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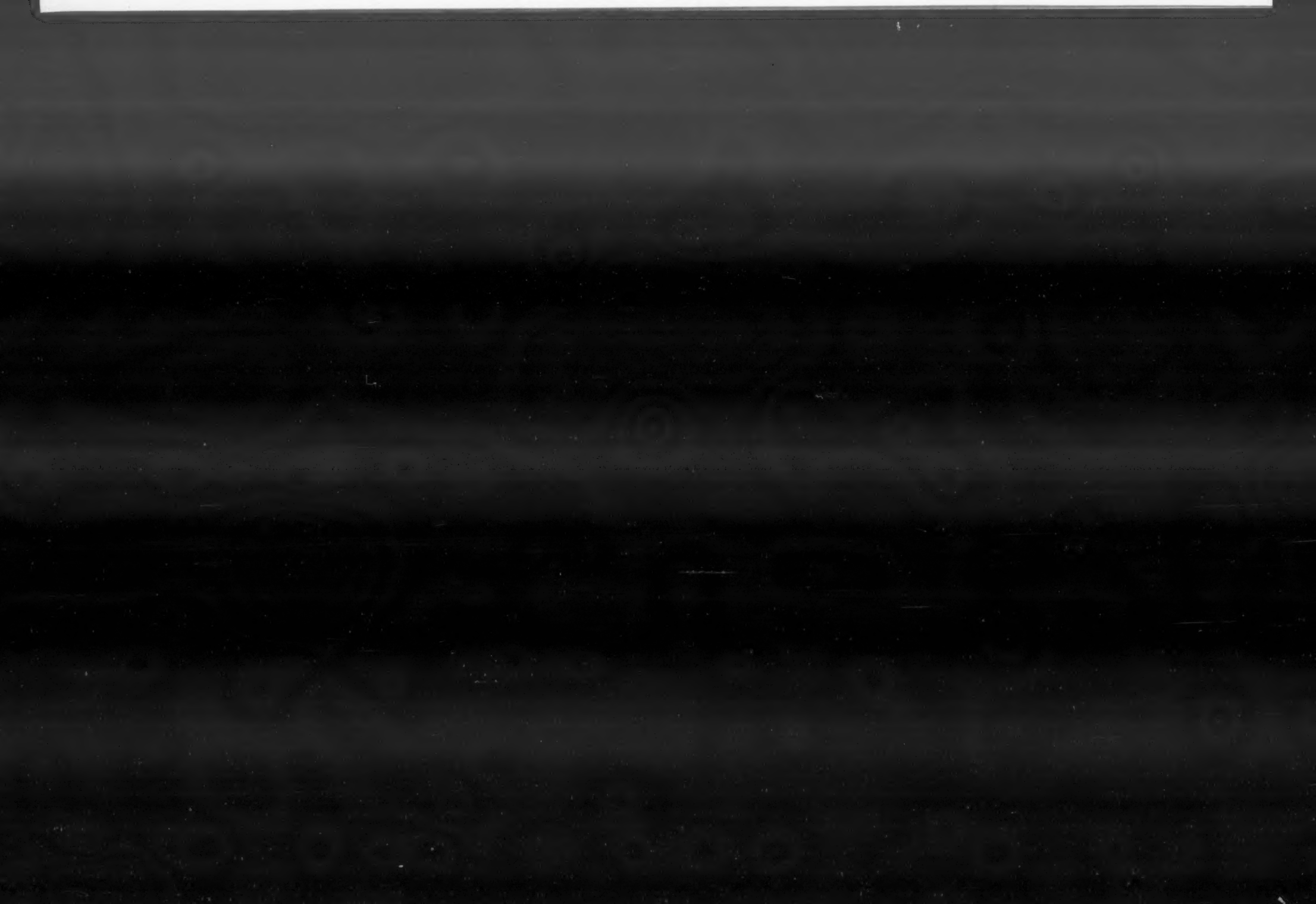

