*	11 Marriage of the Virgin. Presentation of the Virgin. R* S*	11 Marriage of the Virgin. Presentation of the Virgin. R* S*	11
12 Marriage of Tobias. Offering of the Golden Table. K* L*	12 Birth of the Virgin. Meeting of Joachim and Anna. N O	12 Birth of the Virgin. Meeting of Joachim and Anna. N O	12
UPPER.	LOWER.	WEST END.	

PAVEMENT OF CHOR.

CHOIR SCREEN.

PAVEMENT OF ANTECHAPEL.

PAVEMENT OF CHOR.

PAVEMENT OF ANTECHAPEL.

LOWER.	EAST END.	UPPER.	
1 Naomi and her Daughters. H G	1 Christ bewailed. Q A	1 Joseph let down into the well. B V	1
2 The Entombment. Delivery from Hell. F H	2 The Resurrection. Christ appearing to His Mother. B A	2 Joseph let down into the well. Passage of the Red Sea. J* H*	2
3 The Maries at the Sepulchre. Christ appearing to Mary Magdalene. D C	3 The Journey to Emmaus. The Supper at Emmaus. I K	3 Jonah leaving the whale. Tobias returning to his mother. S R	3
4 The Incrudulity of Thomas. Christ appearing to the Disciples. A* Z	4 The Maries at the Sepulchre. Christ appearing to Mary Magdalene. D C	4 Reuben seeking Joseph. Darius seeking Daniel in the lions' den. C* B*	4
5 The Ascension. Descent of the Holy Ghost. M L	5 The Journey to Emmaus. The Supper at Emmaus. I K	5 The Angel meeting Habbacuc. Habbacuc feeding Daniel. E* D*	5
6 The Healed Man going to the Temple. The Death of Ananias. The Sacrifice at Lystra. Paul stoned at Lystra. D B*	6 The Incrudulity of Thomas. Christ appearing to the Disciples. A* Z	6 The Return of the Prodigal Son. Joseph meeting Jacob. H G	6
7 Paul Preaching. Paul before the Emperor. Death of the Virgin Mary. Burial of the Virgin Mary. O N	7 The Healed Man going to the Temple. The Death of Ananias. The Sacrifice at Lystra. Paul stoned at Lystra. D B*	7 Elijah ascending to Heaven. Delivery of the Law. A* L	7
8 Assumption of the Virgin Mary. Coronation of the Virgin Mary. H G	8 The Healed Man going to the Temple. The Death of Ananias. The Sacrifice at Lystra. Paul stoned at Lystra. D B*	8 Peter before the High Priest. The Apostles taken and scourged. T L	8
9 Assumption of the Virgin Mary. Coronation of the Virgin Mary. H G	9 The Healed Man going to the Temple. The Death of Ananias. The Sacrifice at Lystra. Paul stoned at Lystra. D B*	9 The Conversion of Saul. Saul at Damascus. C C*	9
10 Assumption of the Virgin Mary. Coronation of the Virgin Mary. H G	10 The Healed Man going to the Temple. The Death of Ananias. The Sacrifice at Lystra. Paul stoned at Lystra. D B*	10 Paul and the Demoniac Woman. Paul before a Governor. L* K*	10
11 Assumption of the Virgin Mary. Coronation of the Virgin Mary. H G	11 The Healed Man going to the Temple. The Death of Ananias. The Sacrifice at Lystra. Paul stoned at Lystra. D B*	11 Death of Tobit. Burial of Jacob. A* Z	11
12 Assumption of the Virgin Mary. Coronation of the Virgin Mary. H G	12 The Healed Man going to the Temple. The Death of Ananias. The Sacrifice at Lystra. Paul stoned at Lystra. D B*	12 Translation of Enoch. Solomon and Bathsheba. A* Z	12
LOWER.	UPPER.		

SOUTH SIDE OF CHAPEL

NOTE.—The capital letters mark the central figures or messengers; each letter stands for a particular figure, so that the repetition of the messengers may be perceived by their recurrence.

GENERAL VIEW OF SUBJECTS OF THE GLASS PAINTING IN THE CHAPEL OF KING'S COLLEGE, CAMBRIDGE.

windows except the east one. In several instances the eyeballs have faded to a dull grey, which gives a disagreeable effect to the countenance.¹

In the seventh north window the shadows seem to have been laid on very dark and solid ; in some parts, at first, covering the whole surface, after which the lights and middle tints were taken out with a fine point, or piece of wood, so as to leave the whole surface covered with delicate scratches, according to the gradations of tint. As the main design is bold and uniform with the rest, whilst the manipulation is timid, laborious, and elaborate, I fancy this window to be one of the four for which Williamson was to receive the composition or design at the hands of Hone and his colleagues. On ascending the stairs of the organ-gallery, the scratches alluded to are very perceptible, especially in the central half-figure of a prophet.

