

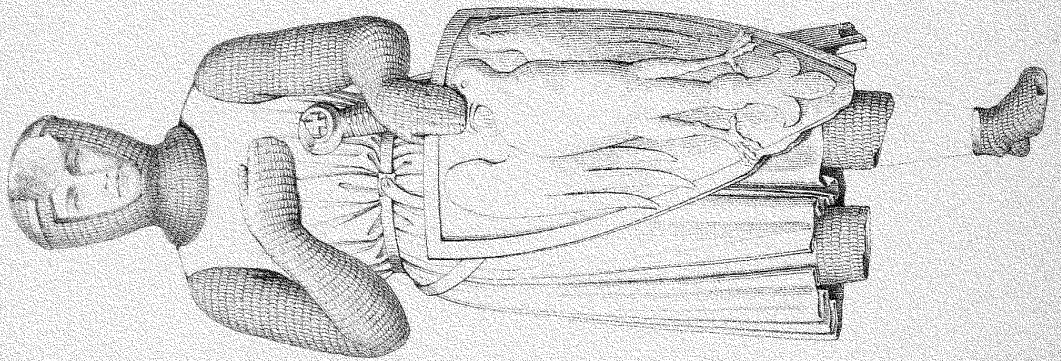
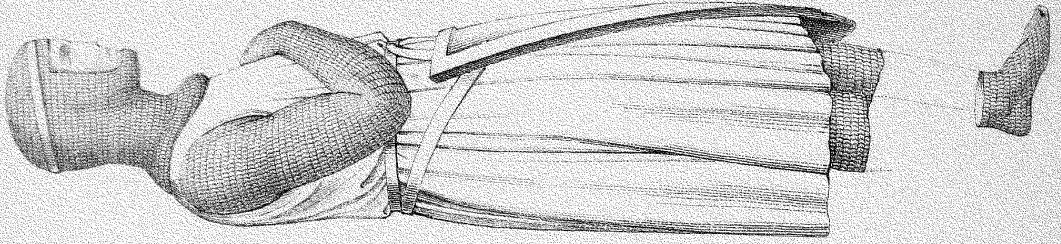
XVII. *Observations upon some Sepulchral Monuments in Italy and France.* By T. KERRICH, M. A. F. S. A. Principal Librarian to the University of Cambridge.

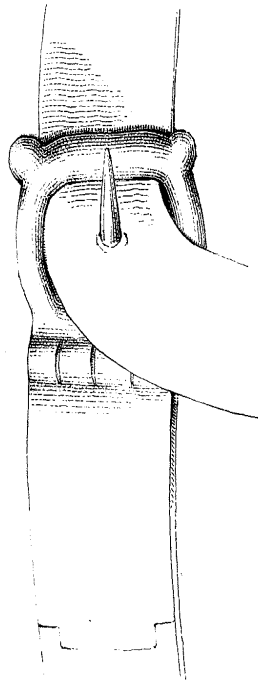
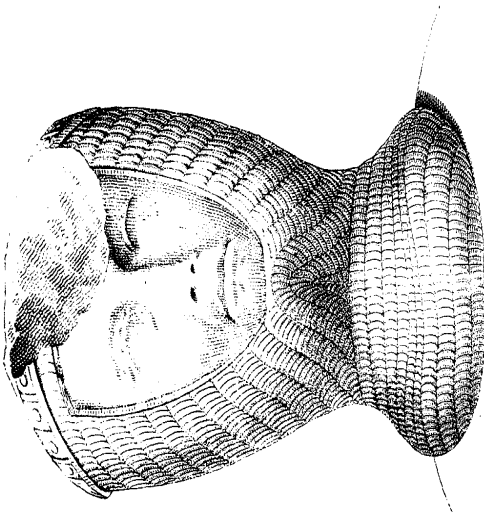
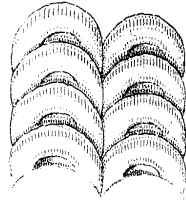
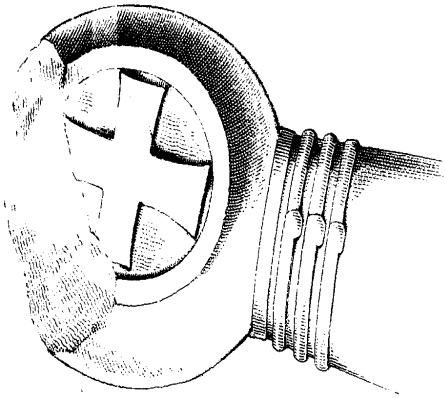
Read 24th March, 1814.

SEVERAL writers have endeavoured to trace the arts in Italy as far back as possible, and they have given us voluminous histories of their artists; but travellers in general attended little to what was produced there, either in painting or sculpture, till the time of Raphael and Michael Angelo, and the succeeding ages, whilst they flourished in their greatest vigour. The ancient pictures were considered as barbarous rude things, whose only merit was their antiquity, and the sculptures were entirely overlooked.

The admiration of strangers was universally engrossed by the treasures of antique statuary with which Italy abounds, and the comparatively feeble exertions of the moderns were not noticed.

Their works, notwithstanding, by no means deserved this neglect. Merely as the first dawns of the arts in Europe, after the long darkness which had overspread it, they claimed some respect. As specimens of the taste and acquirements of the respective ages in which they were executed they are curious. They are the materials from which only a History of the Arts can be collected; and if the circumstances of the times in which the authors of them lived be taken into the account, many of them unquestionably must be esteemed astonishing efforts of genius: such as would do honour to more polished times, and are but rarely found even in the works of men who have all the advantages of science and learning. A History of the Arts themselves, unconnected with that of the professors, certainly is much wanted. I do not mean to enter upon it, but to point







out some early works of Sculpture still existing in Italy, which struck me as valuable, and which I believe have never been sufficiently described.