THE ARCHITECTURAL
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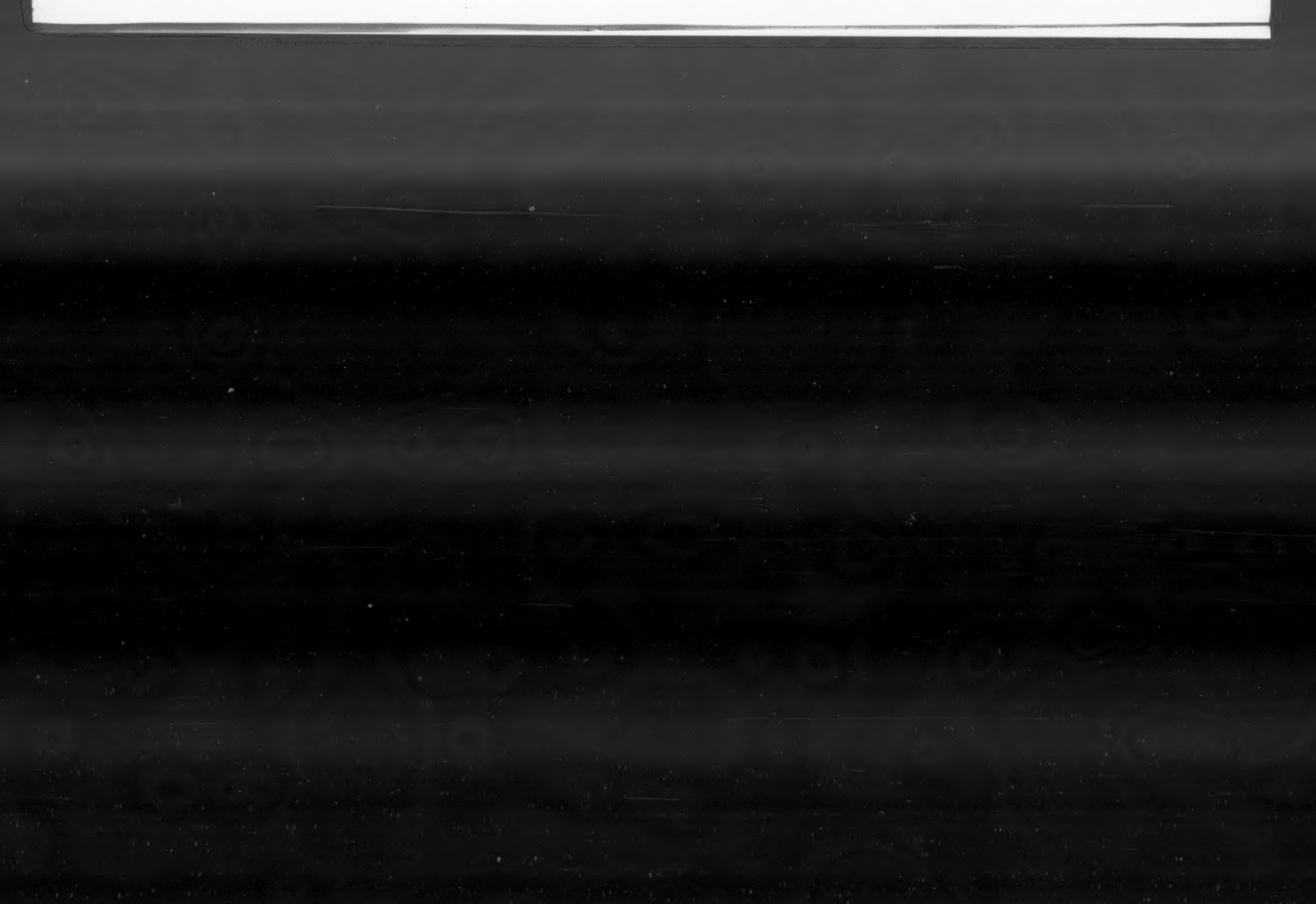
NO. 92.

BURFORD. GENERAL VIEW.

Photo : H. Irving.



Burford.

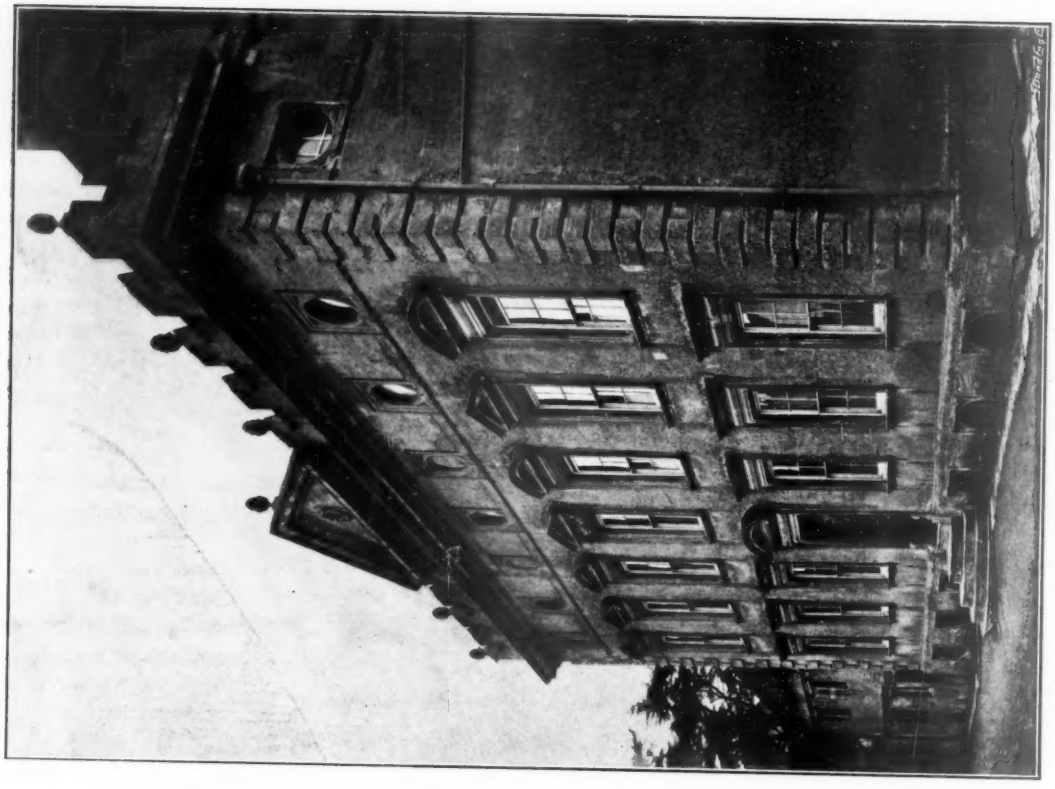
THE ancient town of Burford is situated on the borders of Oxfordshire, and, like many villages in this part of England, lies in one of the narrow valleys that intersect the hills in all directions. The surrounding country is typical Cotswold scenery—wide stretches of green fields dotted with groups of trees and grey homesteads. There are several ways of entering the town, all of which have charm, but perhaps the one crossing the River Windrush at the foot of the hill appeals most strongly to the traveller for its old-world character.