Still a department of glass has to claim our attention. It is not stated how far Bernard Flower had proceeded in his work before his decease mentioned in the second contract. Certain it is, however, from the provisions made therein, that his preparation could not have been for more than four windows. He may have made several experiments, and employed various artists, but, at all events, inferior as the glass now to be spoken of is to the rest, it surpasses the solitary figure still remaining at Westminster. In the compositions of "*The Agony*," and "*The Betrayal*," we are reminded of a foreign style, with long-drawn draperies, small delicate features, beautiful finish, and a general timidity. The costume is the same as appears in the works of Gentile da Fabriano and Hubert van Eyck ; the subject of "*Christ Insulted*" also belongs to this class. The architecture in this composition is very peculiar. Spectators, in remarkable costumes, are placed in a kind of gallery. Small upright wooden panelling prevails ; a feature not to be found in any other of the windows.

The extreme westerly window on the north side has been much injured, and many parts of the glass misplaced ; a little care and moderate outlay would soon re-establish the

¹ Similar composition and costume appear in the north window, over the organ-gallery, which contains "The Massacre of the Innocents," "The Fall of the Idols," and "The Golden Calf." The

armour of the soldiers is identical with examples in the east window, "The Conversion of St. Paul," and "The Stoning of St. Paul ;" but the execution is very different.

more important parts of the composition, all of which I perceive to be there. Any one knowing the conventional treatment of the subjects will detect particular portions, however extensively they may have been disturbed.

The upper tracery has been good, with much white and yellow. Rich deep tone of brown, green, and crimson. Observe the elaborate folds of upper central angel.

Meeting at the Golden Gate. Draperies excellent. Rich heading, with baluster-shaped supports. Angels appear over the portal.

Birth of the Virgin. The counterpart of execution and arrangement to the Annunciation. On the canopy of the bed is inscribed ANCIĀ. ANNA. MATER. MĀ. in large yellow letters on grey. Several parts of the room resemble the well-known picture of "The Death of the Virgin," at Munich, erroneously attributed to Schoreel.²

All the architectural framework of the window over the north entrance is white, shaded with a deep reddish grey; this tint indeed pervades also the figures and every compartment in dense broad masses, giving thereby a totally distinct effect from that presented by any other window. It has a slaty, but not disagreeable hue.

The same leady colour is used even in shading the faces.

Marriage of Tobias. On the yellow edge at top of drapery suspended behind the figures is the legend in small black letters, BENDICTI SIT DORUM. In "*The Marriage of the Virgin*" there is no legend either upon the dresses or tapestry band as in the subject above it. The taste of the architectural framework is especially beautiful and distinct from the rest. It contains certain ornaments peculiarly foreign, and generally designated *German gothic*. They may be recognised among the engravings of Israel Van Meckenen and Martin Schön. A very good specimen of the latter, a censer, date about 1470, has been copied in Shaw's "Dresses and Decorations."

The small half-angels also have legends, the central one of which is EGO SUM ALPHA ET OMEGA. On the left hand may

² Selections from it have been published in Shaw's "Dresses and Decorations." The background in this picture affords several similarities to the decorations in the windows of this part of the chapel. For instance, the circular medallions

containing helmeted heads, naked children introduced into the architecture, and long descending garlands hung in festoons. A cupboard with different vessels on it is especially serviceable to the lover of ancient domestic ornaments.



SKETCHES FROM THE PAINTED WINDOWS OF
KING'S COLLEGE CHAPEL, CAMBRIDGE.

be read PRO ANIMO, held by a figure clothed in a white cowl, with blue sleeves. May not this window prove to be a memorial window, referring to the Queen, or the King's sister, who died in 1503? The position over the north door is a marked one, and was usually adopted for representations of the Virgin Mary annunciate. "I am the door."

The figure of the priest in "*The Marriage of Tobias*" is very like Henry VII., and the bride closely resembles Elizabeth of York. The Virgin has a queenly coronet and mantle in the lower subjects. St. Joseph is clad in priestly white.

Annunciation. Here we meet with a decided example of the North Italian style, blended with the German. The Milanese began first to display the hair of the Madonna in long flowing tresses, which was soon adopted in North Italy and Germany. In some German masters, and in the Coventry Tapestry, the dishevelled locks and luxurious negligence seem more befitting the representations of Mary Magdalene. Here, however, the beautiful and yellow hair is richly flowing, and, although contrasting with the veiled figures of lower Italy, is carefully arranged. The costume is rich, but elegant. The jewellery, although elaborately ornamented, is not obtrusive.³ The archangel kneeling is attended by two lovely children, who support his mantle. Here again is an essential difference between the German and Florentine treatment of this event. The latter clothed the divine messenger in pure classic drapery, delicately feminine in character, whilst the former seem to have always invested him with pontifical insignia. The richly jewelled cope, with broad clasp, was adopted by Stephen of Cologne, Van Eyck and Hemling. The under garments are long, and fall in a profusion of folds. At Hexham, in Northumberland, in a painting on the rood-screen, the angel wears a simple deacon's habit.⁴

³ The jewelled band on her ample brow is unusual, but appears also on a figure of Venus engraved by Robetta, who flourished about 1520. (See Bartsch, vol. xiii., p. 403, No. 18.)

