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Some Medals by Pastorino da Siena

Girolamo, count of Corbaria (for so the inscription on his medal¹⁹ is presumably to be explained), was perhaps a member of the Galeffi family, who belonged to Pescia, and were counts of Corvaia and Vallecchia.²⁰ But this is merely a conjecture; after considerable inquiry I have failed to find any details about this family in the sixteenth century. This piece, like the preceding, is unsigned, but will, I am confident, be accepted as Pastorino's by all who know his work.

The medal of Francesco I, second Grand Duke of Tuscany,²¹ is dated and signed 'P 1579.' In treatment it corresponds to the medal of Bianca Cappello, who is also represented in three-quarter-face.²² The date of this latter piece has been given in previous publications as 1578. On the British Museum specimen it is, as on Francesco's medal, 1579.²³ These medals appear to be the latest from

¹⁹ Pl. No. 4; lead; diam. 39.5 mm.; from the collection of George III.

²⁰ See Muratori, *Rev. Ital. Script.* xxiv, p. 641; Crollanza, *Dis. Storico-Blasonico* under Galeffi. The della Corbara of Orvieto apparently also had the title of counts.

²¹ Pl. No. 6; lead; diam. 53.5 mm. From the collection of George III.

²² Heiss, Pl. xiii, 1.

²³ 1572, as I at first read it, is impossible for chronological reasons. Francesco succeeded in 1574, and the title of Grand Duke was not officially confirmed until 1576. Supino (*Il Medagliere del R. Mus. Naz. di Firenze*, No. 342) reads the date 1572 on another medal with the same inscription. Of course, as these dates are incised, some of them may have been added at a later date in error.

Pastorino's hand; they are, indeed, far from being his best.

Among the Italian medals in the Berlin Museum I recently found two which have not been hitherto noted as being from the hand of Pastorino. The first is the medal of Antonio Cortesi of San Gimignano,²⁴ of which specimens also exist in the British Museum and in the Florence Cabinet. The Berlin specimen is signed P on the obverse, in the usual place. All three specimens have the same reverse: NE VLTRA VIRES QVIRES, and date 1552, with the fall of Phaëthon. This is one of the rare instances of a medal with a reverse type by our artist. Unfortunately the specimens in Berlin and London, and probably also that in Florence, are poor bronze casts. They belong to the second style.

The second new Pastorino at Berlin is also a poor cast in bronze;²⁵ it represents the bust to L. of FRANCISCO PAROLARO 'A' LXVI. It is signed 'P 1553.

In conclusion, I illustrate Pastorino's medals of Eleonora Calcagnini and Angelo Niccolini,²⁶ since, although already recorded, they have not been illustrated by Heiss. Both are of lead, but the medal of Eleonora Calcagnini is also gilt.

²⁴ Armand, III, 248 H; Heiss, *Florence* II, p. 232; Supino, p. 204, No. 664. The British Museum specimen measures 38.5 mm.

²⁵ Diam. 50 mm. Second style.

²⁶ Pl. Nos. 7 and 8.

AN OLD CARVED SPANISH CHEST

BY DR. G. C. WILLIAMSON



VERY remarkable carved walnut chest has recently come into the possession of a collector in London, who purchased it during the early part of the year in Granada. It has been for a long period preserved in the private apartments of the priest of the Capilla Real of that city, and it does not appear to have ever been removed from the precincts of the cathedral since it was first made, until it was purchased by its present owner.

Those persons who have been fortunate enough to visit the Capilla Real will remember the singular painted carvings on the Retablo at either side of the high altar. They have been almost universally accepted as the work of Felipe Vigarni, and are of extraordinary interest. One of them represents the surrender of the Alhambra, and Queen Isabella is depicted riding upon a white palfrey between her husband Ferdinand and the great Cardinal Mendoza, while the other panel records the conversion of the Moors, the reluctant flock in the very act of undergoing the ceremony of baptism. Inasmuch as Ferdinand and Isabella

