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

THE upper part of the walls of King's College Chapel may almost be said to be hung with a series of pictures like ancient tapestry ; so great is the preponderance of painted glass over stone-work.

This effect is most observable from the choir during twilight. As night comes on, certain groups become more prominent, the architectural parts fade, and at last none but the most important figures in each picture remain distinguishable. This affords a happy proof of the breadth of composition, distribution of masses, and significant arrangement of colour in them.

Even the horizontal bars, which exercise so injurious an effect on the compositions in full daylight, cease to offend. These bars, necessary as we understand them to be both for internal and external security, when seen in addition to the lines of leading which unite the pieces of glass, produce a net-work, or rather tangle, so intricate as to bewilder the fresh observer, and require no small attention before the eye can readily and clearly discern the actual forms and colours as designed by the artist. It is a misfortune therefore that these beautiful works of art do not produce a more striking effect at first sight ; most persons leave the chapel without carrying away any distinct impression of them as pictures, except that of two or three individual heads, especially striking for expression, or placed, it may be, somewhat nearer to the eye. When the attention is once roused, and a little perseverance brought to bear upon a particular part, the beauties and peculiarities come forth, and the Art-student will find himself thoroughly rewarded for a little patient application.

Fortunately, the best paintings are all arranged on the south side, so that a full sunlight is almost constantly upon them. The worst glass, and Mr. Bolton has shown us that

many hands were employed in the manufacture, is placed in the north-east part of the chapel, where the sun rarely penetrates, except from within, across the choir through the other windows.

Whether *executed* by English hands or not, the designs bear evidence of a singularly mixed influence of the various continental schools belonging to the first half of the XVIth century. Some are directly German, others Flemish combined with Italian composition; whilst the remainder are in a coarse dark style, containing smaller figures, deficient both in breadth of form and colour, and rendered still worse by deep black shadows.

We know that, during the best period of art in Italy, whilst Raphael was engaged upon his finest works, many Flemings proceeded to Rome and obtained employment in his service. By this means the Italian style was carried to Flanders. All these artists, on their return, adopted his breadth and dignity of composition, both in action and drapery, however deficient they may have still remained in the character and expression of heads and extremities. Mabuse, who was sixteen years younger than Raphael, is mentioned by Vasari as among the first who carried from Italy to Flanders poetical inventions and a correct mode of grouping naked figures.¹ His works are numerous, and many examples may be seen in England; the finest of all, an Adoration of the Magi, at Castle Howard.

Bernard van Orley, born at Brussels in 1490, went to Rome and became the pupil of Raphael, who was seven years his senior. Raphael appointed him to superintend the working of the tapestries at Arras, from his cartoons now at Hampton Court.² Bernard afterwards made many designs for tapestry in the style of his great master. A second series of tapestries from the life of Christ was designed by Raphael for the Vatican, but the cartoons were most probably executed by van Orley. These tapestries are still preserved in the Vatican under the name of the "*Arazzi della scuola nuova*,"³ and closely resemble, both in preservation, style, and execution, the fine tapestries from the history of Abraham, in the Great Hall at Hampton Court. It is believed that

¹ Vasari, vol. iii. p. 1100 of Florentine edition, 1838: vol. v. p. 460 of Bohn's translation.

² Passavant's *Rafael von Urbino*, vol. ii. p. 231.

³ Kugler, p. 366. Passavant, vol. ii. p. 261.

Francis I. commissioned Raphael to make designs for the second Vatican series, having promised a set to the Pope on the occasion of the canonization of S. Francesco di Paolo in 1519. It is not probable however that they were executed before 1523. The accessories and landscapes introduced in them appear to be of an essentially Netherlandish character, a remark equally applicable to the tapestries in the Great Hall at Hampton Court.

Piero Coeck, or Pietro Koeck d'Aelst, is mentioned by Vasari in his remarks upon Flemish artists of this period, as especially celebrated for the richness of his invention and compositions.⁴ He made excellent cartoons for tapestry and cloth of Arras; he had great skill and practice as an architect, and even translated Serlio's book on architecture into his native language. The British Museum possesses several original designs by Pietro Koeck; among them a curious drawing for a triptych relating to St. John the Baptist, and five drawings from the history of David, evidently intended for tapestry. The rich architectural features in these designs have a singular affinity to some examples in the Cambridge glass, afterwards to be specified, but the richest and fullest instances of the architectural peculiarities of the cinque-cento may be seen in the exquisite engravings of Dirk Van Staren, whose works are dated from 1522 to 1544.⁵ A spirited engraving, inscribed 1531, is from a design by Bernard van Orley, and represents Margaret of Austria, kneeling, attended by her patron St. Margaret. The architecture connected with it is especially rich.⁶

The engravings by the "Master of the Crab" contain also many peculiarities of costume and drapery observable in the south side of the choir of King's Chapel. He was an original designer, and engraved his own works.⁷ The above examples show transalpine artists under the influence of Italian principles, and but few opposite instances occur of the German style acting upon the Italian.⁸

⁴ Vasari, vol. iv. p. 1100, col. b.

⁵ Bartsch, vol. viii. p. 26.

⁶ This very rare engraving, known only by the impression in the British Museum, is a strongly bitten etching, and, from its artistic feeling, attributed by Mr. Carpenter to Van Orley himself. The magnificent painted glass in the choir of St. Jacques, at Liege, executed between 1520 and 1531, contemporaneous with that at Cambridge,

displays the same architectural magnificence. The windows at Gouda, by Dirk Crabeth and others, are very different, both in style and arrangement. They all belong to the second half of the XVIth century.

⁷ I desire to express my thanks to Mr. W. H. Carpenter, for the valuable aid he gave to my researches in the Print Room of the British Museum.