Three Sepulchral Monuments interested me particularly, which were made in remembrance of persons connected with England and with our history.

The Two first are those of Peter Earl of Richmond, uncle to Queen Eleanor, wife of King Henry III. who died in 1267 ; and Peter, Bishop of Hereford, who died in the following year : both in the collegiate church of Aquabella in Savoy, where the latter was born, and from which he took his name; which name has been most dismally mangled by our English writers.

That supposed to be of the Earl of Richmond is an altar tomb, with an effigy of marble lying upon it, not very different in attitude or habit from those of the same age in England, but perhaps in a rather better style of sculpture. His right-hand is laid upon his breast, and the other rested on the top of his shield; and there are two angels sitting at his head, and a lion couchant at his feet. The figure was a good deal mutilated when I saw it, both the legs broken, and one of them lost. (Pl. IX. X.)

His armour is of mail only, without any mixture of plate; and what is remarkable, the rings are all placed the same way, thus, , not in this manner , as they commonly are represented. The mail which covers his head and neck lies over the surcoat, and he has a sort of diadem or plain fillet on his head, set with jewels, but no helmet. The mail covers his hands, and is not divided for the four fingers. His legs and feet are also covered with mail. The surcoat reaches below the knee, and is a little open before at the bottom. There is no belt over his shoulder, and the sword-belt is unusually narrow, scarcely broader than his girdle. The shield large, but remarkably thin, with his arms, an eagle upon it, in relieve.^a The

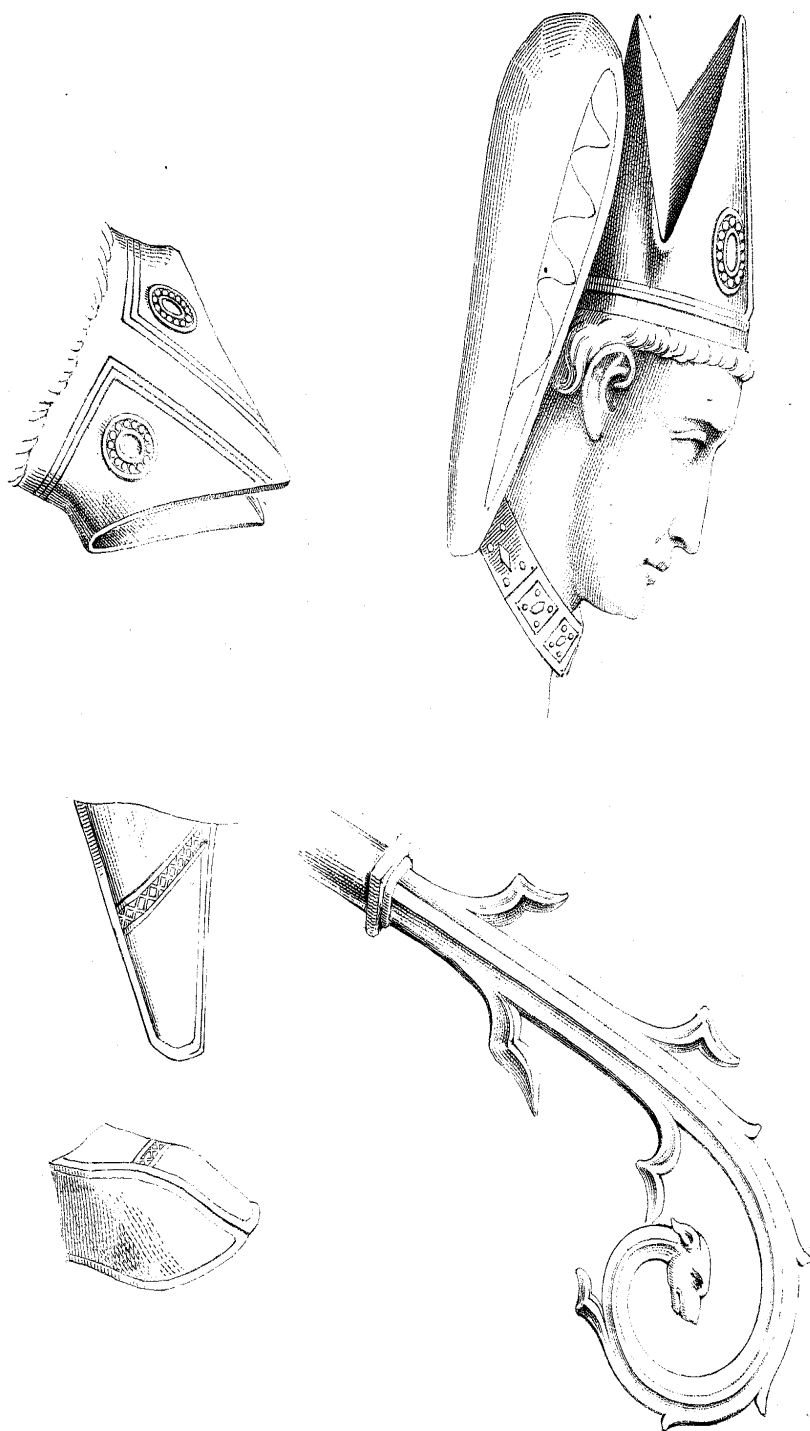
^a I am aware it may be objected that these are the original arms of Savoy *only*, and that our heralds always give him, in addition to them, those of Saxony in an escutcheon of pre-

inscription is carved in a border round the edge of the stone upon which the figure lies, but it was so much defaced, that I could make out but very little of it.