⁴ Another German peculiarity is in the scene where the Annunciation takes place. Invariably, as far as I remember, it is represented, by all Schools, within a building, often a handsome chamber or chapel. The Germans always introduce

a bed with handsome ornaments and curtains, and this was not adopted by the Italians till a very late period, long after the date attributable to the Cambridge glass. Again, the curtains are shortened by being folded up within themselves, and made to hang like bags from the corners of the canopy. This transalpine peculiarity is very common in German and English art.

Here, at Cambridge, a large yellow rose appears in a medallion in the background. The oak planking and pot of lilies are minutely detailed. The angel, also, has flowing and somewhat crimped hair, very German in appearance; and, as in the Cologne picture, he holds a sceptre. The folds of drapery, although angular, are arranged with remarkable elegance. An inscription appears on the cornice of the bed in white letters on grey—*ANCILLA DOMINI MÄ.*

The "*Nativity*" is combined with the "*Adoration of the Shepherds*." The cottage is strangely connected with the gorgeous architecture both of framework and background. Two large medallions are prominent above. Many of the lines of the architecture are variously curved. Blue, red, and green baluster columns are united with upright-shafted columns, and a square pilaster of the Italian Renaissance period is prominent behind the figure of the Virgin. The yellow star appears at the top of the left-hand compartment, penetrating through the rich architecture. The kneeling figure of the Virgin is especially beautiful, her drapery also is gracefully cast and carefully modelled. The adoring angels have the naive charm so often seen in the Milanese school. A broad white cuff is remarkable on the blue sleeve of the Virgin. The angel's hair is arranged in sparkling yellow curls and braiding.

In the "*Temptation of Eve*," the treatment is peculiarly German; the sky is deep blue and the green of trees intense. A handsome German fountain occupies the centre of the composition. The Tempter, in female form, of deep red hue,⁵ ending in a serpent, is twisted round the tree, and handing the apple to our first parent standing alone. The head of the Tempter is extremely beautiful. The canopy over this subject is positive Gothic, and contrasts strangely with the taste of the one to the right, over "*Moses and the Burning Bush*."⁶ It seems as if Hone, having been entrusted with fixing the glass in their places, had indiscriminately mixed up the various styles,⁷ since all spaces were of the same dimensions.

⁵ In Fairford church the colour of the Tempter is blue.

⁶ The "*Temptation*," together with "*The Burning Bush*," "*Gideon*," and the "*Visit of the Queen to Solomon*," occupy one of the windows of Fairford church, Gloucestershire. The composi-

tion in both is very similar.

⁷ The finest Gothic canopy I would mention, is over the subject of "*Christ Insulted*;" the next will be found above and below in the sixth north window; in the eleventh north; and also, to judge from what now remains, at the top of the

The next window embraces much darker and more coarsely executed designs. The rich figure of angel in lower central light shows clearly the scratching out mode of execution. The messenger below it is in a wretched condition arising perhaps from mere dirt, but for example of difference of execution the visitor may be advantageously referred to the only other repetition of these figures in the third window on the south side.

The composition of the "*Flight into Egypt*" resembles a well-known panel picture of Angelico da Fiesole.⁸ The story of the reapers is carefully introduced in the background.

The next window is also dark. The composition of both subjects relating to "*Slaughter of the Children*" wonderfully vigorous. The front kneeling woman in orange dress perfectly Italian. The central messengers are excellent; the hands of standing angel beautifully drawn.

The standing "Madonna and Child," both without a nimbus, are majestically conceived. The figure kneeling to them has an inscription on his dress over the shoulder; it seems to be ROBOAM · AVTE · EN · SIAS OS AWLP. The figure may be Jeroboam, in reference to (1 Kings, ch. xiii. verses 2 and 5) the prophecy uttered to him, "Behold a child shall be born unto the house of David;" "The altar also was rent." The figures are richly adorned with pearls and jewels. On the dress of the front kneeling figure in the "Adoration of the Golden Calf" is written LIVEREM. Letters also appear on the pavement round the standing figure of "Madonna and Child."