⁸ Such, however, was the case at one

Although we do not know anything with certainty of King's Chapel glass, beyond particular dates and the names of the contractors under the designation "glaziers," their connection with Flemish art will be recognised by all who have inquired into the subject. It may, therefore, be useful to subjoin a passage from Vasari containing the names of the most distinguished Flemish glass-painters of his period.⁹ "In glass and window painting have been many excellent masters in this same country: Art Van—Hort of Nymegen, Borghese of Antwerp, Jacobs Felart, Divick Stas of Campen (probably Dirk van Staren), John Ack of Antwerp, who wrought the windows of S. Gudule of Brussels, and here in Tuscany are two excellent Flemings, Walter and George, who made several most beautiful glass windows for the Duke of Florence from the designs of George Vasari."¹

Lambert Lombard of Liège,² the master of Franz Floris who was called the Flemish Raphael, is particularised by Vasari as far surpassing the rest.³ He was a pupil of Mabuse.

The close relation that was maintained in this country with the continental artists is evident in the fact that Henry VIII. invited both Titian and Raphael to visit this

time with Pontormo, who adopted the peculiarities of Albert Dürer and other German artists in succession. His changeable taste went through a great variety of styles, and some wood-engravings exist of his style of design strongly imbued with the German influence.⁴

Sabbatini, Andrea da Salerno, was at one time subject to the German or Flemish taste, if we may trust his picture of the "Visitation" in the Louvre.⁵ The architectural background is very similar to some parts of the Cambridge windows.

⁹ Vasari, vol. iii. p. 1101. *Di Diversi Artefici Fiamminghi*, vol. iii. 270, of Bolognese edition, 1681.

¹ Those who have visited Arezzo will remember the beautiful painted glass windows in the Cathedral. Guglielmo da Marcilla, their author, was the first instructor of Vasari in the principles of design. Vasari's life of his master contains some valuable observations on the principles and practice of the art in his day.

² The beautiful painted glass in the choir of Lichfield Cathedral is attributed to him; it was brought from a Cistercian

nunnery near Liège, the abbey of Herekenrode, ruined and desecrated in the French revolutionary wars.⁶ The date of these windows being from 1530 to 1540, is immediately after that of Cambridge.

The fine window of St. Margaret's, Westminster,⁴ was intended for Henry VII.'s chapel, at Westminster, and manufactured at Dort. It may therefore be regarded as a work contemporary with Bernard Flower. The window was incomplete at the death of Prince Arthur, in 1502, and the glass was given to Waltham Abbey, in Essex, by Henry VIII. who married his brother's widow, Catherine of Aragon, in 1509. Its subsequent history has been often related. Mr. Winston attributes the date 1526 to it. The twenty-five glass windows of Fairford Church in Gloucestershire are known to be Flemish art, for they were captured in 1492 by John Tame, a merchant in a Spanish vessel on her way from a Flemish port to South America.

³ Vasari, p. 1101, col. *a*, Bohn's edition, vol. v. p. 461. Compare Hints on Glass-painting, vol. i. p. 179.

^a See Derschau's collection of wood-engravings.

^b *Annales du Musée*, vol. viii. pl. 31, p. 69.

^c Mrs. Jameson's *Legends Mon. Ord.*, p. 154.

^d Cunningham's London, p. 312; Dallaway, p. 433; Hints on Glass-painting, vol. i. p. 180, note; *Vetusta Monumenta*, 1768.

country for the decoration of his palaces.⁴ He also emulated Francis I. in drawing Primaticcio from his native country. Gerard Horebout of Ghent was painter to Henry VIII., and is mentioned as an excellent miniaturist by Vasari ; he died in London, 1558.⁵

Johannes Corvus, a Fleming, painted the portrait of Bishop Fox now at Oxford ;⁶ and a certain Girolamo da Trevigi was both painter and engineer to the king.⁷ Toto del Nuntiato produced many works in England, for which records of payment are still preserved.⁸ Luca Penni, the brother of the friend and assistant of Raphael, was also much in this country ; and Simon Benich of Bruges also resided in London.

Vasari enumerates several female artists who enjoyed favour and patronage in England.⁹ Among them, Susanna Horebout was invited to England by Henry VIII., and "lived there in great esteem to the end of her days." Clara Skeysers of Ghent also, who died at the age of eighty. Anna, daughter of the physician, Master Segher, and Levina, daughter of Master Simon Benich of Bruges, who was nobly married by the king, much patronised by Queen Mary, and continued in great favour with Queen Elizabeth.

It would exceed my province to discuss how far the term "glasyer," as it stands in the indentures, may denote the practical artist ; whether the man of business who employs others in his factory, or the actual designer. I can only pronounce artistically that, for the greater part, the execution of these paintings is far inferior to the designs, and, from some portions that I have examined, would suppose the original cartoons, or "vidimuses," of the best windows to have emanated from some excellent Flemish artist like Pietro Koeck, Divick Stas, or Bernard van Orley. Looking round the chapel, these paintings are so much made up from various sources recognisable abroad, that but little remains to be claimed by native artists, at least as far as invention is concerned.¹ Some designs of Raphael were used, rather clumsily it is true, but undeniably, in the subject of Ananias ;

⁴ Walpole's *Anecdotes of Painting*, edited by Dallaway and Wornum, vol. i. p. 60 ; and Dallaway, *Anecdotes of the Arts*, p. 461.

⁵ Walpole's *Anecdotes of Painting*, edited by Dallaway and Wornum, p. 62, note.

⁶ *Ibid.* p. 60, note.

⁷ *Ibid.*

⁸ *Ibid.* p. 61, note.

⁹ Vasari, vol. iii. p. 1101 ; Bohm's edition, vol. v. p. 463.