The people of the place seemed to know very well who he was, but called him an Englishman, and insisted upon it that he was related to the bishop buried under the other tomb. Our accounts of him seem to be very slight: we know that he built the palace in London called from him the Savoy, and that he was much hated here as one of the foreigners attached to the queen: but I do not find in what year he left this country. In all probability it was upon his succeeding to the earldom of Savoy, upon the death of his nephew Bonifaccio in 1250; for we find him immediately after besieging and taking Turin, before which city his nephew had been made a prisoner by the Marquis of Monferrato.

The monument of the Bishop of Hereford is much more important. It consists of a cast statue of bronze laid upon a kind of table with six legs of the same metal, like the monument of the Emperor Charles the Bald at St. Denis, and appeared to me to be a work of considerable intrinsic merit, and not without great beauty, although in a rather dry hard style, such as, if the figure were antique, would be dignified with the title of severe. The whole is executed with the utmost delicacy, and the crosier I thought uncommonly elegant. (Pl. XI.) The inscription was quite perfect, but had many con-

tence. That is, they assign him what are called the ancient arms of Savoy, but we do not find upon what authority. The Earls of Savoy did, it is certain, assume and bear the arms of Saxony in that manner, over their own; till the year 1409, to mark their being descended from that House; but it does not seem to be known *when* they first did this. One can hardly suppose it could be so early as the 13th century, for it does not appear that escutcheons of pretence were known in heraldry till long afterwards: and unless some well-authenticated instances of such escutcheons, actually used before the year 1268, could be pointed out, we may fairly conclude these arms were attributed to Peter de Savoy, Earl of Richmond, at hazard, merely as being those of his family in later times. The arms borne by their descendants, it is well known, were ascribed, very commonly, to the founders of religious houses, and others of the ancient nobility, who lived before heraldry was invented, and in fact never had any coat-armour at all.



tractions in it, which however did not make it at all difficult to read, and what is most extraordinary, the name of the artist is recorded.

“ Hic jacet venerabilis Pater Dominus Petrus Herefordensis quondam Episcopus, Fundator, Structor, & Dotator hujus Ecclesiæ. Qui obiit quinto kalendas Decembris anno Domini M.CC.LXVIII. Hoc opus fecit Magist. Henricus de Colonia. Anima hujus requiescat in pace. Amen. ✠.”

It is much to be wished that some further account of this artist could be recovered. I should presume the Colonia here meant may probably be Colonia Allobrogum, either Geneva, or Cologne on the Rhone, (upon the other side) about five leagues below it.

Bishop Godwin mentions this monument, and says it appears from the inscription that the heart of Peter de Aqua-bella was sent to be buried in this church, which he had founded, but that his body lies in his cathedral at Hereford.^b There must be some mistake, for the inscription speaks of no such thing.

The third is a monument of Bernabo Visconti at Milan, whose family was connected with that of England by the marriage of his niece Violante with Lionel third son of our King Edward the Third.^c

The family of Visconti, though now nearly forgotten in the world, once stood foremost, and rose to a greater height of power and authority than any other in Italy. I believe they are not much noticed in history till the latter part of the thirteenth century, when the Archbishop Otho Visconti triumphed over the rival family of the

^b See the Latin edition by Dr. Richardson, p. 486.

^c There was also a treaty for a marriage between Lucia, one of his own daughters, and Edmund fifth son of Edward III. according to the Italian historians, but it certainly did not succeed; and his natural daughter Donnina was married to our famous English soldier Sir John Hawkwood.

Torriani, and became Lord of Milan. He was followed by a long succession of able princes steadily bent on aggrandizing their family and extending their dominions; there is reason to fear, without being very scrupulous as to the means they were to use. By conquest, by purchase, by fomenting quarrels, and affording protection to all the smaller states of Lombardy, they became at length possessed of nearly the whole country from Turin to the gulf of Venice. They had besides extended their power over Lucca, Pisa, Siena, Perugia, Assisi, and other cities of Tuscany; and almost the whole of Liguria had submitted to them, together with a considerable part of Romania; though they never obtained any permanent possession of either Genoa or Bologna. They were always at the head of the Ghibeline party, became imperial vicars in Lombardy and Liguria, and lastly, were dignified with the title of Dukes of Milan; and one of them aspired to be king of Italy.

Such was the origin of the great dukedom of Milan, and such the family of Visconti, who formed and governed it under a series of twelve princes, who ranked with the sovereigns of Europe, and were allied by marriages to the greatest kings: their court was the seat of luxury and elegance, and their opulence, splendour, and magnificence, were the admiration of foreigners. They were expensive and munificent; and some buildings and institutions founded by them, which still exist, bear ample testimony to their greatness: and we may add, they were amongst the very first of all the princes in Europe who saw the advantage of standing armies, and who had constantly a considerable body of men regularly disciplined and embodied.⁴

⁴ Gio. Villani tells us that in 1346, when he was writing his Chronicle, Luchino Visconti, then Lord of Milan, had always more than three thousand horse in constant pay, and sometimes four thousand, or five thousand, or more, which no king in Christendom at that time had.

The standing army of Charles VII., just a hundred years after, which Dr. Robertson calls the first that was established in Europe, amounted, according to his account, to no more than nine thousand cavalry and sixteen thousand infantry: and Monstrelet, who speaks from his

Of these princes, Bernabo is reckoned the ninth, and he was one of the first imperial Vicars. The account given of him by historians is by no means favourable to his character: they represent him as brave, but tyrannical and turbulent, oppressive and merciless to his own subjects, engaged continually in cruel and unjust wars, and a terror to all the States around him. But notwithstanding these bad qualities imputed to him, he lived for many years in great harmony with his elder brother Galiazzo II^o.; and they governed Milan together, as it appears, very prosperously. But upon his death, in 1373, the state of affairs was totally changed: jealousies and mistrust arose between Bernabo and his nephew, the famous Giovanni Galiazzo, afterward the first Duke of Milan. He was a man of a very different character: timid, reserved, and artful, he overreached his uncle, took him by surprize, and threw him into prison in the castle of Trezzo, where, after a confinement of about seven months, he was poisoned, in August 1385.