The next window is dark. The Naaman contains some admirable specimens of costume belonging to the commencement of the XVIth century. The architecture of the "*Temptation of Esau*" is entirely different from any surrounding it, although the execution seems from the same hand. The broad large arch, with square pilasters, classic medallions, and large figures of Cupids in the headings, show the cartoon to have been made by the designer of the south choir windows first adverted to.⁹

twelfth south. Over the "*Temptation of Eve*" the heading is coarser, very small red pillars are introduced, with red and green spandrels but still it is more Gothic than anything else.

⁸ In the Galleria delle Belle Arti di Firenze.

⁹ These pilasters, with arabesques in panels upon them, are to be seen also in the uppermost central light of window over the north entrance, where the angel hovers in the air over a pavement, and the space between them is filled up with the bases of two enriched pilasters. The

Dürer may have adopted the Renaissance¹ style during his visit to Italy before 1507; but I do not remember any instances of his ever giving into the fantastic taste remarked upon in the "*Nativity*" window, and which pervades so many German engravings from Dirk Van Staren, 1523, to the middle of the century.²

In the lower Messenger subject, between "*The Baptism*" and "*Temptation*," the letters S. O. K. N. appear on the square pavement.

In "*The Raising of Lazarus*" the re-animated figure is very poorly drawn, but with evident attempts to follow a good design. The female costumes in this subject are very characteristic.

"*The Last Supper*" clearly belongs to the author of the south choir windows. It stands alone here in point of style and execution. The countenance of the Saviour, represented without a nimbus, is almost as villainous as that of Judas. A broad horizontal panelled ceiling accords with the style of the opposite windows; a chandelier also is worthy of observation. Two large Cupids fill the headings. The colouring of this window is peculiarly warm, with large masses of crimson, and more white upon architecture. In the surrounding windows there is scarcely any positive red; green, madder, brown, and blue, predominate. The square leading across the "*Entry to Jerusalem*" is particularly offensive. The messenger to the right of "*The Last Supper*" is coarse and

headed over this figure is also cinquecento; and round the lower angel also of the same window we find the circular arch and spandrels, green wreaths, and square pilaster bases, which contrast very strangely with the architecture on each side of it. These combinations, however, at the very beginning of the century, are reconcilable. One style does not immediately and entirely give way to another, and the works of Dürer and Cranach alone would suffice to show that the same artist made use of each style in turn. The canopy of the figure of Jeremiah in Henry VII.'s Chapel at Westminster is pure Gothic in plain white, with only the prominences coloured yellow.

¹ The classical Renaissance architecture came from Florence. There, at least, under the fostering influence of the Medici, were introduced numerous panels containing arabesques copied from the ancient Roman buildings, niches with

fluted shell-like heads, and friezes of naked figures, or warriors attired in classic costume. The picture of "*Calumny*," by Sandro Boticelli, is an early instance; also the frescoes of Ghirlandajo in Santa Maria Novella; and, more recently, the beautifully proportioned arcade and pilasters in Albertinelli's picture of "*The Visitation*," preserved in the Uffizj. The recent discovery of an early painting by Raphael of "*The Last Supper*," shows also this style in all its richness. The elaboration of classic architecture may be seen in Bernard van Orley's picture of "*St. Norbert preaching*."

² It is observable that wherever windows are represented in the interior subjects on this side of the chapel, they are barred diagonally. There is no indication of tracery or of the roundels so much in vogue at that time in Germany.



SKETCHES OF HEADS FROM THE PAINTED WINDOWS IN KINGS COLLEGE CHAPEL CAMBRIDGE.

clumsy, but the hand on the breast is carefully outlined. This figure occurs only once. The half angel in armour is inferior to the one in second south window. In the "*Agony*" and "*Betrayal*" the figures are remarkably small,³ the treatment of the subject is very weak, but in several respects partakes of the models and execution of Quentin Messys.

The robes in "*The Agony*" are edged with broad gold bands, ornamented with pearls and jewels in imperial fashion ; but none of the robes are patterned or embroidered. Most of the figures in "*The Betrayal*" seem to have their names written upon the border of their dresses in black letters upon yellow. The hair of the personages in these subjects is also coloured deep madder, in all other instances it is either quite white or pure yellow. Two figures of messengers, in the upper part of the north window next the altar, have close affinity to the last mentioned. They are small and of equal size, the upper one is surmounted by a genuine Gothic canopy of pure white, encircled with gold. The lower, somewhat like the Westminster "*Jeremiah*," is placed under an arch similar to the form introduced in the "*Christ Insulted*." A Gothic window, with lozenge framing, appears behind, and also at the back of each of the Messengers just described ; they are marked F* and G*. Two other figures of small but equal size are somewhat similar ; they are marked X and Y, and occupy the upper central part of the sixth north window from the altar. They only occur once.