The town shows a broad and open High Street, scrupulously clean, bordered by quaint houses of all ages and styles. Fifty years ago Burford was a thriving and prosperous county town, and though the advent of railways has left it high and dry and out of the world of to-day, it was once famous for the manufacture of paper, malt, sail cloth, saddlery, and bell-casting on a small scale. Neale was the name of the founder, and he was buried in the north transept of the church, which is called, after him, "Bell-founders" aisle. At the beginning of the nineteenth century Burford was on the highway between Oxford and Gloucester. Like Northleach and many of the smaller villages, it has suffered by the abolition of the stage coaches. Losing thus in activity and bustle, Burford of to-day gains for the visitor an enviable peace and quiet.

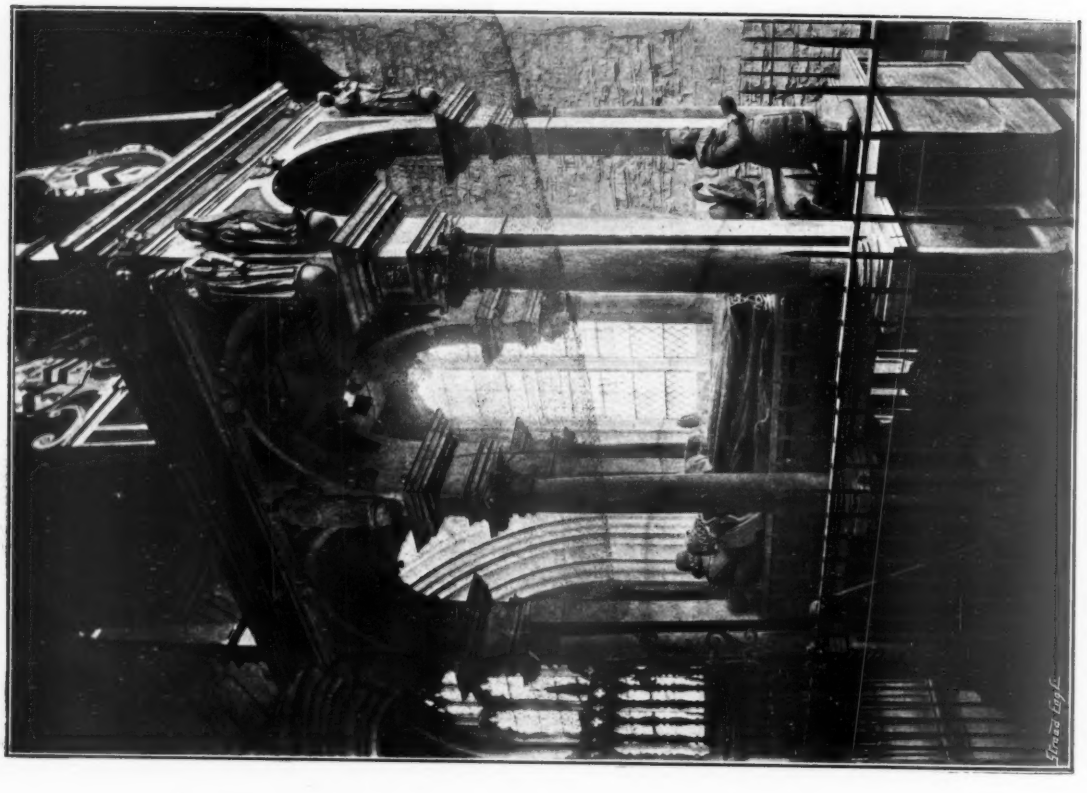
The town emerges from time to time in history. During the Civil War King Charles I. was several times in Burford. Queen Elizabeth, when hunting in Wychwood Forest, was another royal visitor, and King William III. spent his birthday there in 1695, on his way to Oxford. There happened to be a saddler in the place who was said to be one of the best in England. Two saddles of his making were presented by the Burfordians to the King, who was "graciously pleased to accept them and ordered them to be retained for his own use." Burford was also celebrated as a great racing centre, and, with Bibury adjoining, attracted people from all over the country. Charles II. was at Burford on three occasions to attend the Bibury meetings, which were generally held on the Seven Downs, some little distance out of the town. In 1681 the Newmarket Spring meeting was transferred to Bibury, and as Parliament was then sitting at

Photo: H. W. Taunt and Co.