¹ It is remarkable that Vasari, who lived at that period, states in his chapter on glass-painting, (*Introduzione*, cap. 32), vol. i. p. 49, that the French, Flemish,



SKETCH OF LOWER COMPARTMENT OF ONE OF THE WINDOWS OF
KINGS COLLEGE CHAPEL CAMBRIDGE.

indeed, it could hardly have been possible to overlook his compositions, for the works of this great artist were at that very period in the height of their popularity and widely disseminated throughout Europe. The cartoon of the Ananias was designed by Raphael in 1515-16, when the Cambridge windows were scarcely begun; it was engraved by Marc Antonio and Hugo da Carpi, a woodcut by the latter being dated 1518. To render these subjects still more popular in England, a duplicate set of Tapestries from the cartoons, wrought in gold, silver, and silk, had just come over as a present from the Pope to Henry VIII. The connection, however, between the invention of Raphael and the design on the glass may be understood by a reference to the accompanying sketch of the Cambridge window. (Plate I.)

Much of the value of these windows depends on their being regarded as a vast and unbroken series of pictorial illustrations, rendered doubly significant by their relative arrangement exhibiting in juxta-position parallel events from the Old and New Testament.²

Most monasteries in the middle ages seem to have pro-

and *English*, surpassed the Venetians in clearness and brilliancy of colour.

An opinion has prevailed that Holbein was employed in the design of the windows of King's College chapel.^a He first came to England in 1526, entered the service of the King in 1528, left for Basle on the following year, and in 1530, upon the fall of Wolsey, returned to take up his residence in London.^b His "Dance of Death" was first published at Lyons in 1538. The Bible illustrations also appeared at Lyons in the same year.^c These excellent woodcuts, however, afford several parallels with groups and costumes in the painted glass.

² Great ingenuity and variety were displayed in arrangements of this kind, especially in the picture-books of the fifteenth century; but the system was not merely confined to books and glass windows, it was extended to wall and ceiling decorations on a vast scale.

In early times, even among the Catacomb

paintings, we find the New Testament delineated under the form of the Old; but it was the art of the Middle Ages that set the two side by side.^b The observer was left entirely to make the parallel. St. Bennet, Bishop of Wearmouth, adorned his church with paintings, that all people who entered, though ignorant of letters, might contemplate the amiable aspect of Christ and his Saints. In A.D. 685, he placed in his church of St. Paul at Yarrow, "pictures of the concord of the Old and New Testament, executed with wonderful art and wisdom;"ⁱ for example, the picture of Isaac carrying the wood on which he was to be sacrificed, and Christ bearing the cross on which he was crucified, were placed next to each other; and, in like manner, the serpent lifted up by Moses in the wilderness,^k and the Son of Man lifted up on the cross." Such is the narrative of the Venerable Bede, who died 735, and had himself been the pupil of St. Bennet Biscop.^l

^a Waagen, vol. iii. p. 445.

^b Fortoul, *La Danse des Morts*, Paris, p. 142.

^c Pickering's edition, p. 6.

^b Kugler, p. 10, ed. 1851.

ⁱ Cockerell, *Iconography of Wells Cathedral*, p. xvii.

^k In one window of S. Jacques, at Liège, the Brazen Serpent and the Sacrifice of Isaac are represented in the same composition.

^l Bede, *Hist. Abbat. Weremouth*, p. 295.

duced picture Bibles for the benefit of illiterate persons; and several manuscript copies of such works, containing scenes from the Old and New Testament, placed side by side, are preserved in the British Museum.³ The oldest manuscript specimen I have seen in this collection of the series called the "*Speculum Humanæ Salvationis*," dates about 1320, temp. Ed. II.⁴ It was often repeated, and forms the subject of one of the earliest printed block-books known to exist.⁵ In the manuscripts of this series the subjects are always the same, but strikingly different in design and execution. The order and arrangement, as well as the descriptive text, are never departed from. It is, however, curious to see what a variety of pictorial inventions may be collected under the same title. In the "*Speculum*" each page contains two pictures only, placed side by side, with two columns of text below. (Plate IV.) The pictures are sometimes enclosed within a square border, or slight architectural frame-work. But in another series, called the "*Biblia Pauperum*," three subjects are arranged so as to fill the page, having busts or half figures of prophets connected with the frame-work round them. The text is fitted within the architecture and upon scrolls held by the figures. (Plate V.)

The finest manuscript in the British Museum of the "*Biblia Pauperum*," belongs to the reign of Richard II.⁶ It is of an oblong shape, and the illuminations are richly gilded. The central subject on each page of this series is from the New Testament, and the two side ones from the Old. It forms, in fact, an elaborate commentary on the Life of Christ.⁷

³ A very instructive work by Miss Louisa Twining has been published on this subject, entitled "*Types and Figures of the Bible*."

⁴ Waagen, *Art Treasures*, vol. i. p. 310. Dr. Waagen mentions earlier examples at Vienna and Paris.

⁵ Dr. Waagen says, "Of all the block-books this, The '*Speculum*,' is one that was most widely circulated, although comparatively a later work." Vol. i. p. 311.

⁶ *Bibl. Reg. MS.* 5. See accompanying illustration, pl. II.

⁷ Heineken observed in the church at Bremen a sculpture perfectly identical with the commencement of the *Biblia Pauperum* representing the Annunciation

between the temptation of Eve and Gideon with the Fleece.

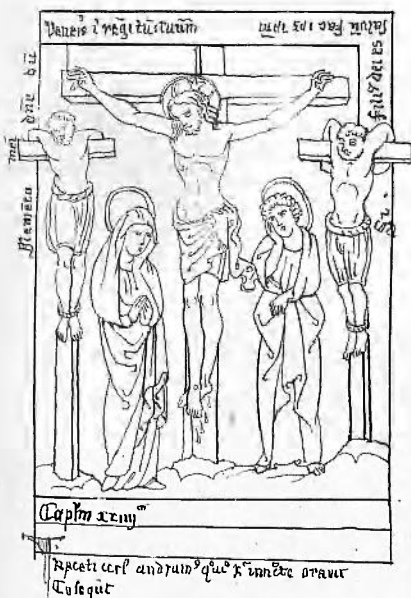
The forty windows of the monastery of Horschau contained a series of subjects minutely corresponding to those of the *Biblia Pauperum*, and some also are to be found in one of the windows of Munich Cathedral.^m These book illustrations are supposed by some to be transcripts of designs actually painted on glass. The block-book impressions are taken in a very pale-coloured ink; and Dr. Waagen assigns the date 1440 at earliest to the first known edition of the *Biblia Pauperum*, a copy of which is now in the *Bibliothèque Imperiale* at Paris.ⁿ It is the only edition containing fifty pages.