Any authentic portrait of a man so distinguished in history must be interesting, and the monument in question furnishes a complete one. It is in the ancient church of St. Giovanni in Conca at Milan, near which stood the palace of the Visconti, and consists of an equestrian statue of him in white marble, large as life, standing upon a sarcophagus, supported by twelve short pillars.^e (See Pl. XII. fig. 1. 2.) The sides of the sarcophagus are richly ornamented with figures of Christ upon the cross, the Virgin, St. John, St. George, St. Christopher, St. Catherine, and other saints, in relievo; and upon it, on one side of the horse, is a statue of justice, and on the other a figure with a lion, perhaps intended for Fortitude. The chief reason for placing them there was probably to conceal a pillar which the artist was obliged to leave under the belly of the horse, to support the weight of his body, and that of the man upon him; to which end also we may suppose it was that he left the horse's legs so enormously thick. (Pl. XII. fig. 2.)

own knowledge, makes it much less: he says, that after Charles had expelled the English from France, he always kept on foot fifteen hundred lances, and from five to six thousand archers.

^e See Note 1. (A.) p. 194.

But besides the importance of the person represented, this monument is extremely valuable, as it shews the state of the arts at Milan, where their history has been less inquired into than in almost any other part of Italy; which is the more to be regretted, because it is well known that they were patronized by the Visconti. One is therefore rejoiced to meet with such a work as this, of so remote a period, and the date of which is so well ascertained; for there seems to be no doubt but that it was made for Bernabo in his life-time, in all probability upon the death of his wife Beatrice della Scala, who, they say, was buried in it.^c We may remark too, that it is wonderfully well preserved, considering its age.

As to the statue itself, its intrinsic merit, and the style of sculpture, though we cannot point it out as an object of admiration, or pretend that the Arts, when it was produced, appear to have made any great advances towards perfection, we may justly praise the plain unadulterated good sense that appears in it. Though it may be deficient, there is nothing in it deserving of censure: no bad taste, no affectation to disgust us. Nothing can be more simple than this statue: the attitude is quiet, but it struck me that it is not without great dignity. There is no bustle, no agitation, but neither is it lifeless. Both the horse and his rider look as if they could move, were there any real occasion. Bernabo may be considered here as at the head of his army, but not in the heat of battle. His right-arm is rested on his truncheon, and he is evidently attentive to something before him. It must, however, be confessed, that the statue is stiff; and possibly what we are inclined to consider as a sort of quiet dignity in the old sculptures of these times, may frequently have arisen from want of education in the artists. They never had the advantage of studying in Academies, and so perhaps had not sufficient powers to run into the violence and extravagance which disgrace the works of some of the more modern admired sculptors. This statue is an excel-

^c See Torre's *Ritratto di Milano*, and the *Guida di Milano*, by the Abate Dianzoni.

lent contrast to the two by Moca of Alexander Farnese and his son, in the neighbouring city of Placentia.

But whatever may be its defects or beauties, and to whatever cause they are to be ascribed, this statue certainly has one excellence which would entitle it to great attention were its intrinsic merit far less than it really is. I mean the satisfactory information it gives us concerning the costumi of the time; in which respect I have never met with any thing at all to be compared to it.^f The habit, armour, accoutrements of the horse, and style of ornaments then in use in Italy, are all faithfully detailed with the most scrupulous minuteness. No part of it is neglected, but it is finished all over with the same care and precision: the side next the wall, quite as much as that towards the nave of the church. Indeed, I should suppose the arch, under which the monument is placed, was originally open into the north aisle, but was closed up when that aisle was destroyed.

To these we may add one monument in France, as I have etched a small print of the figure upon it, and the person it represents was in some measure connected with England. It is that of Lewis, Earl of Evreux, maternal uncle to Edward the Third, which was in the Dominican's church at Paris. (Pl. XVI.) I am told it still exists, but in a mutilated state: when I made my drawing it was perfect, and had, I thought, so much merit, and was so curious, that it ought to be preserved.

And here it may be worthy of remark, that till the late destruction of every thing valuable in that country, France was exceedingly rich in early works of sculpture; which were in general so very good, quite from the age of St. Lewis, or even before that time, that they did not yield the smallest degree of superiority to those in Italy of the same dates. The history of the arts in France is totally unknown, so that we are entirely ignorant who the artists were that made them: we can hardly suppose France was indebted for them all to foreigners; and if they were the work of native Frenchmen, we may justly entertain great doubts whether Italy did really take the lead in the arts

^f See Note 2 (B) p. 195.

so soon as has been generally believed. We know the Italians had antique relievos, and probably some statues, from which they might have derived instruction, but they do not appear to have been sensible of this advantage, or to have studied them, any more than they did the numerous examples of Greek and Roman architecture with which they were surrounded, till about the beginning of the fifteenth century.

NOTES AND ILLUSTRATIONS.

Note 1. (A) p. 191. It had long been customary in Italy to raise the tombs of eminent persons upon pillars: that of the great Matteo Visconti, in the church of St. Eustorgio in the same city, is so placed, and is mounted very high on six pillars which stand upon the backs of three lions. (See Pl. xv. fig. 2.)