The "*Fall of the Angels*" is a rich and charmingly coloured design. Here the angels belong to an earlier period, so also the armour of St. Michael ; it marks the time of Edward IV., about 1480. It is almost the same as in the great Danzig "*Last Judgment*." Both figures have only a band upon the head, surmounted with a cross. The demons are frog-like, and some with pig-snouts, as in the engravings of Martin Schön. A very similar treatment of robed angels and combating demons may be seen in Albert Dürer's "*Fall of the Angels*" among the woodcuts of the Apocalypse, which appeared in 1498. Also in the great west window of

³ The cup, of great size, placed alone at the top of a mountain, appears also in the engravings of Dürer, representing the same subject, and in No. 20 of the Biblia

Pauperum. It appears also, but still more exaggerated, in the lower series of the east window of Fairford church, Gloucestershire.

Fairford Church, which is deservedly admired for composition and colour.

The enthroned figure of the Almighty, represented bare-headed and with nimbus, is especially grand. The fighting angels are draped as in the well-known engraving of St. Michael, by Martin Schön : a group of floating angels in act of adoration is very lovely.

A coarse inscription, SIC REPODES POTIFICE, appears on the side of the step supporting seat in "*Christ before Caiaphas*." The high-priest here wears a bonnet over the judge's hood.⁴ In the next subject, Herod positively grins, perhaps in reference to the passage of St. Luke, ch. xxiii. v. 8, "and when Herod saw Jesus, he was exceeding glad."⁵ The architecture of this window is profusely ornamented, several of the faces are from the same models as in east window, but much inferior in execution. The head of lowest central messenger is fine ; it resembles that of Pilate enthroned at east end. These windows show strong resemblance to the designs of Pietro Koeck d'Aelst, in the British Museum.

The two next subjects of "*The Flagellation*" and "*Christ Crowned with Thorns*," are the very worst in the whole chapel. Oppressively heavy and clumsy architecture, small figures, utterly deficient in form or expression, betoken an ignorant copy from what may have been originally spirited compositions. Here, then, we find a very different method of copy from what we observed in the central north windows. The copyist here was both ignorant and self-sufficient, a combination unfortunately only too common in all times.

The great east window⁶ is too extensive a subject to be entered upon minutely in the space assigned to this communication ; of some of its merits I have already spoken, others

⁴ A dog seems to have been introduced to indicate rabble and popular tumult, one appears also where "St. Paul is attacked at Lystra." N.B. 41, p. 97, do, p. 111. In Albert Dürer's "Smaller Passion," a dog is introduced in "Christ before Caiaphas," and in "Christ before Pilate," and a crouching one lies behind the feet of the Judge in "Christ sent to Herod." In Cranach's "Christ before Pilate," two dogs are fighting at the feet of the Judge.

⁵ Herod and Caiaphas both wear bonnets ; Pilate, in the east window, wears a turban. The following Messengers

wear turbans twisted round lofty caps, F. Z. I. C* and G*.

⁶ In St. Margaret's at Westminster, the whole centre of the window is occupied by the "Crucifixion." In the great east window of Fairford church, Gloucestershire, the five upper lights are devoted exclusively to the same subject ; the five lower lights are filled with the following subjects, naming them from north to south. 1. "The Entry into Jerusalem ;" 2. "Agony in the Garden ;" 3. "Pilate Washing his Hands ;" 4. "The Flagellation ;" 5. "The Cross-bearing."



SKETCHES FROM THE PAINTED WINDOWS OF
KING'S COLLEGE CHAPEL, CAMBRIDGE.

I hope to make known on a future occasion. The composition and effect, with rich blue and deep shadows against bright masses of light, constantly remind me of Tintoretto; the balance of colour is admirably preserved. One singular expedient is worth mentioning. In the lower right hand subject a mass of red was required against the extensive blue and green of the landscape. To afford this, a large patch of the landscape itself was coloured bright red. At a distance it looks like a banner floating, but on closer inspection rocks and grass on it are distinctly visible.

On the south side we enter upon the most extensive and uniform series. The first compositions nearest the altar are very poor. The lowest angel holding tablet in second window is remarkably beautiful. The motive seems derived from some of Raphael's angels in the dome of the Chigi Chapel at Rome. The wings are thrown up ornamentally, as in a figure of St. Michael by Angelico da Fiesole.⁷ There seems little uniformity with regard to the introduction of the nimbus, in these windows, or of its colour when introduced; sometimes it is represented as a flat circle, at others, as a disk seen in perspective. In the "*Entombment*" and "*Descent to the gates of Hell*" it is omitted entirely. The subject of the "*Descent into Hell or Hades*,"⁸ well shows the distinctive features I have already described. Larger figures, clearer spaces, broader forms, and a studious display of waving drapery in the banner and mantle behind the Redeemer's shoulder. The latter is again apparent in the "*Resurrection*," but there serves usefully to fill a space to the left of the principal figure; but in the subjects of "*Christ appearing to His Mother*," "*Journey to Emmaus*," and in the banner in the "*Incredulity*," these curling graces may be considered ornamental rather than necessary. These accessories, so nobly treated in the genuine works of Raphael, become mere flourishes in the hands of his successors and imitators. Here may be perceived a peculiar roundness of limb and fold which was afterwards carried to extreme excess in the hands of Rubens and his scholars, and these works in many respects seem to have prepared the way for

⁷ In the Galleria delle Belle Arti at Florence.