^m Ottley, *Hist. Engr.* vol. i. Hints on Glass-painting, vol. i. p. 352, note.

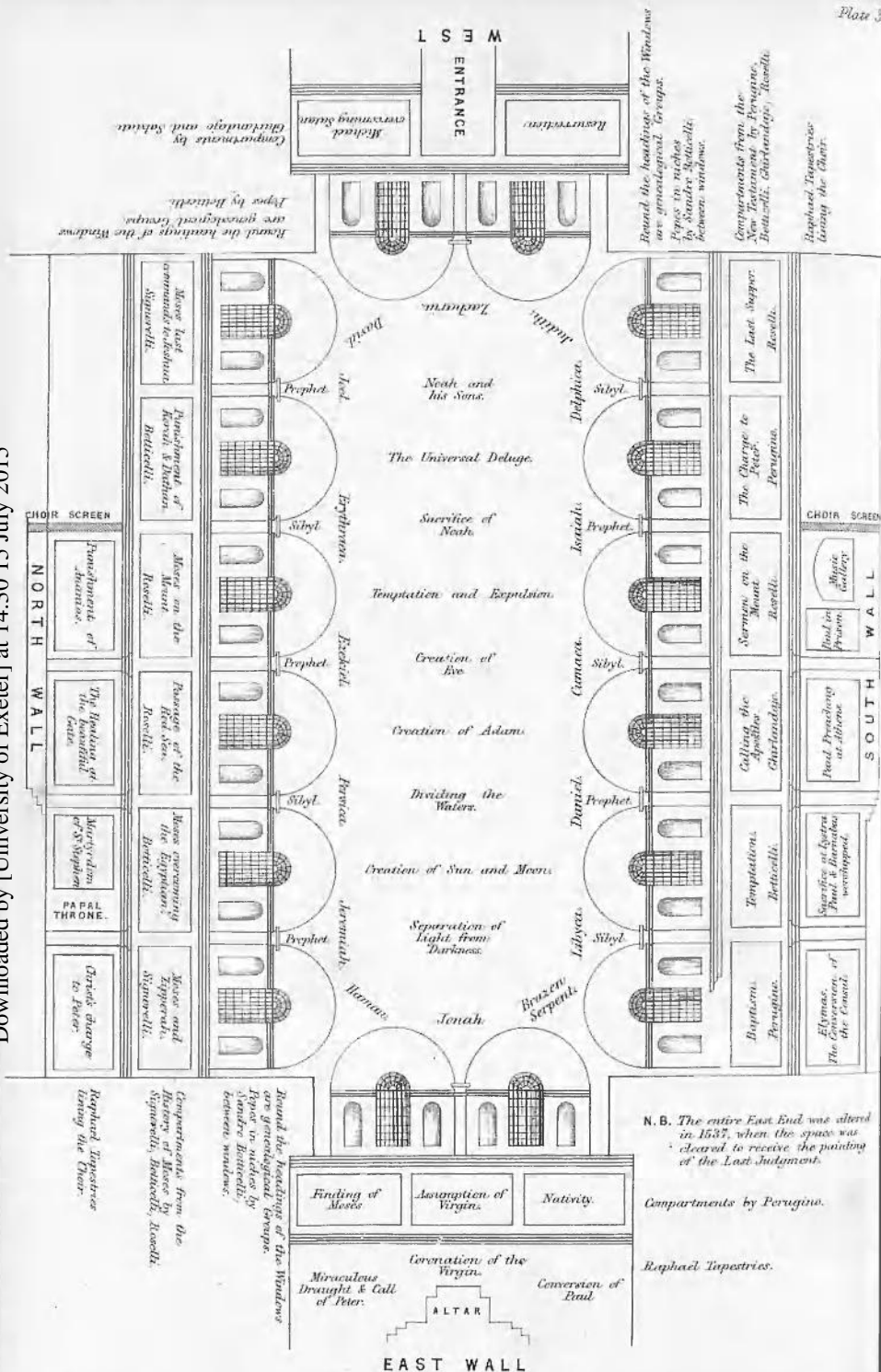
ⁿ Waagen, vol. i. p. 302.



PAGE OF "BIBLIA PAUPERUM" BIBL. REG. MS. S. DATE CLOSE OF 14TH CENTURY.



UPPER PART OF PAGE OF SPECULUM HUMANA SALVATIONIS M.S. N° 16578, DATE 1379.



N.B. The entire East End was altered in 1537, when the space was cleared to receive the painting of the Last Judgment.

Compartments by Perugino.

Raphael Tapestries.

SYNOPSIS OF THE DECORATIONS OF THE SISTINE CHAPEL.

Arranged by G. Scharf, Junr, F.S.A., F.R.S.L.

A manuscript Office of the Virgin containing a series of pictures by Giulio Clovio, arranged as type and antitype, contributes materially to this branch of our subject. It was executed for Pope Paul III.⁸ The book itself, has been transferred with other Farnese treasures to Naples. It was written by Monterchi. Fortunately Vasari, in his life of Don Giulio Clovio, gives a very minute account of the illuminations and their arrangement, so that, when requisite, we shall avail ourselves of his authority, and compare them with the parallels of the Cambridge windows, the "Biblia" and "Speculum." In the "Biblia Pauperum," the prophets and sibyls appear ornamentally; but very subordinately. (Plate V.) Their introduction in a prominent position among the mural decorations by Perugino in the Sala del Cambio at Perugia,⁹ may be regarded as an innovation and directly preparing for the sublime creations of Michael Angelo in the Sistine chapel. They were painted in 1500, and Perugino is said to have been assisted in his work by the youthful Raphael, especially in the figures of the Libyan and Erythræan sibyls.¹ The compartments on the ceiling contained the seven planets, each seated in a chariot according to the style then prevailing.²