And the Italians appear to have been always fond of representing their great men, and military worthies particularly, on horseback, both on their sepulchral monuments, and in public statues erected to their memories, as well as in paintings; and it would not be difficult to point out a continued series of such equestrian figures, from what is called the Revival of the Arts in Italy, quite down to modern times. Those that have come to my knowledge are the following:

Oldrano di Tresseno: a statue in a niche, in the Piazza Mercanti at Milan, placed there in the year 1233. This statue is extremely curious, and it is a pity we have no print of it. I made only very slight sketches.

Gulielmus Balnis, who died in 1289: a relievo on his monument in the cloister of the Annunziata Convent at Florence.

Guido Ricci da Fogliano: a painting in fresco, by Simone Memmi, in the Palazzo Publico at Siena, dated 1328. He and his horse are covered all over with his arms fully blazoned.

Bernabo Visconti, who died in 1385: The statue here described.

Sir John Hawkwood, who died in 1393; and **Nicolo da Tolentino,** who died in 1434: these are two paintings in the Cathedral at Florence, upon the wall of the north aisle, the one by Paolo Uccello, the other by Andrea dal Castagno; and they represent monuments of these two generals in all respects like this of Bernabo Visconti, each consisting of an equestrian statue standing upon a sarcophagus: the only thing in which they differ from it is, that in these the sarcophagus is supported by a sort of modillions instead of pillars.

The monument of **Giovanni Galiazio Visconti,** first Duke of Milan, in the church of the Chartreuse of Pavia, we are told, was a magnificent work of the same kind, with his statue on horseback in marble, and the history of his great actions represented in basso-relievos. But it has been long destroyed, and a more modern one erected in its place, in part from the fragments of the former. He died in 1402.

Erasmus da Narni, detto Il Gattamelata: a bronze statue by Donatello, in the Piazza di S. Antonio, at Padua. He died in 1441.

Antonio Rido, of Padua, general to Pope Eugenius IV: a basso-relievo upon his monument in the church of S. Francesca Romana at Rome. He died in 1455.

Bartolemeo Coglione da Bergamo: the famous equestrian statue of bronze at Venice, cast by Andrea Verrocchio in 1488. He died, 1475.

Roberto Malatesta: a basso relievo taken from his tomb in the old church of St. Peter's at Rome, the work of Paolo Romano, and erected at the expense of Pope Sixtus IV. It is now fixed up very high in the front of the Villa Borghese. He died 1483.

Lodovico Sforza certainly employed Antonio Pollaiuolo to make an equestrian statue of his father Francis Sforza, the first Duke of Milan of that family; for Vasari tells us the model was finished and remained in Pollaiuolo's house at his death in 1498, and that he himself had two different designs for it by him, in his collection of drawings, but I do not find that it was ever executed.

Giovani Bentivoglio: a statue less than life, painted and gilt, in the chapel of his family at the east end of the north aisle of the church of S. Giacomo Maggiore at Bologna. He died in 1508.

The bronze statues of Cosmo de Medici, and his son Ferdinand by Giovanni di Bologna at Florence; and those of Alexander and Ranuccio Farnese at Placentia, by his scholar Moca, which have been mentioned, are well known, and soon after the time of these artists Equestrian Statues became common in every country of Europe.

Note 2. (B) p. 193. In this view I thought it so extremely curious, that I wrote down the following description when upon the spot, and made a good many drawings of different parts of the statue. (See Pl. xiii. xiv. and xv. fig. 1.)

His hair is very short, and his beard forked. He has on his head a diadem, or rather thick ring of gold. His armour is a mixture of mail and plate. The cuirasse very prominent and round before, but without any crista down the middle. Over it is a short surcoat without sleeves, which sets close to the body, and does not reach quite to the saddle, and I could not discover any opening in it. Between the shoulder-blades is a strap, such as I have never seen in any other figure, which comes through the upper part of the surcoat, and is fastened to a large buckle just below. There is a light plate upon each shoulder, but the arms from them to the elbow are only covered with mail, which appears again below the surcoat, and above it, round the neck. There is plate-armour again on the elbow and cubit, and his gantlets are of the same. The cuisses are remarkable: they consist of one broad plate in front, and at least six narrow longitudinal pieces which cover the outer and back part of the thigh. He has genouillers, greaves, and sollerets (or armour for the feet), which seem to be separate from them. The spurs were of metal, I think copper, and gilt, but there is little of them remaining. The girdle round his hips is much ornamented, and the buckle not before, as we commonly find it, but placed very far back on the left side behind the sword, which hangs down from it by a lace, in the usual way, as does the dagger on the right side; the hilt of

each is broken off. The saddle is exceedingly high, and of a singular form, particularly the back of it, and the bow very large and round.