BURFORD. THE BRIDGE OVER THE WINDRUSH.



HOUSE CALLED "THE GREAT HOUSE." *Photos: H. Irving.*

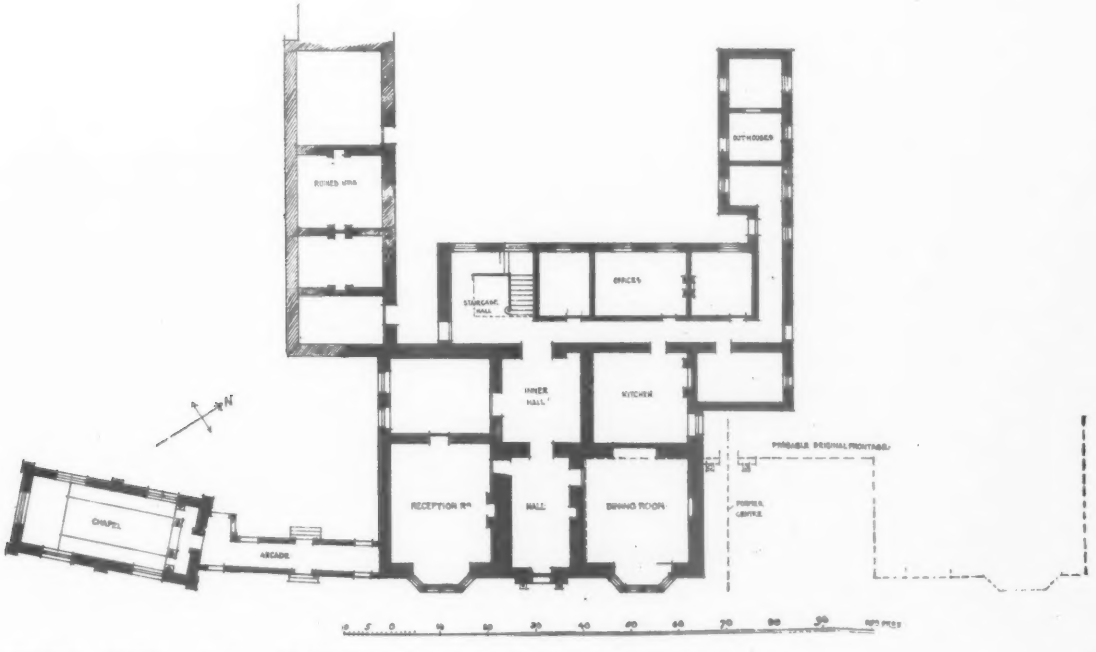


THE TANFIELD MONUMENT. BURFORD CHURCH.