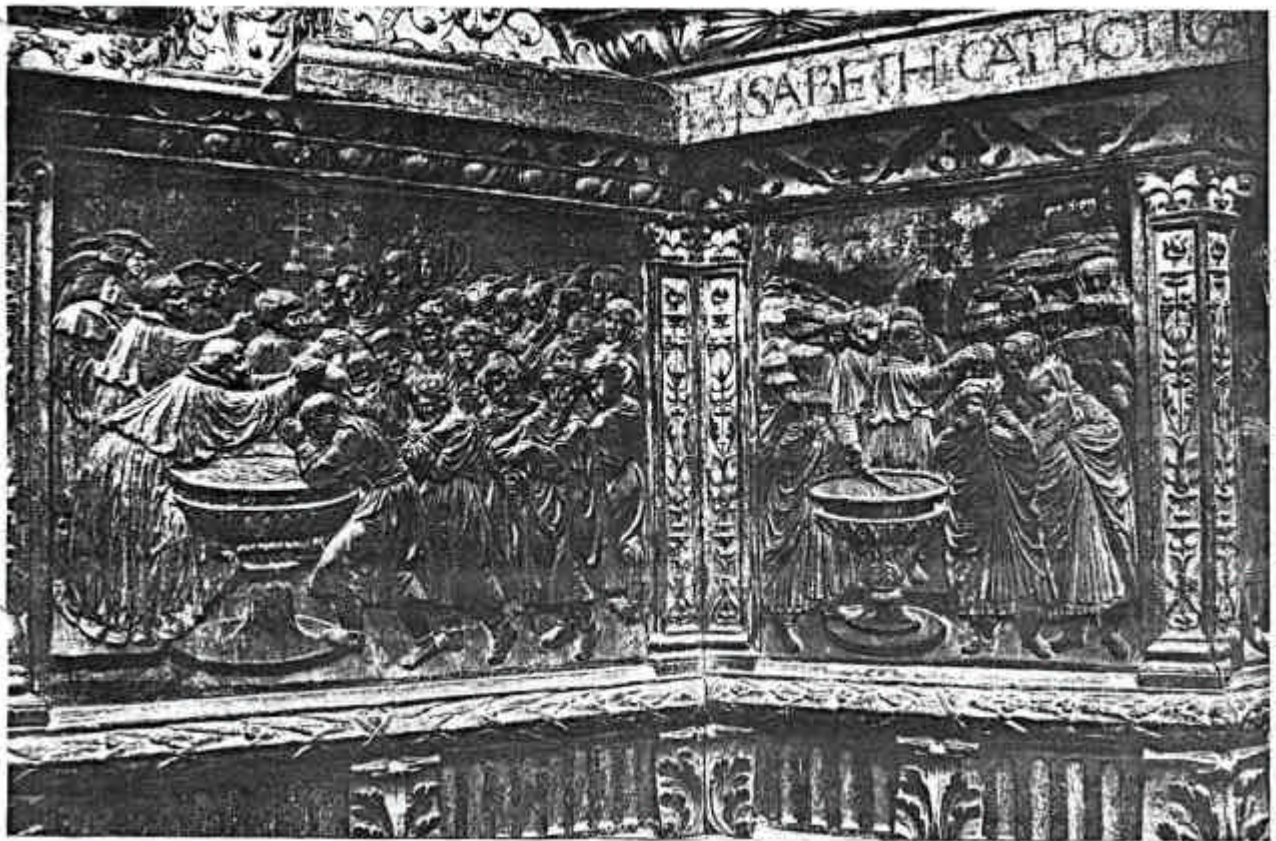
are buried in the chapel almost opposite to these carvings, they have a very special interest.

The carved chest is believed to have been the work of the same artist. The local tradition is to the effect that it was one of his earliest pieces of wood-carving, and that it attracted the attention of Ferdinand and Isabella, who ordered him to introduce the same two subjects into his work on the Retablo which they had commissioned. Inasmuch as the carving of this Retablo represents scenes from the life of our Lord, it would have been quite complete without the addition of these two subjects, which indeed have somewhat the appearance of having been placed there as an afterthought. It is exceedingly interesting, however, to compare the treatment of the same subjects by the same artist on the chest and on the Retablo, and to notice how very clearly the local tradition is borne out by the divergencies which can be traced in the two works.