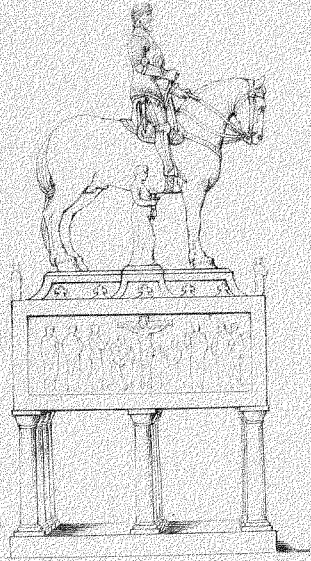
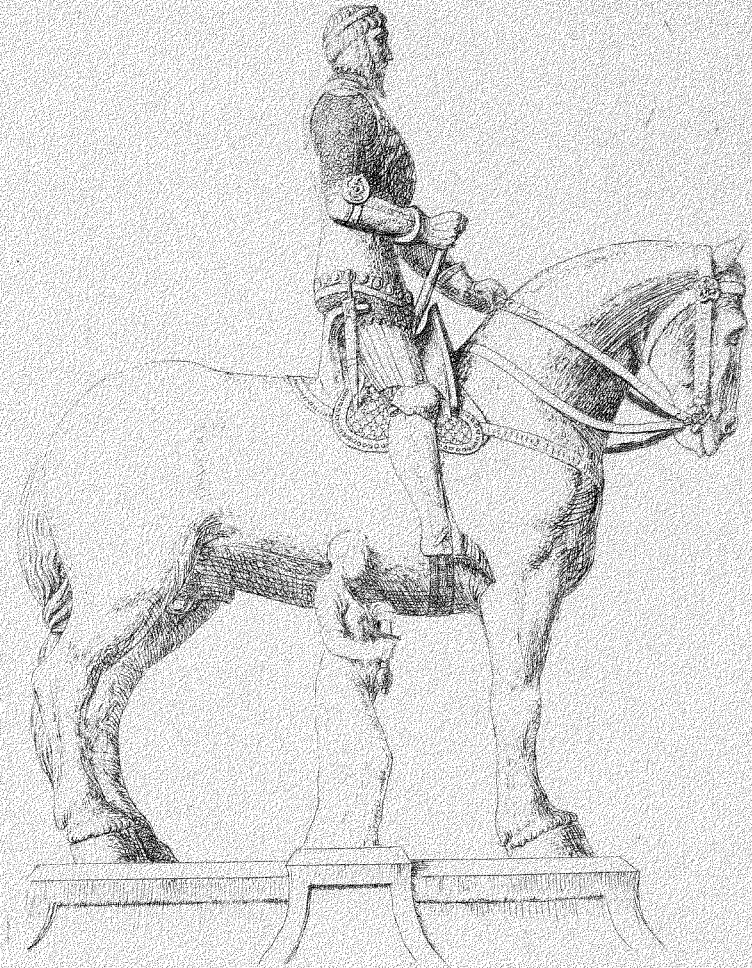
The whole statue was rich with paint and gilding, and enough of both is still left to determine the whole. The hair and beard were dark, and the ring upon his head gilt. All the armour, both mail and plate, black; as were also the girde, scabbards of both sword and dagger, saddle, bridle, and all the trappings of the horse; but the mail had a border of gold rings scalloped (Pl. XIV.), and there were inscriptions in gold letters running round the edge of each plate of the elbows and knees, and the tops of the gantlets; and in stripes down the outside of the vambrace, and greaves, and the sollerets appear to have had more gilding in them. There was also a black border with gold letters round the upper edge of the surcoat, and part of the openings for his arms. The head-stall and reins of the bridle, and strap round the horse's breast, were all covered with the same kind of inscriptions, and the bow of the saddle had them in a double row. The housings seem to have been very rich, but most of the paint and gilding is gone. The bit of the bridle, stirrups, buckles, and in general all the ornaments, were gilt. The arms of Visconti, a serpent with a child in its mouth, are on the surcoat upon his breast, and again behind, not fully blazoned, but merely what the heralds call adumbrated, with lines cut into the white marble, and gilt. The outline is nowhere filled up, except by a stripe of gilding along the middle of the serpent, and some red paint upon its teeth, and the breasts of the child. The field is ornamented with elegant diapering of gold lines. These arms are repeated, in relief, upon each of the round plates on the outside of the elbow. His crest, the upper part of the same serpent with a child in its mouth, coming out of an egg, is in relief upon the back of the saddle. The horse is covered all over with gilt lines, thus . His tail long, and tied in a knot, as is also the fore-top, but the rest of the mane lies very smooth, upon the near side, and is of its natural length.

Fig. 1.



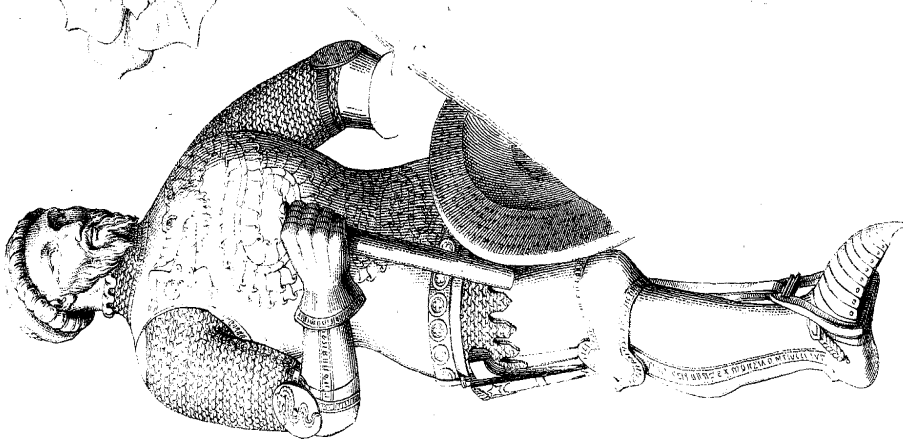
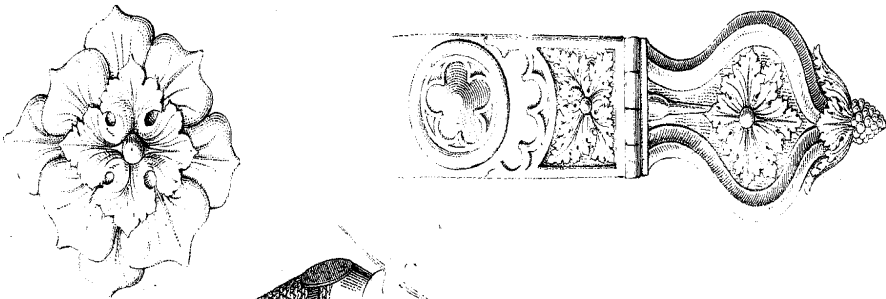
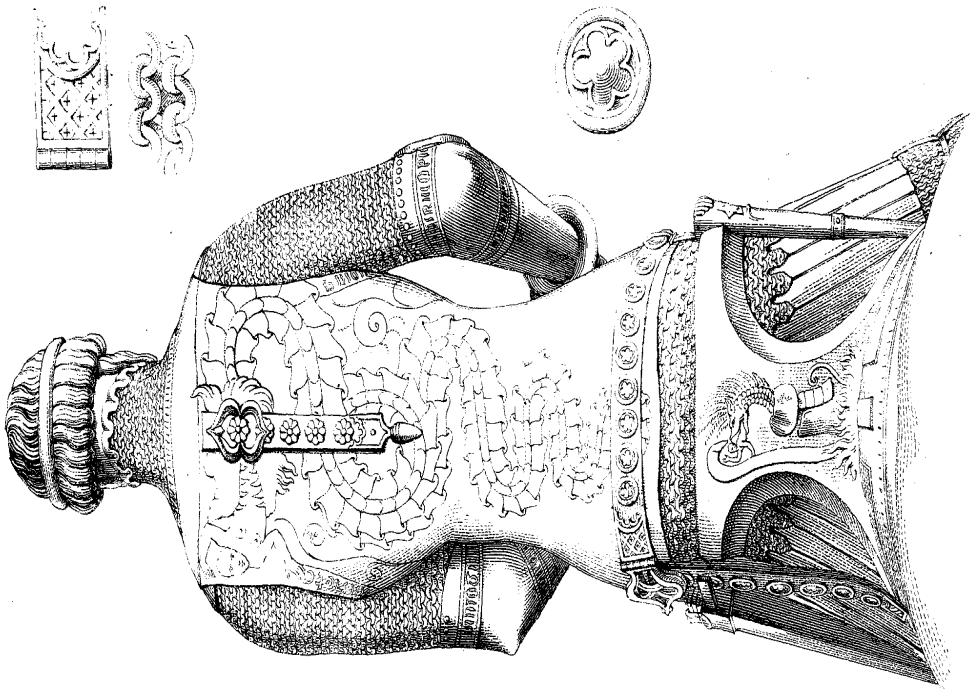
Monument of Bernabo Visconti.