⁸ This was the subject of one of Raphael's tapestries, which the Jews destroyed in

1798 for the sake of the gold. It had fortunately been engraved previously by Sommereau. See Passavant, vol. ii. p. 269, and Landon, pl. 389.

him. The front soldier in the "*Resurrection*" has a most hideous face, the armour of this subject is the pseudo-classic of Francis I. The colouring of the next subject to the right is very similar to that of the Lichfield Choir, containing rich brown deep shadows well massed. The composition seems derived from a woodcut by Albert Dürer of the same subject. The next window, containing the "*Maries at the Sepulchre*," and the "*Meeting in the Garden*," affords similar costumes to figures in the works of Lucas Van Leyden, Bernard van Orley (his St. Norbert), Schoreel, and Albert Dürer, dating 1510, besides a fine German picture belonging to Lord Radnor, at Longford Castle.⁹ The drawing of the large figures, especially of the kneeling Magdalen, is admirable, worthy indeed of Pontormo when fresh from Michael Angelo. There is in truth not a little of a model of the great Florentine, also, in the style of head and neck of the "*Magdalene standing at the Tomb*." I am aware that the head is a reproduction, but as it was merely copied from what had before existed there, the general character must, of course, have remained the same. The messengers in both lights are richly coloured, the lowest figure with hat and cape is the best among three repetitions. The figure of the winged deacon also is vigorously expressed, the canopy with rich gold filagree is excellent. The lower figures between the Emmaus subjects are very inferior to sixth north window. The upper figures also very weak and inferior to ninth north window.

The lions in the "*Habbaeuc*" subject, as well as "*Visit of Darius*," are admirably drawn. The boldness of their attitudes merits attention. The messengers between the "*Incredulity*" and "*Appearance to the Eleven*," are remarkably fine, and only occur once; the modelling of the face of the lowest angel is marvellous; clearly painted and not stippled. The window containing the "*Ascension*," "*Pentecost*," "*Moses*" and "*Elijah*," ought, perhaps, to rank among the very finest. The vigour of conception and appropriateness of execution, place this at once on a level with the east

⁹ The curious fashion in head-ornament of a circular plate or shield at each side of the head, seems to have prevailed for a long time. It appears in a large wood engraving after Pontormo, inserted in Derschau, in a beautiful engraving of the "Samaritan Woman at the Well," by Dirk Van Staren, dated 1523, and in a

graceful figure of "St. Margaret with Margaret of Austria," an etching dated 1531, which Mr. Carpenter supposes to be by Bernard van Orley. In one of the medallions of the windows at Liege the same costume appears. These windows bear dates ranging from 1520 to 1531.

window and those devoted to the Acts of the Apostles. It is considerably darker, a decided Italian composition is perceptible, except in the figure of the Saviour ascending to Heaven, which is seen as in Albert Dürer, Angelico da Fiesole, in the *Biblia Pauperum*, and in the *Enoch of the Speculum*.¹

In "*The Law given to Moses*," cherubim appear in the air according to the Italian conception. In "*The Descent of the Holy Ghost*," the figures, and especially the Virgin Mary, are all clothed in the Italian manner. The upper messengers are the best of three repetitions; upon the sleeve of the half figure is inscribed 7 HEN. The lower figures are also good, especially the head of the one holding a tablet. The three next windows have already elicited much admiration, but the "Ananias" claims especial notice, on account of its well-known prototype.² The figures of "*St. Paul Preaching*," and in the "*Attack at Lystra*," partake more or less of Raphael's influence; many are very powerfully shaded; there, as in the east window, even among subjects of tumult, is a propriety and naturalness of expression which we look for in vain among the subjects of "*The Trials of our Lord*." The grimace and caricature so repugnant to us were possibly traditional, which painters adhered to more in Germany than Italy. Among these windows in the central lights occur the repetitions of a standing figure³ in doctor's gown and cap; a kneeling bull is thought by some to mark the evangelist St. Luke, as writer of the Acts of the Apostles. The face is beardless and evidently a portrait. The best among these four repetitions is decidedly the lower one in the ninth window.