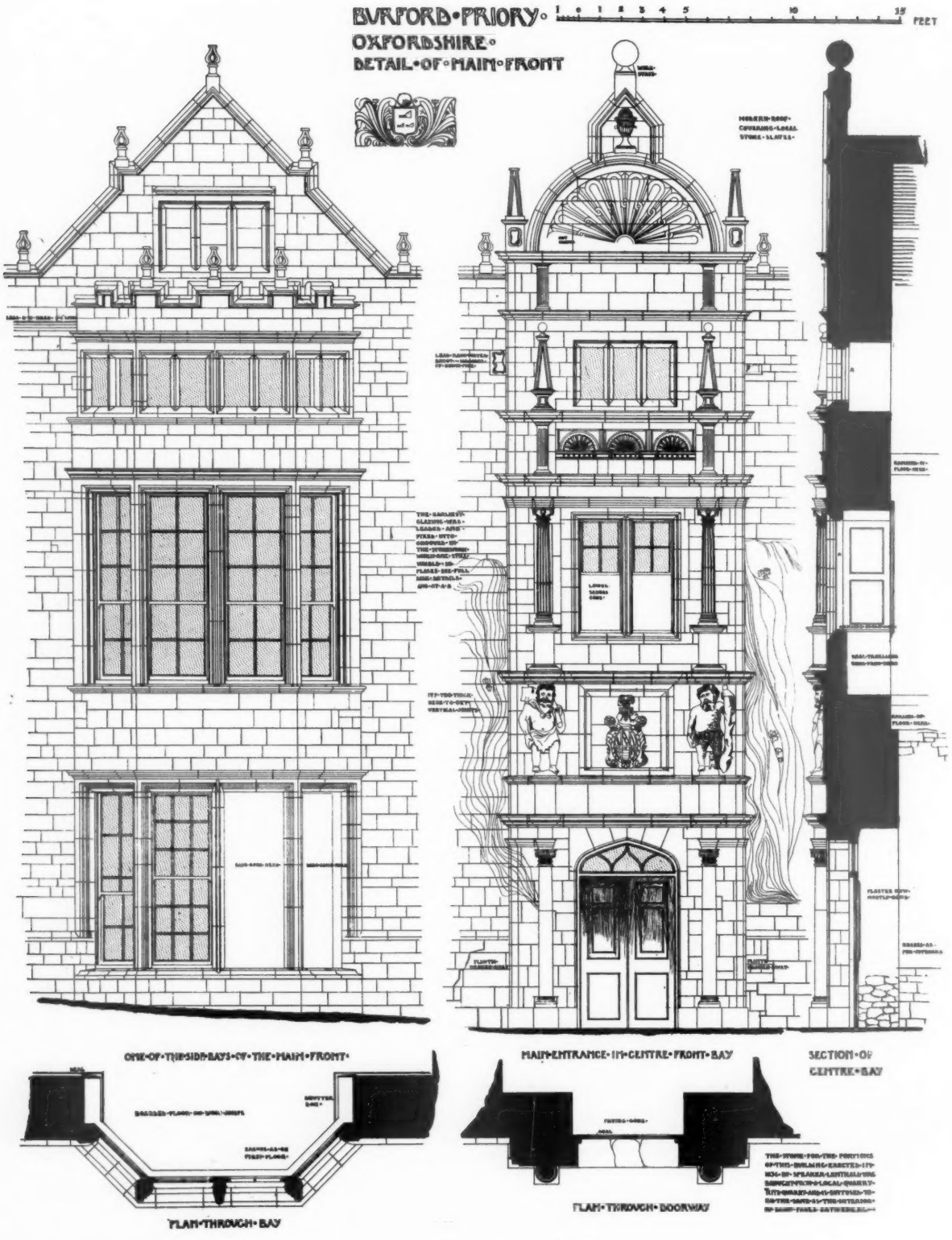
Oxford, less than thirty miles away, the King, accompanied by Nell Gwynne and his Court, attended the meeting, and it was doubtless owing to all this that Burford was so celebrated for its saddlery and harness.

A very interesting building in the town is the Priory, wrapped as it is in romance and history. Hardly anything is known of the Priory or Hospital of St. John the Evangelist, which doubtless existed previous to the dissolution in Henry VIII.'s reign. Up to the Conquest the Manor of Burford was possessed by Saxon noblemen, but the first man of note who held it was Hugh le Despencer. He was one of Edward II.'s favourites, and came to the usual untimely end by being hanged, through the intrigues of the Queen. Till the reign of Henry V. it remained with his descendants, when it passed by marriage to Richard Neville, Earl of Warwick, the king-maker. Lord Lytton, in his book "The Last of the Barons," has portrayed the part that this warrior played in history. He fell in the Wars of the Roses at the Battle of Barnet, when fighting against the very man he had placed upon the throne. The old almshouses by the church were founded by him (though built by Henry Bishop) in the year 1457. Practically rebuilt at a somewhat dangerous period about seventy years ago, they still show interesting remains of the fifteenth-century work. In Henry VIII.'s reign the Manor lapsed to the Crown, and after passing through the hands of Edmund Harman of Taynton, the royal surgeon, and Sir John Fortescue, Chancellor to Queen Elizabeth, it was eventually sold to Sir Laurence Tanfield, Chief Baron of the Exchequer. His monument is now in the Tanfield aisle in the church, and is a fine example of the period. Marble pillars support a canopy representing the firmament, studded with cherub faces and stars, and under this lie Lord Tanfield, in his judge's robes, and his wife by his side. At the head is the baron's daughter; on the east side, her husband, Lord Falkland, in military costume. The whole monument has a decided Italian feeling, and resembles the tomb of Mary, Queen of Scots, in Westminster Abbey.

It was this Sir Laurence Tanfield who built the great house, of which the present ruin forms part, probably about the year 1600. Through marriage it passed to the famous Lord Falkland, who fell at Newbury. The property was then seized by the Long Parliament and granted, in 1636, to Speaker Lenthall. In 1736 the Lenthalls were forced to sell the pictures which had been collected by the Speaker, including some by Holbein, Jansen, Vandyke, and Correggio, and in the ballroom the hooks and stays still remain as they were when the pictures were taken down. In 1829 the house itself came under the hammer and was purchased by a local landowner named Greenaway, who dismantled and abandoned it and left it as it stands to-day, a picturesque shell. In a quiet way there is much of interest in the old building. At one side is the remarkable Renaissance chapel of somewhat debased architecture, connected with the main house by a