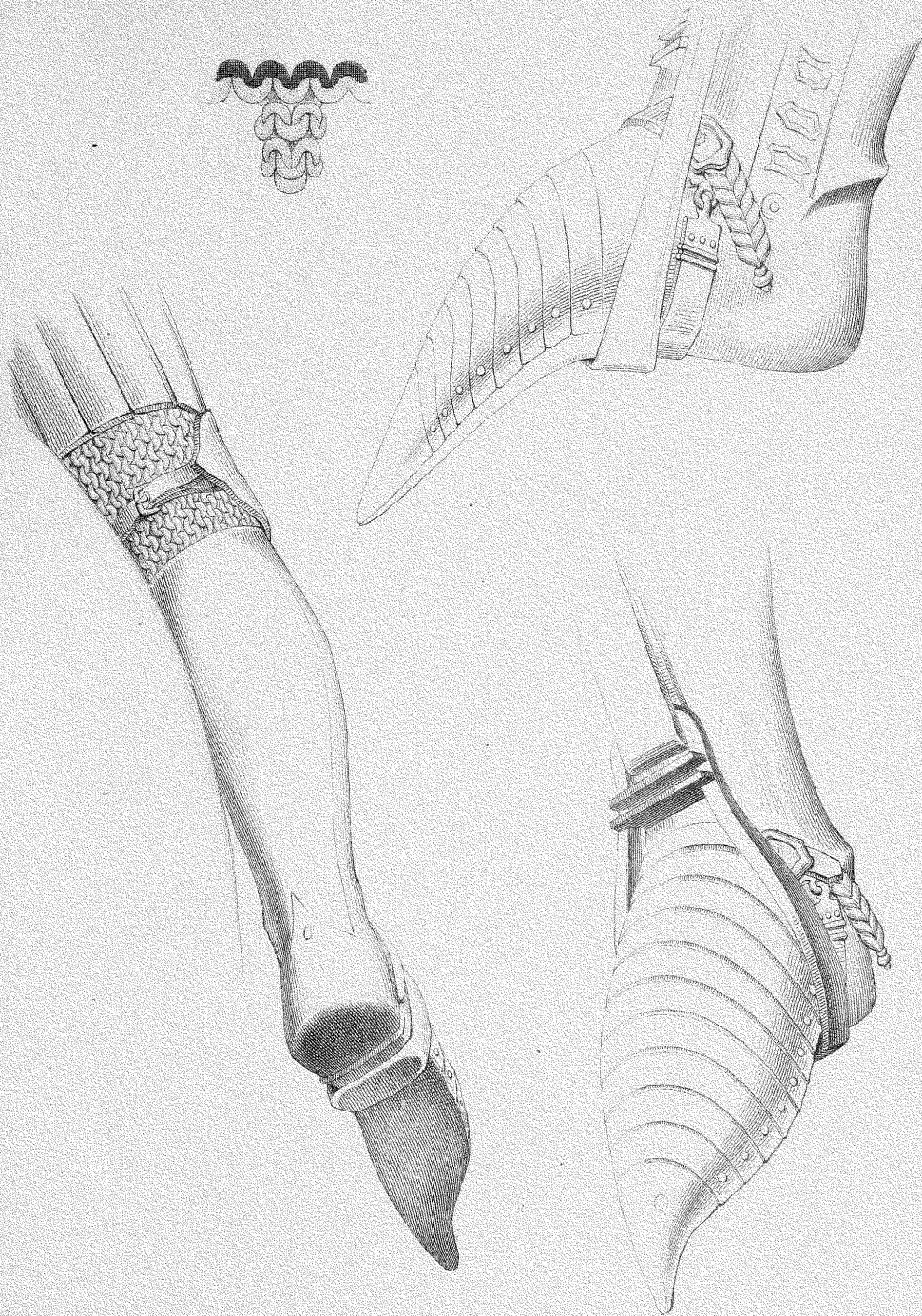


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BERNABO VISCONTI

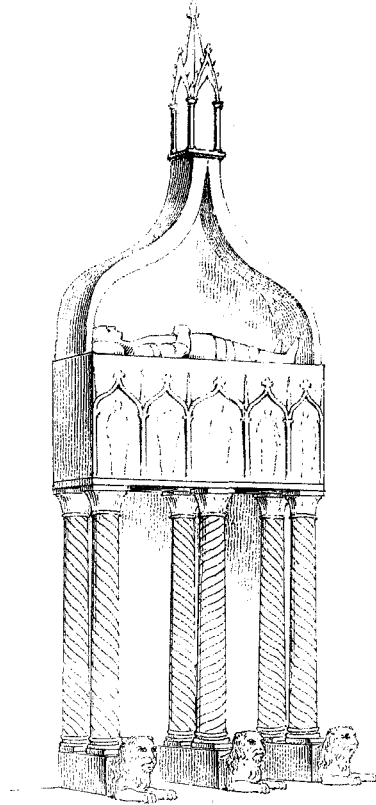
Engraving by the Direction of the Museum of the City of Milan.





Details of the Monument of Bernabò Visconti

Fig. 2.



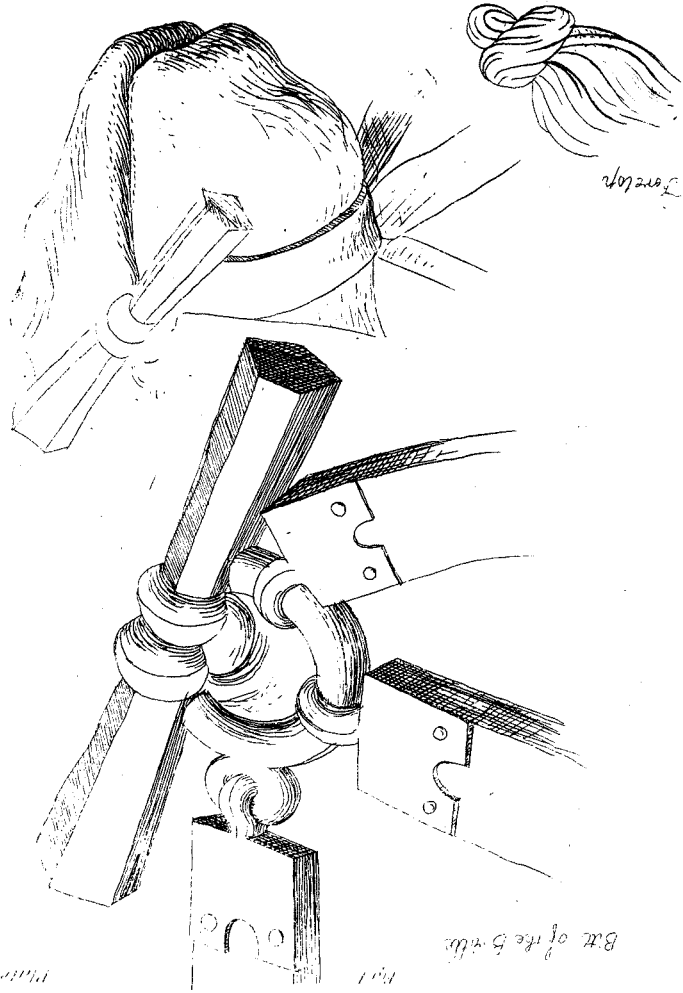
Monument of Matteo Visconti in the Church of S.^t Eustorgio at Milan.

Published by the Society of Antiquaries of London January 4, 1861.