The lid of the chest represents Boabdil, the last king of the Moors, handing over the keys of his palace on the Alhambra to Ferdinand and Isabella. Boabdil, almost in the centre of the panel, is descending towards the king and queen, with his



CARVED WALNUT CHEST



PORTION OF THE REDEDOS IN THE CAPILLA REAL, GRANADA

**AUS BURLINGTON MAGAZIN
SEPTEMBER 1906**

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right arm outstretched, and the keys grasped in his left hand. He wears the turban and loose flowing robes of the Moor, and a satchel with a bell-shaped ornament on it hangs by his side. His expression is mournful, and his whole attitude in conformity with his pathetic situation. Behind him his steed is led by a Moor on either side, the one nearest the spectator carrying his master's shield, with the same ornament represented on each of its two halves. Above can be seen the walls and turrets of the Moorish palace, and on the highest turret is the bell, which is still rung on the 2nd of January (the anniversary of the fall of the city) by the maidens of Granada, in the hope of the fulfilment of the ancient prophecy, that she who rings the loudest will get the best husband. To the extreme right a stream of handcuffed Moors issues from the Gate of Justice. In the left half of the panel are Ferdinand and Isabella on richly caparisoned horses, side by side. Queen Isabella is wearing a crown, the cross of Santiago around her neck, and a richly decorated collar. Ferdinand wears an ornamented cap and a cloak. On the right of the queen is Cardinal Mendoza, whose pinched aquiline face contrasts with the chubbiness of the king and queen. He wears a cardinal's hat and gloves, and is holding out his hand to take the keys from Boabdil. To the left of Ferdinand is Gonsalvo de Cordova, the 'Gran Capitan,' also mounted, clad in armour, and wearing his helmet, and behind them is a throng of ladies, knights, and halberdiers.

The scene is treated with a great deal of verve, and is full of action, but when we compare it with the carving on the Retablo we find that much of the force has been lost because the panel is divided into two divisions, which are set at an angle to each other, and at the point of junction is an ornamental entablature which cuts the scene in half. Although the space at the disposal of the artist in the Retablo was about half as much again as he had for the top of the chest, the necessity for this corner entablature led him to alter somewhat the position of the figures. Boabdil in the Retablo is right up to the dividing panel, which cuts off the head of the horse on which the 'Gran Capitan' is mounted, and spoils the effect of the scene. The fortifications of the city are more slightly represented in the Retablo than on the chest, and the bell is inaccurately drawn, while the erection upon which the castle is built is not so rugged and rocky. The figures issuing from the Gate of Justice are more freely treated on the altarpiece, but have far more expression and are more accurately rendered on the chest than they are on the Retablo, while the divergency in the appearance of Boabdil is remarkable. The artist, in order to counteract as far as possible the effect of that tiresome corner panel, has turned his figure of Boabdil into almost perfect profile, whereas in the chest, where no such panel

occurred, the face is represented nearly full, and he was able to do greater justice to the pathetic expression of the countenance, to the outstretched arm, and to the richly carved keys which are being presented, than the exigencies of the position enabled him to do on the Retablo. The arguments are, however, strengthened when reference is made to the front of the chest. This represents the conversion of the Moors to Christianity, and is divided into two halves by the central bar of the chest, which supports the lock-plate. Vigarni had therefore in this scene a divided entablature to account for in each case. In the right half, on the chest, two monks are busily engaged in baptizing a crowd of Moorish women, all closely veiled, while in the left half two others are similarly occupied with the Moors, and a third holds the Pax aloft. The cardinal's double cross on its pedestal appears in each panel. In the similar scene in the Retablo the artist has come to the conclusion that although it was strictly accurate to represent the Moorish women closely veiled, yet the effect was somewhat monotonous, and accordingly in his later carving he has removed the veil from several of the faces, a change which adds to the brightness of the scene, and gives him an opportunity for displaying his skill in carving the human face. In this panel he has also shifted the cardinal's cross somewhat to the right, and thus avoided the awkward effect which can be noticed in the chest, in which it would seem as though the cross was rising out of a man's body. The limits of space in the Retablo, although they admitted of greater height, did not give so large a proportion of width, and the result is that in the panel on the chest there are far more women represented, and they are more easily arranged, whereas on the Retablo they are brought more closely together, and stand more in column effect, in order that as many as possible might be depicted in a narrow panel.

In the left panel the same shifting of the cardinal's cross takes place. In the first effort, that of the chest, the cross appears to be an actual growth from the top of a monk's head; but it is shifted somewhat in the altarpiece, and takes a better position. The greater height has allowed the figures to be better distributed, and the line of the heads of four of them rises much higher than that of the rest, while the artist by gaining greater space has been enabled to make the faces larger and bolder. The carving in the front of the chest is marked by the same excess of detail referred to when describing the lid.

Below the iron lock is carved the coat of arms of Spain, bearing in its four quarters those of the constituent kingdoms of Leon, Castile, Aragon, and Navarre. The panels are set in a carved framework of egg-and-tongue pattern, and a similar carving, done on a broader, bigger scale, appears round the panels of the

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Retablo. The sides and back of the chest are not carved, and four winged cherub-heads conceal the feet.