The last two windows, relating to the history of the Virgin, are similar to the twelfth on the north side. They

¹ The lower part of the figure and soles of the feet are alone visible in the sky, the rest is cut off by the bright blue clouds. The "*Ascension*" and "*Pentecost*" occur side by side on the south windows of Fairford church. The lower part of the figure of the Saviour is seen in the air, with the feet so turned as to show the soles conspicuously. The mount is elongated into a column with a green top like a mushroom, upon which two footprints remain. The apostles kneel in a circle round the base of the column.

² In Raphael's cartoon, the steps are fewer, and the railing not so much ornamented.

In the cartoon and Marc Antonio's engraving, Ananias has bare legs and feet, his shoulder also is uncovered. In the glass painting he wears a yellow dress with white stockings and ornamented shoes. The teeth also are shown; they are not to be seen in the cartoon. One of the profile heads behind is very Raphaellesque. The apostle raising his arm and pointing, shows distinctly the influence of Marc Antonio's engraving. The figure of St. Peter is quite in the older Florentine style of Lippi or Masaccio.

³ Indicated by the letter L.

have likewise suffered much from wanton injury. In the "*Death of Tobit*," the patriarch lies in a bed with richly ornamented valance and curtains hanging down halfway as noticed in the "*Annunciation*." Tobias and his wife kneel at the foot of the bed and the angel Raphael appears to the left. The subject beneath it, the "*Death of the Virgin*," is very similar, the colours are intense, and there is a beautiful filagree work in the canopy. "*The Burial of Jacob*" is sadly mutilated and clumsily patched together, the central messenger, and angel of upper light, are beautifully rich in colour, the draperies wonderfully modelled and preferable to the repetition in opposite tenth window. The lowest figure is the only full-length one of the series clad in armour. The angel above, a kneeling female figure with remarkable sleeves, has wings. The grass-green bracket with deep perforations, upon which the lowest figure stands, is exquisitely beautiful.⁴

"*The Assumption of the Virgin*" is graceful. The angels are clad in beautifully arranged drapery, some floating, with admirable sharp folds in early German style. One angel above plays a guitar, another a harp. The Virgin being carried up by four angels folds her hands in prayer. The hair is long and flowing, and the entire figure, firm as a statue, is exactly like that in the centre compartment of the Coventry Tapestry. The next subject, "*The Coronation of the Virgin*," is surmounted with a rich curtained canopy; below, two angels play a pipe and dulcimer, the Virgin, clad in celestial blue and white, kneels praying towards the spectator and with her back to the Saviour, who sits with the Almighty Father; the Holy Spirit, "dove-like," hovers above them.⁵ The Almighty wears an arched crown with fillets surrounded by a purple circular nimbus. The knee supporting the globe and cross. The Saviour's head is bare, with a red nimbus seen *in perspective*. The crown held over the Virgin's head is unarched but jewelled. The subject over the "*Assumption*" is unquestionably "*Enoch*." The pouch noticed by Mr. Bolton was no distinctive emblem of St. Nicholas, besides the action of the Almighty receiving the

⁴ A similar pattern will be found upon the support column of Adam Kraft's "Sakramenthäuschen" or tabernacle at Fürth, near Nuremberg, executed about 1497. The taste of many of the ornaments recalls the beautiful candlesticks in

Dürer's woodcuts of the Apocalypse. They appeared in 1498.

⁵ The same composition and attitude of the Madonna may be seen in No. 30 of the Chaise Dieu Tapestries.

personage *by the hands* is only seen in connection with Enoch. It is so represented in the *Biblia Pauperum*.⁶

I cannot pretend to have afforded materials for clearly deciding the relative periods of the glass, but I hope that internal evidence derived from artistic considerations may do something towards attaining the desired point. With that view also, I recapitulate one or two particulars which seem to me most likely to indicate an approximate date.

In the fifth indenture, A.D. 1526, still preserved in the archives of the College, *eighteen* windows were ordered; *six* of which were to be completed *within a year* from the date, April 30, and the remaining *twelve* in four years, that is, by April 30th, 1530. As one-third of the windows was to be finished in one-fourth of the entire time allotted, there seems to have been some pressure, and this may have arisen from the necessity of glazing the South windows of the choir as a defence against the sunshine as soon as possible. The windows of this part of the chapel are precisely six in number, and on the south side alone do we find a uniform series of paintings in one style only. These windows, I would unhesitatingly assign to the date 1526-7 by which period, Albert Dürer—whose style and breadth is here peculiarly discernible—had executed all his finest works. Dürer died in 1528. But we know from the indenture of April 30th, 1526, just referred to, that some glass had been *already* prepared: for provision appears for its being put up at the pleasure of the Provost and his two colleagues. Concerning this glass, excepting that a certain Bernard Flower, recently dead, had been connected with it, we know nothing. As the indenture provides for twenty-two windows still to be made, they could not have exceeded four in number.