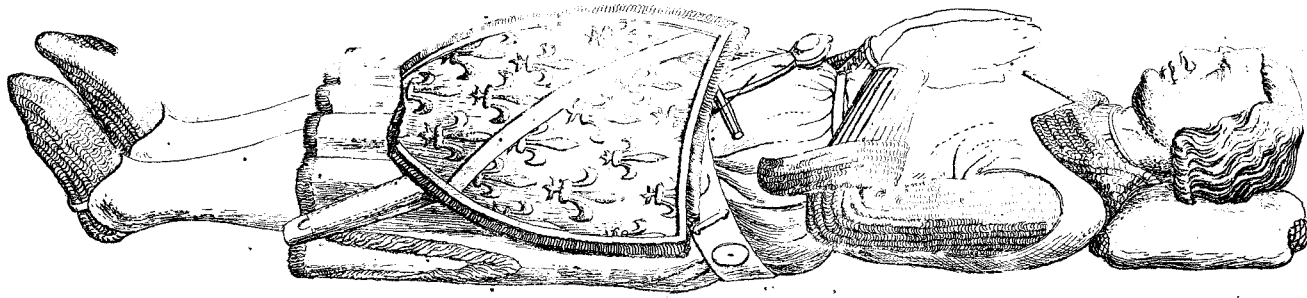
AV.

K.

Bernabò Visconti at Milan



Plate



K
1785.

*Ci gist Louis de France Comte d'Evreux fils du Roy de France, et frere du Roy Philippe le Bel, qui vint a Paris l'an de grace mil trois cens soixante
le xxix jour de May.*

*Louis Earl of Evreux, brother of Philip the fair king of France, who died May 19th 1319.
From his Monument in the Dominicans Church at Paris.*

Published by the Society of Antiquaries of London January 1815