The arrangement of the subjects on the ceiling of the Sistine Chapel, begun by Michael Angelo in 1509, affords the most extensive cycle of architectural decoration in existence. When viewed with the paintings of his predecessors on the side walls, and the subsequently added tapestries of Raphael, they afford a complete scope of the Redemption of Mankind. As the subject of type and antitype has already engaged so much of our attention, it may here suffice to present a Synopsis of the entire decoration of the chapel, remarking only, that the flat ceiling is occupied exclusively with the Creation of the world, the Fall, the Deluge, and God's promise to Noah.³ The prophets and sibyls are architecturally distributed along the curved surface of the ceiling, whereas Perugino had classed his together. Groups denoting the genealogy of the Virgin fill intermediate spaces. With the exception of the Last Judgment, no works of Michael Angelo descend lower than the heading of the windows. (Plate III.)

⁸ Alessandro Farnese, who ascended the papal throne in 1534, and died in 1550.

⁹ Rio, English Translation, pp. 173, 176.

¹ Murray's Handbook, Central Italy, p. 224.

² Vasari, Bohn's edition, vol. ii. p. 319.

³ See accompanying Plate of Synopsis of Sistine Chapel. Plate III.

The square compartments beneath the windows display scenes from the Old and New Testament by the masters of Raphael and Michael Angelo; and during the reign of Leo Xth, the lowest wall-space was enriched with tapestries illustrating the Acts of the Apostles, woven from the cartoons prepared by Raphael, which are now at Hampton Court.⁴ The most remarkable instances of correspondence in the Sistine Chapel, may be observed among the subjects on the east wall, where "The Finding of Moses" is connected with "The Birth of Christ," and the tapestries beneath of "The Calling of St. Peter," and "The Conversion of St. Paul:" pourtraying in each the commencement of a mission. "Christ's Sermon on the Mount" faces "Moses on the Mount;" the tapestry of "St. Paul preaching on Mars' Hill" is also hung in close relation to them. "Christ overcoming Satan" is opposite to "Moses overcoming the Egyptian;" and "The Adoration of Christ by Angels in the Temptation Scene," is connected with the tapestry of "Paul and Barnabas worshipped as Gods." "The punishment of Korah, Dathan and Abiram" is immediately under the ceiling picture of "The punishment of Mankind by the Deluge," and closely connected with it is the tapestry of "The Death of Ananias." "The Passage of the Israelites" is placed nearly under "The Gathering of the Waters." "The Resurrection" has for its corresponding subject "Michael victorious over Satan concerning the body of Moses." "The elevation of Haman" corresponds with "The elevation of the Brazen Serpent," and in like manner "David killing Goliath" agrees with "Judith and Holofernes," both being acts of decapitation and deliverance. It may also be remarked, that the subjects, relating to the "Creation" and "The expulsion from Paradise," extend no further along the ceiling than the length of the choir. A similar distinction of decoration is also observable in most of our cathedrals. The three compartments of "Noah," in which the figures are on a smaller scale, cover the outer portion of the chapel, called the vestibule, or ante-chapel. On the same principle also, it may be observed that the events of our Lord's active

⁴ Those who desire minute information upon the arrangement of the paintings in this Chapel, and the employment of types, may advantageously consult Sir Charles Eastlake's learned notes to "Kugler's

Handbook of Italian Painting," which have been reprinted in his "Literature of the Fine Arts," pp. 272 and 282; see also Bunsen's "Beschreibung der Stadt Rom," vol. ii. p. 251.

life, from the Baptism to the Ascension, are confined to the choir windows at Cambridge, whilst those of the vestibule are devoted to His infancy, the acts of the Apostles and Blessed Virgin.

When Raphael designed the Prophets and Sibyls at Rome, for S. Maria della Pace, he grouped them in two different compartments,⁵ probably remembering the arrangement of his master at Perugia. At a later period he designed the entire decoration for the Chigi Chapel at Rome, and like Perugino, he introduced the planets on the domed ceiling. These he disposed in a most beautiful and novel manner. Each planet was represented as yielding to the influence of a Christian angel, and the centre of all was occupied with a majestic half figure, personifying the Almighty. Scenes from the Creation, Temptation, and Fall, were arranged in square compartments round the wall supporting the dome. Beneath these again, in spandrels of the great arches, were the four Evangelists, and statues of the Prophets were architecturally placed in niches between the pillars that supported them. These arrangements betray the influence of Michael Angelo, for although painted entirely in fresco, the Sistine figures are perfectly statuesque in treatment, and architectural in position.⁶

With this I must close the remarks upon foreign pictorial arrangements, and devote the remaining space to an artistic examination of the merits of our more immediate subject, the Cambridge windows.

I have no practical acquaintance with the methods peculiar to working on glass, or the difficulties therewith connected; my subsequent remarks are prompted solely by pictorial considerations; and if I venture to speak of colour or manipulation, it is only in the same manner that I would adopt in criticising a picture of the Venetian school, where glazing (transparent) colours are employed.

The great mullion down the centre of each subject is very injurious to the composition, and contrasts disadvantageously with the effect of earlier glass,⁷ where all such

⁵ The compartment containing the Sibyls was painted by his own hand, and has been often engraved. The other containing the Prophets, executed from Raphael's designs by Timoteo della Vite, is less known.

⁶ Raphael did not live to finish his grand undertaking: one statue only, the

Jonah, remains, to show his power as a sculptor; the rest were completed by inferior hands, and the lower part of the chapel sadly altered from the original design.