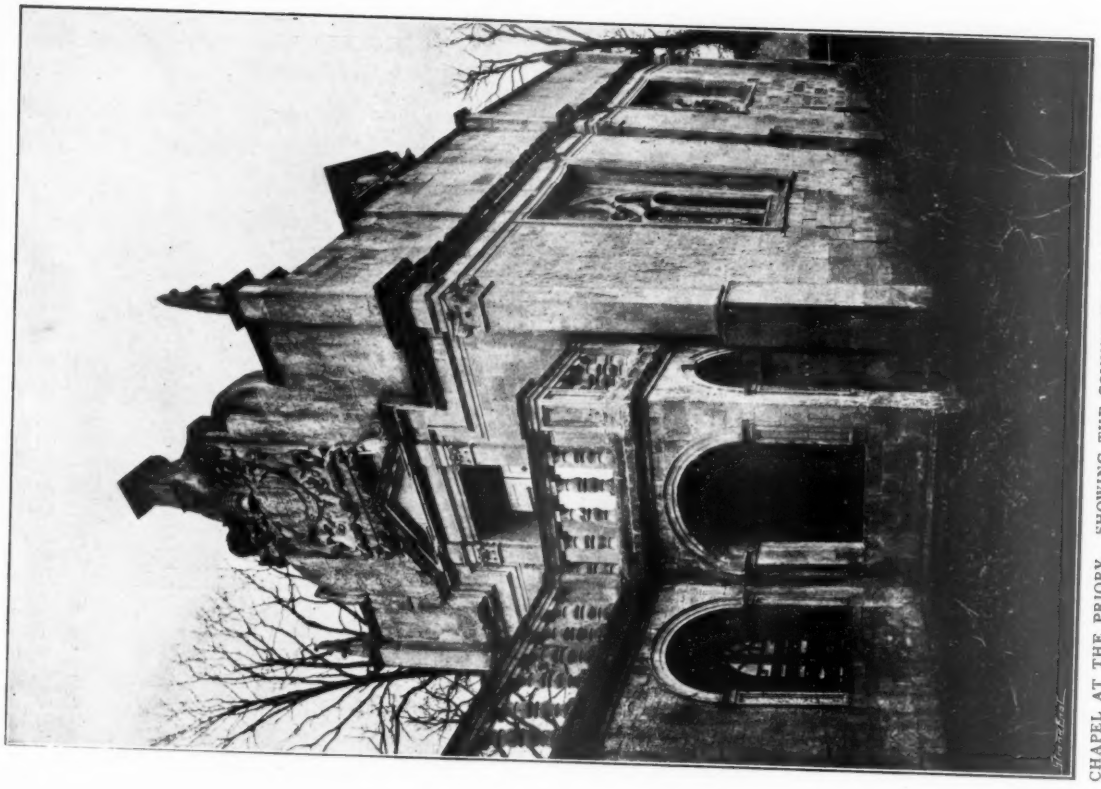
BURFORD PRIORY. PLAN. MEASURED AND DRAWN BY H. TANNER, JUNIOR.



MEASURED AND DRAWN BY H. TANNER, JUNIOR.

Photo: H. W. Taunt & Co.

THE PRIORY AND CHAPEL.



CHAPEL AT THE PRIORY. SHOWING THE CONNECTING GALLERY. *Photos: H. Irving.*

THE PRIORY. FIREPLACE IN THE BALLROOM.

cloister and gallery over. This was built in the time of the Commonwealth, and is familiar in Waller's picture of "The Empty Saddle." It originally had a flat ceiling with high panelled stalls on both sides, a gallery at the west end on columns approached from the top of the cloister connecting it with the house. The fine old staircase was originally inlaid with ebony and other woods, and the plaster ceiling over it, though rather florid in character, is worth notice. The real gem of the house, however, is the ballroom or parlour, which has a really well-modelled plaster ceiling with delicate ribs and pendants and beautifully fashioned flowers and leaves between. The room is panelled from floor to ceiling, and there is a large stone chimney-piece with the Lenthall arms and the original iron grate.

It is interesting to notice the manner in which the traditional ecclesiastical form of windows was treated by the Renaissance masons. Efforts were being made at this time to give tracery a form in keeping with the new fashion with no very great success; but in the chapel here the result is as happy as anywhere, and the wheel windows are a good example of the attempt to combine the old and the new.

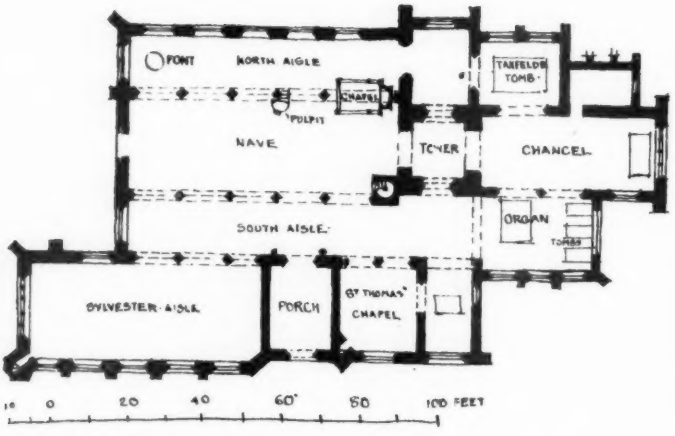
Spacious gardens enclosed with high walls lie to the south of the house, and though sadly overgrown with trees and weeds, the lines of a series of terraces can yet be made out.