I cannot help fancying Flower's portion to have been the glass for *all* the upper lights, since they are uniform throughout the chapel. Next to these in date, judging pictorially, I would place the four westerly windows relating to the life of the Virgin. Several of the draperies have strong affinity to those of the Angels in the uppermost

⁶ In the *Speculum Humane Salvationis*, the "*Translation of Enoch*" is represented like "*The Ascension of our Lord*." The "*Translation of Enoch*" forms No. 25 of the Chaise Dieu Tapestries, (see ante p. 46), there also the Almighty

receives him *by the hands*. Below, and somewhat behind, remains a bearded figure with a label "*Quis est iste qui venit de Edom?*" &c. Something of the same kind I fancy to have observed at Cambridge.

lights. The twelve windows to be wrought between 1526 and 1530, were entrusted to two distinct schools; one, including the East window, Flemish with an Italian basis, the other German, of the Cologne School, blended with the Saxon style of Cranach. To the latter may be assigned the windows relating to the Infancy of Christ; to the former, the windows relating to the lives of the Apostles, and ones over Organ Gallery, "*The Entry into Jerusalem*," and "*The Lazarus*." The Dürer characteristics do not extend beyond the six south choir windows and the "*Last Supper*" on the north side; except in the architecture of the "*Temptation of Esau*."

For contractors to employ artists of various countries and make use of engravings, was by no means uncommon. The system, less honestly pursued, is often adopted at the present day, when insipidity is generally preferred to originality. As Mr. Bolton, with every probability on his side, tells us that the West window had never been filled with painted glass, the contract could not have been entirely observed, and it may therefore be uncertain how far the four designs to be provided by Messrs. Hone and Co., were carried into effect. Judging from discrepancies between the design and execution of certain parts of the *north side*, some being too bold and others too timid, I fancy they may have been the copies. In the messengers, such certainly was the case, for in the repeated figures we often see a good and bad use made of the same cartoon. As the charges were so much *per foot*,⁷ the work seems to have been allotted to various artists without reference to subject or position, and their productions being placed together as pictures are arranged on the walls of a modern exhibition room, there seems little chance of the difficulty ever being solved without catalogues or names to identify them. The peculiar windows on the north side, "*The Agony*" and "*The Betrayal*," &c., are distinct from the rest. They have an almost provincial insipidity about them, and the costumes as well as architecture indicate an earlier period. The north side certainly displays a curious variety of styles and composition. The three most westerly are the most uniform.

With these rough notes I must conclude my paper: would that, as an Englishman, I could convince myself and

⁷ Sixteen-pence.

others that these glass paintings originated with Englishmen. If we had not an English school of art in the beginning of the XVIth century, we had certainly manufactures; and the constant demand for art up to the period of the Reformation, must have maintained a multitude of workmen, strong and ready at their craft. In former times, during the reigns of Edward III. and Henry VI., our more limited intercourse with foreign nations favoured the employment of native artists. Hence John of Chester, and John Thornton of Coventry, were largely employed, and seem to have fully met all that was required of them. But it is impossible to believe, that after the invention of engraving, both in wood and metal, our original artists, if we had still possessed any of importance, would not have manifested themselves. All portraits and works for publication, commemorative of state events, came from the hands of foreigners, and no reference whatever is preserved of English originals.⁸ That we had nationally an ardent love and taste for art is sufficiently evident, and the employment of such extensive resources as may be traced in the decoration of this chapel goes far to refute the charges of those who say we undervalued art in those days. I cannot follow Mr. Bolton's proof of *originality* in the necessarily high pitch of the "horizon line" page 169. The high horizon was adopted by all the great historical painters of that period, and nowhere is it more conspicuous than in the cartoons of both series designed by Raphael for tapestry. That these windows were designed by persons accustomed to tapestry, I have before expressed my conviction, and that the requirements of the loom and furnace should have been jointly considered was only in accordance with the spirit of the age which united the exercise of painter, sculptor, architect, and engineer in one person. It would be unbecoming on my part to omit acknowledging the value of Mr. Bolton's paper, which, without entering upon any artistic criticism, has rendered us so extensive, clear, and concise an account of these windows, their history, signification and manufacture.

GEORGE SCHARF, JUN.

⁸ The Hampton Court pictures of "The Cloth of Gold," "The Embarcation at Dover," and "The Battle of Spurs," although no longer attributed to Holbein, have not been proved to have been done by an Englishman. The earliest engra-

ving, with an English name, known, is a print of the family of Henry VIII., about 1535, graven by W. Rogers. Two copies only are known: one in the British Museum, the other at Paris.