⁷ See Hints on Glass-painting, vol. i. p. 146.

breaks were avoided, and each main light contained a subject *complete in itself*. These paintings, therefore, have the effect of being hung *behind* the stone-work of the window, and it does not appear as if great pains had always been bestowed in their arrangement, for in some instances important parts of the figures have been concealed. A disagreeable effect is also produced by the intersecting horizontal bars, called saddle bars, which divide the lights into regular squares, and these again contrast unfavourably with the older mode of conducting the leading round the most prominent lights, so as to bring its blackness to fall in the deepest shadows. The eye is frequently disturbed by a long black line running through the brightest and broadest light of a piece of drapery ; but for the most part these bars are so disposed as not to interfere with the heads or minute features.⁸

In the following notes, I shall generally adopt Mr. Bolton's opinions, and gladly avail myself of his practical knowledge as a glass-painter. Indeed, what I have to say, is only offered in the light of a supplementary chapter.

The question of the relative dates of these paintings cannot with our present amount of information be satisfactorily determined. It will be evident for the most part that they were not executed in any regular order with

⁸ At the very outset I noticed these peculiarities, because they naturally strike the observer at the first glance, and often produce so disagreeable an effect as to deter him from further examination. Even after considerable study, it is very difficult to forget the interference of the great mullions, and to comprehend the breadth and unity that really belongs to these compositions. The designs must have been seen to perfection in the original cartoons.

In the style of architecture preceding the perpendicular period the upper part of the windows was characterised by beautifully flowing divisions of stone-work called tracery. The intervening spaces of glass were therefore capriciously irregular, and as they generally required to be filled

with paintings, mostly of figure subjects, the artist had serious difficulties to contend with. Such difficulties may be seen in the upper lights yet remaining of the great east window of Carlisle Cathedral, representing the Last Judgment. Every compartment contained a figure or group requiring to be so arranged in a "given space," as perfectly to suit it without giving any appearance of constraint or distortion. This was oftentimes a tough problem to the artist even of those days.*

The designers of King's Chapel windows were freed from the above-named difficulties ; the spaces they had to fill were rectangular and uniform, and the entire shape of the composition was square, like in tapestries.

* The groups in the quatrefoil compartments on the west-front of Wells Cathedral are also triumphant examples of sculptured design under similar difficulties. They contain subjects from the Book of Genesis and the Life of Christ,

together with a series of angels in smaller compartments of the same form. Several of these excited the admiration of Flaxman, and have been published in his lectures.

reference to their destined position ; for contiguous pictures in the same window occasionally afford the strongest contrast in point of style, whilst other pictures, exhibiting a uniform treatment and execution, are very widely separated.

I perceive in the main three distinct classes :—

I. Windows which display the Albert Dürer style, with full flat surfaces of architecture, predominance of horizontal ceilings and entablatures, large round arches viewed in full, with deep shadow under them, connected with columns or pilasters, used merely for purposes of support. The figures are large, with broadly disposed folds, and the draperies, which float in the air, are curled and ornamentally arranged.⁹

II. A series of richer and darker subjects, altogether colder in tone, and more crowded with figures. In this may be recognised the influence of Holbein and of Bernard van Orley, after he had studied under Raphael. The landscapes have affinity in taste to that of the "Spasimo di Sicilia," and to some subjects in the cupole of the Loggie. The buildings have a palatial appearance, the columns are straight, with tall round shafts and classic capitals and bases. Towers are circular and perfectly upright ; the windows in them, and in the side-buildings, are round-headed, containing within the framework two round-headed lights, and a circular one over them. In some instances perfectly square and circular windows are introduced ; and a tall square campanile in one subject decidedly points to the classic buildings of the south. The floating draperies are rare, but when they occur are much more angular.

III. Are still darker, and evince a direct German influence

⁹ Finding Six windows so completely together, and so distinct from the rest, I think they may reasonably be assigned to the number specified in the fifth indenture, dated April 30th, 1526, for immediate completion within a year from that time.

Whilst these six windows were being rapidly executed, the designs for the remaining twelve were no doubt advanced with much care. The east window confirms this. On passing from that end of the chapel, in search of a continuation of the style, the eye rests upon three windows between the choir screen and the

south entrance. They display great vigour of conception, propriety of action, and excellent arrangement of drapery, and are identical with the east window. Many shadows of the flesh are as highly finished as in most oil paintings by Giulio Romano, whilst the colours of the dresses and background generally are pure, but so happily blended and proportioned as to take off any appearance either of gaudiness, to which the south-choir windows too much incline, or the dull cold tone of those on the north, which are rendered still sadder by the perpetual want of sun to enliven them. They form Class II.

of the older school, combined with some affinity to the Milanese forms of Da Vinci and Luini. In these windows, green, purple, and blue, prevail. The floating draperies are elaborately gathered up and very angular.

From these classes I must except the curious paintings on the north side, the window over the door, and the subjects relating to the "Agony, Betrayal and Mocking of Christ."

It is most probable that the windows of the south side, and especially the choir, would be the first glazed, not only for display, but from need of protection from the sun-light. And here, on the south, will be found a uniform unbroken series of six complete windows, evidently by the same designer and workmen, and unlike any others around them. They form Class I., and contrast strikingly with the East window which belongs to Class II.

A similar, but less extensive uniformity, may be observed in certain windows towards the west end, namely,—the two last on the south side, the last on the north, and the next window but one eastward, containing the "Annunciation."¹

The window over the north porch, containing the "Marriage of the Virgin," is different in the proportion of its compartments from the rest. Two horizontal bands of half figures of angels are introduced, by which means the vertical spaces are much curtailed, and the figures rendered altogether smaller. The draperies are angular, but simple and well arranged, partaking more of the early Florentine character, with minute attention also to the costume of the painter's time, which seems to have been about the close of the XVth century. The simple disposition of the figures and their action closely resemble Vittore Carpaccio, the Venetian, who flourished at this period. In the bordering to the "Marriage of the Virgin," small angels appear with musical instruments, and the spaces formed by the interlacing framework are filled with angels supporting shields.

The upper left-hand subject is more intense in colour, and differs in tone from the one below it. It affords a singular instance of adaptation from well-known publications of the time.