The most important building in Burford is the church. Rambling and many-aisled, it is probably unique, and its size and magnificence gives us some idea of what must have been Burford's importance in the Middle Ages. I know of no church which presents such extraordinary irregularity of plan, and it is possible that two buildings may have been united; the Sylvester aisle at the west end may have been a distinct chapel, detached from the church. This was founded in the thirteenth century, and in the fifteenth the north wall was opened by arches into the church proper and extended eastwards so that the magnificent perpendicular porch and parvise (perhaps as fine as any in England) is now enclosed between this and one of the south transepts.

The central tower is of twelfth-century work in the lower stages, of beautiful detail, and late fifteenth-century in the upper part and spire, literally cutting the great building into halves. Its narrow tower arches very greatly obstruct the altar at the east end, and, doubtless in order to get over this difficulty, a most ingenious and interesting expedient was resorted to, and a

Photo: H. Irving.

BURFORD PRIORY. WEST END OF THE CHAPEL.
PILLARS SUPPORTING THE GALLERY.



BURFORD CHURCH. PLAN.

people's altar was erected in the west side of the tower. In appearance it is not unlike a large pew enclosed with fifteenth-century screen work with a tester over and altar and reredos in stone below. This feature, so far as I know, is unique in England.

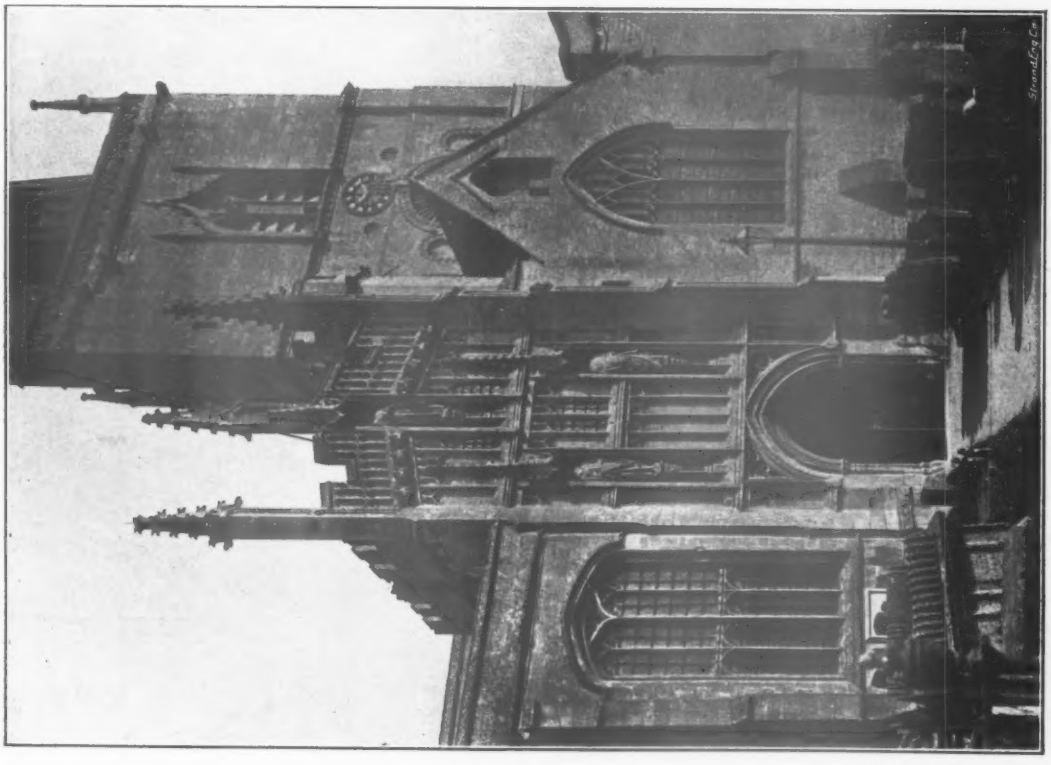
There are, apart from the grandeur of the whole building, several things to notice in the church: the fine series of tombs of all dates, the many chapels with their enclosing screens, and the beautiful glass in the windows. In the "Bell-founders" aisle Neale was buried, and in a vault below Speaker Lenthall, but by his express command no monument was ever raised to his memory. Then there is the great Tanfield monument, which almost fills the chapel of that name, and the Bartholomews chapel containing monuments to that family, who lived in a house at Westhall Hill for many generations. This house is still standing in the little village of Fulbrook, on the other side of the Windrush, opposite to the Priory. This chapel also contains some very beautiful decorated tombs.

In the Leggare chapel or south transept, which is, perhaps, the richest of them all, there is another fine tomb; and on the north wall is a white marble tablet to the memory of Christopher

BURFORD. GENERAL VIEW OF THE CHURCH.