The original work of an eminent Spanish carver is of such great rarity in England that it has seemed desirable to draw special attention to this chest, especially as it gives us what is practically a sort of finished drawing for a great work which is of European importance. No one who visits the Capilla Real can fail to be deeply impressed with the carvings of the Retablo, and with the magnificent sepulchres of the great king and queen opposite to the high altar, while there are few scenes more impressive in all Spain than the sight of the rude, mis-shapen, plain, iron-girt coffins which stand in the little vault underneath the sepulchres, and which have remained undisturbed since the first few years of the six-

teenth century. As has been well said, Isabella was one of the most faultless characters in history, one of the purest sovereigns who ever graced or dignified a throne, and, in the words of Lord Bacon, 'in all her relations of queen or woman, an honour to her sex, and the corner-stone of the greatness of Spain.' In this chest, therefore, which she and Ferdinand, 'the wisest king that ever ruled in Spain,' had seen, and from which, it would appear, they gave the instructions for the famous carving, we have an object of supreme interest, and the owner, a collector of considerable experience and profound knowledge, is to be congratulated upon possessing a treasure which, previous to his visit to Granada, appears to have never been removed from its original resting-place in the priest's private apartments just behind the famous altarpiece.

ART BOOKS OF THE MONTH

MEDIAEVAL COSTUME

A MANUAL OF COSTUME AS ILLUSTRATED BY MONUMENTAL BRASSES. By Herbert Druitt. The De la More Press, 1906. 10s. 6d. net. pp. xxii, 384.

IN an introduction of fifty-nine pages Mr. Druitt gives an account of brasses in general, and in the chapters which follow he treats of costume as found in brasses, dividing the subject into six sections—ecclesiastical, academical, military, male civilian, legal, and female. He makes reference easy by four long indices which extend over eighty pages. There are 110 illustrations. The introduction is interesting and informing; the lists of brasses given under different headings distinctly useful; the indices are good and, so far as we have been able to test them, accurate; the illustrations are, on the whole, very fair. If Mr. Druitt had confined himself to publishing his introduction, perhaps somewhat shortened, his lists, the indices, and the illustrations, and had read his proofs with sufficient care to avoid the long list of *corrigenda* he is obliged to give, he would have produced a book which would have been worthy of more unqualified praise than could honestly be bestowed on the present production. For he has allowed himself to stray into unfamiliar paths in which he has followed guides hardly more familiar with them. He will do well if, when the time comes for another edition, he deletes those parts which relate to the history and use of the various objects of ecclesiastical and academical dress; unless he is prepared to make an independent study of these troublesome subjects—in which case he must needs pay considerable attention to the dress worn by Roman catholic ecclesiastics at the present day.

Dealing with academical dress, Mr. Druitt, for want of authentic information, indulges in a good deal of guesswork with much show of learning. What is said of the *pileus*, or early form of the biretta, affords a good example of this. We are told that there are two varieties of this head-dress, one with, the other without, a point on the top, and that the former appears to have been a prerogative of the doctorate; indeed, assuming this unproved suggestion to be a fact, it is boldly stated that 'sometimes we find it worn as an *indication of degree* with the costume of a church dignitary.' To say nothing of the unadvisability of taking artists of any kind as trustworthy authorities on points of detail, doubts as to the validity of his theory should have been raised in Mr. Druitt's mind by the consideration of a brass to which he refers, that of Dr. James Schelewaerts in the present cathedral of Bruges, reproduced by Creeny. Schelewaerts was a professor at Louvain, and is represented on the brass as lecturing to seven pupils, two of whom have the pointed *pileus* or biretta. The professor himself wears the *cappa clausa*, and like the bishop in the French pontifical (Egerton MS., 1067) referred to on p. 109, that form of it which Mr. Druitt, following Mr. Clark, the regius professor of civil law at Cambridge, calls the *tabardum talare*, as if it were something distinct from the *cappa clausa*. As a matter of fact both forms of the *cappa clausa*, that with openings at the sides, and that with an opening in front, are common enough at the present day.

Under the heading of ecclesiastical dress Mr. Druitt deals with the mass vestments; some of the episcopal ornaments; and choir-dress, ridiculously styled 'processional vestments,' which he says 'cannot be said to possess a sacramental significance, but form the dress of ecclesiastics of rank, worn to show a temporal, rather than a