The subject is "The Offering of the Golden Table in the

¹ As the church was dedicated to the Virgin Mary, it is not improbable that the windows relating to her especially (and such are the most westerly ones), were

executed at an early period. The style of glass accords with this supposition. They belong to Class III.

Temple of the Sun ;" and occurs invariably in all the versions of the "Speculum Humanæ Salvationis."² (See Illustrations on next page.)

² The old print in the Block-Book (fol. 9, c. v.) has been literally copied with regard to the general composition of the two men and the idol with its banner and sun-shield. The altar, however, is much richer, and a more imposing figure has been substituted for the high priest. In the distance also the two men are seen approaching with the table. The accompanying sketches from the Block-Book, fol. 9, and the Cambridge Window, will enable the reader to judge for himself of the relation between them. A black crescent is on the blue flag held by the idol, and upon the front of the canopy over it the words, *MA' REDEMPTORIS' MATR.*

The text of the Block-Book, fol. 9, col. b., says,—

"Pulchre Maria est per mensa solis pre-
figurata,
Quia per eam celestis esca nobis est
collata ;
Nam ipsa filium Dei Ihesum Christum
nobis generavit,
Qui nos suo corpore et sanguine refocil-
lavit.
Benedicta sit ista beatissima mensa :
Per quam collata est nobis esca tam salu-
bris et tam immensa !

In the illuminations of the MSS. this

incident is variously represented. In Harl. 3240, fol. 8, b, (date about 1320), a man sits at a yellow table before the entrance to the temple, and a round face of the sun appears in an arch above. Inscribed in red, is "*Mensa quaedam in mari inventa offertur in templum solis,*" and in black, "*Jeronimus in prologo super Genesim.*" In Harl. 4996, fol. 8, (date about 1330), two youths stand holding a net containing the table ; two fish are in the water, inscribed, *Pyscator* and *Piscator*. The sun above has angular rays round the face like a star. The title is "*Mensa Solis in Sabulo offertur in templo Solis.*"

In Sloane, MS. 361, fol. 8, b. a curious bold illumination of two men finding the table in the sand, a round face of the sun, without rays ; between it and the figures, "*Mensa solis in zabulo.*" In Additional MS. 16578 fol. 7, a. (inscribed with date 1379, on fol. 51 b) are two men, as fishermen, seated on opposite sides of a green sea, holding a net with the table in it. The legend "*Mensa Solis in Sabulo inventa est, in templo Solis,*" "*Piscatores.*" In Sloane MS. 3451, a small volume, the outlines are quite childish, in brown ink. On fol. 17, two young men hold the net ; one treads on a fish.

GEORGE SCHARF, JUN.

(To be continued.)



From a window over the North Porch, King's College Chapel, Cambridge.



From the "Speculum Humanæ Salvationis."

The Offering of the Golden Table in the Temple of the Sun.



COMPARATIVE TABLE OF PARALLELS.

THAT OCCUR IN THE KING'S COLLEGE CHAPEL WINDOWS, THE BIBLIA PAUPERUM, THE SPECULUM HUMANÆ SALVATIONIS, AND OFFICE OF THE VIRGIN BY GIULIO CLOVIO.

{ K.C.C. B.P. No. 1. (5th edition)	The Birth of the Virgin. Do.	Balaam.—Jesse tree.
{ K.C.C. S.H.S. Ch. 5. No. 9.	Offering of Golden Table.—Presentation of Virgin. Do.	Do.
{ K.C.C. S.H.S. Ch. 6, No. 11. B.P. No. 2. (5th ed.)	Marriage of Tobias.—Marriage of Virgin. Do. Do.	Do. Do. Marriage of Isaac and Rebecca.
{ K.C.C. B.P. No. 1. S.H.S. Ch. 7. No. 13. O.V.	Temptation of Eve. Do. Moses and Burning Bush.—Do. The Prophet Isaiah.—Angel of Annunciation.	Annunciation. Do. Gideon and the Fleece.
{ K.C.C. B.P. No. 2. S.H.S. Ch. 8, No. 15. O.V.	Moses and Burning Bush.—The Nativity. Do. Cupbearer's Dream. The Fall.	Do. Do. Aaron's Rod flowering. Do.
{ K.C.C. B.P. No. 6. (5th ed.)	Circumcision of Abraham.—Circumcision of Christ. Do.	Do. Circumcision of Isaac.
{ K.C.C. B.P. No. 3. S.H.S. Ch. 9, No. 17. O.V.	Adoration of Magi.—Queen of Sheba. Do. Do. Do.	Do. Do. Abner visiting David. Magi seeing the Star. Queen of Sheba.
{ K.C.C. B.P. No. 4.	Purification of Women.—Purification of Virgin. Presentation of First-born.	Do. Presentation of Samuel.
{ K.C.C. B.P. No. 5. S.H.S. Ch. 11, No. 21. O.V.	Flight into Egypt.—Jacob flying from Esau. Do. Do., and Fall of Idols.—Egyptians adoring image of Virgin. Do.	Rebecca sending—David descending her son to Laban. from the window. Pharaoh and host overthrown.
{ K.C.C. B.P. No. 6. S.H.S. Ch. 11, No. 21.	Destruction of idols in Egypt.—Golden Calf. Do. Flight and destruction of Idols.—Egyptians adoring image of Virgin.	Do. Do. Dagon falling before the Ark.
{ K.C.C. B.P. No. 7.	Massacre of the Innocents.—Joash saved from Athaliah. Do.	Abimelech and—Death of Sons priests slain. of Eli.
{ K.C.C. S.H.S. Ch. 12, No. 23. B.P. No. 9. S.H.S. Ch. 12. No. 24.	The Baptism.—Naaman. Do. Do. Do.	Do. Laver of Brass. Passage of the Red Sea.—Spies bearing fruit. Do.

- { K.C.C. Temptation.—Esau tempted.
 B.P. No. 10. Do. Do. Temptation of Adam and Eve.
 S.H.S. Ch. 13, No. 25. Do. Daniel destroying image of Bel and the Dragon
- { K.C.C. Entry into Jerusalem.—Triumph of David.
 B.P. No. 14. Do. Do. Children of Prophets meeting Elijah.
 S.H.S. Ch. 15, No. 29. Entry into Jerusalem.—Jeremiah lamenting.
 S.H.S. Ch. 15, No. 30. Triumph of David.—Heliodorus.
- { K.C.C. Lazarus.—Elisha.
 B.P. No. 11. Do. Do. Widow's Son.
 O.V. Lazarus.—Triumph of Death.
- { K.C.C. Last Supper.—Manna.
 B.P. No. 18. Do. Do. Melehisedec meeting Abram.
 S.H.S. Ch. 16, No. 31. Do. Do.
 O.V. Passover. Do.
- { K.C.C. The Agony. Fall of Lucifer.
 B.P. No. 20. Christ in the Garden, the Do. Five Foolish Virgins.
 soldiers fallen back.
 S.H.S. Ch. 17, No. 33. Do. Samson killing the Philistines.
- { K.C.C. The Betrayal.—Cain killing Abel.
 B.P. No. 21. Do. Abner killed by Joab.—Jonathan taken captive
 S.H.S. Ch. 18, No. 35. Do. Do.
 S.H.S. Ch. 18, No. 36. David before Saul.—Cain killing Abel.
- { K.C.C. Christ mocked.—Shimei cursing David.
 B.P. No. 23. Do. Noah and his Sons.—Children mocking Elijah.
 S.H.S. Ch. 19, No. 37. Do. Hur insulted by the Jews.
 S.H.S. Ch. 19, No. 38. Ham mocking Noah. The Philistines mocking Samson when blind.
- { K.C.C. The Flagellation.—Job tormented.
 B.P. No. 28. (5th ed.) Do. Do. Lamech tormented by his Wives.
 S.H.S. Ch. 20, No. 39. The Flagellation.—The Prince Achior tied to a tree.
 S.H.S. Ch. 20, No. 40. Job tormented.—Lamech tormented.
- { K.C.C. Christ crowned.—Solomon crowned.
 B.P. No. 23. Do. Ham mocking Noah.—Children mocking Elijah.
 S.H.S. Ch. 21, No. 41. Christ crowned with thorns.—A Concubine transferring a crown to her own head.
 B.P. No. 29. (5th ed.) Christ crowned.—A Concubine transferring—Shimei insult with thorns. a crown to her own head. ing David.
- { B.P. No. 25. Crucifixion.—Sacrifice of Isaac.—The Brazen Serpent.
 B.P. No. 26. Do. Creation of Eve.—Moses striking the rock.
 O.V. Do. Elevation of the Brazen Serpent.
 S.H.S. Ch. 24, No. 47. Do. Nebuchadnezzar's dream.
- { K.C.C. Pietá.—Naomi lamenting.
 B.P. No. 36. (5th ed.) Do. Do. Adam and Eve lamenting.
 S.H.S. No. 50. Do. Do.
 S.H.S. No. 51. Do. The Burial of Abner.
- { K.C.C. The Entombment.—Joseph put into the Well.
 B.P. No. 27. Do. Do. Jonah cast into the sea.
 S.H.S. No. 52. Jonah swallowed by a whale.—Joseph put into the well.
- { K.C.C. Deliverance from Hell.—The Exodus.
 B.P. No. 28. Do. David killing Goliath.—Samson killing lion.
 S.H.S. No. 53. Do. The Exodus.

{ K.C.C.	The Resurrection.—Jonah and the Whale.		
{ B.P. No. 29.	Do.	Do.	Samson with gates.
{ S.H.S. No. 55.	Do.		Do.
{ O.V. No. 55.	Do.	Do.	Do.
{ S.H.S. No. 56.	Jonah delivered from the Whale.—The Corner Stone.		
K.C.C.	Christ appearing to His Mother.—Tobias returning home.		
{ K.C.C.	The Maries at the Sepulchre.—Reuben seeks Joseph in the pit.		
{ B.P. No. 30.	Do.	Do.	The Daughter of Sion seeking for her Spouse.
{ K.C.C.	Christ appearing to—Daniel in the		
{ B.P. No. 31.	Mary Magdalene.	lions' den.	
	Do.	Do.	The Daughter of Sion discovering her Spouse.
{ K.C.C.	Christ appearing to Disciples.—Joseph meeting Jacob.		
{ B.P. No. 32.	Do.	Joseph disco-	Return of the
		vering himself.	Prodigal.
{ K.C.C.	Incredulity of Thomas.—The Prodigal Son.		
{ B.P. No. 33.	Do.	Gideon and Angel.	Jacob wrestling with Angel.
{ K.C.C.	Ascension.—Elijah.		
{ B.P. No. 34.	Do.	Do.	Enoch.
{ K.C.C.	Descent of the Holy Ghost.—Delivery of the Law.		
{ B.P. No. 35.	Do.	Do.	Fire consuming
{ O.V.	Descent of the Holy Ghost.—Tower of Babel.		
{ K.C.C.	Coronation of Virgin Mary.—Solomon and Bathsheba.		
{ O.V.	Do.	Esther crowned by Ahasuerus.	
{ B.P. No. 36.	Do.	Do.	Solomon and Bathsheba.

NOTE.—In preparing this table, I have always had before me the beautiful copies of the block-books in the Grenville Library of the British Museum. They are almost the only impressions known in perfect state and free from colouring. The notes of the edition of the "Biblia," at Paris, which contains fifty folia, and is the only copy known, I have taken from Ottley's History of Engraving. In his work, vol. I., page 131, it is called the 5th edition. Dr. Waagen, vol. I., page 302, regards it as the oldest, and assigns the date 1440 to it. The two plates I have introduced representing pages of the "Biblia" and "Speculum" are only sketches to show the general appearance and arrangement of these early block-books. They are not intended precisely as copies.

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