Photo: H. W. Taun. and Co.

BURFORD CHURCH. INTERIOR, LOOKING EAST.



BURFORD CHURCH. ENTRANCE PORCH.

Photos: H. Irving.

"THE GEORGE" INN.

THE OLD GRAMMAR SCHOOL.

Photos: H. Irving.

Photo: H. W. Taunt and Co.

THE TOLESEY.

Kempster, who was employed as a master mason in building St. Paul's Cathedral and other churches in London, after the great fire. He is said to have saved much money, for he purchased the estate from which the stone he had so largely employed came, and named the quarries St. Christopher or St. Kitt's Quarries. They lie a little to the south-west of Burford, and near to them is the large stone house that he built, bearing the inscription "Christopher Kempster built this in 1698."

The adjoining chapel of St. Thomas of Canterbury contains some windows by Kemp, and was restored by Sedding. There are many other extremely interesting objects in the church, and the fourteenth-century font should be noticed. This and many other churches in the neighbourhood were, during the Civil War, turned to secular purposes, as prisons, as barracks, or even stables; and stamped on the lead lining of the Burford font we may see the words "Anthony Sedley prisoner 1649."

The town of Burford contains other interesting buildings; one of these is the old Tolesey House in the centre of the town, and dating from the fifteenth century. It originally stood on stone columns, and was open below, but the spaces have been filled in some long time back. The tolls due to the lord of the manor, and those incurred by strangers at the fairs, used to be paid in this building. There are some old chairs, muniment boxes, and a chest of drawers with the town arms engraved upon them in the room upstairs.

The house immediately opposite, of fifteenth-century date, is well worth noticing, with its three gables, beautifully traceried barge-boards, projecting oriel windows, and great pent-roof over the shop fronts below. Inside there is a fine chimney-piece, and in the courtyard behind, the original wooden windows with arched heads and a fine timber and plaster front, with coved plaster cornice under the eaves. It was at one time all one house, and the perpendicular windows in the back gable facing the east may have been connected with an oratory chapel on the first floor. In the house adjoining there is a remarkably fine fifteenth-century vaulted crypt; and as we know that in the reign of Richard I. all people were compelled to build the lower storey of their houses of stone, it is conjectured that this may have been built as part of a merchant's house, for the storage of his goods, since there are two arched openings to the street. At any rate, it is worth noticing for the very beautiful masons' work in it.

On all sides are moulded and carved doorways, some of stone and wood, many bearing dates, initials, and merchants' marks of the original builders. As a rule the older houses, those dating from the time of Henry VIII. and Elizabeth, had an arched doorway facing the street opening into a passage, with the rooms leading from it, and running through into a courtyard at the back. In several of the houses the circular staircase, characteristic of the time, still remains.

One remarkably fine house, "The old Bear Inn," standing in the main street, no doubt owes its name to some connection with the great Earl of Warwick, and there are continuous references to this inn in the burgesses' books from the beginning of the seventeenth century.

It has a beautiful oriel window in the centre of the street front, and though its architectural composition has been much mutilated, enough remains to show what it originally was like. Only a short time ago the staircase, enclosed in a circular turret with a pointed roof, was standing in the large courtyard at the back, but within the last few years this has unfortunately been pulled down.

All over Burford are typical examples of the stone buildings of the Cotswolds, and though few are in their original state, even now they are extremely pleasing, and show us by what simple and straightforward means such charming effects were gained.

To architects the work in many of the buildings is especially interesting, for we can see how the different styles and periods overlapped, how tradition lingered, and how loth the builders were to give up accustomed methods. There are also many beautiful Renaissance buildings scattered about, and one delightful little front, dated 1682, near the bottom of the town, will at once arrest attention; and especially the dignified house in the middle of the High Street, set back by a forecourt, and containing its original steps and wrought-iron railings and gates. The house, of Queen Anne date, immediately at the entrance to the Priory, is a charming composition, and with its high enclosing walls and old-world garden is a picture in itself.

Burford is the first town that is known to have had a merchant guild, for Robert FitzHamon gave a charter in 1087. The curfew bell still rings every night from Michaelmas Day to 21st March, as it doubtless has done for centuries. Another ancient custom still surviving is the ringing of the church bells at 12 on Shrove Tuesday. This was originally for the purpose of calling the people together to confess their sins before the Lenten Fast began; but this has long since died out, and the popular idea is that it rings to tell people to make their pancakes.

The fairs in these old Cotswold towns, even in the present times, are great events; and when we realise that the charter to hold the first fair in Burford was granted in 1323, it brings back very forcibly the age and antiquity of the place.

Photo: H. Irving.

"THE BULL" INN.

From time immemorial the townspeople had the privilege of hunting in Wychwood Forest on Whit Sunday—it was in fact a gala day for the whole neighbourhood, and each town and village for miles round was represented. In 1593 it became necessary to stop this hunting on account of the plague then raging, and the Council wrote to the Bailiffs and Burgesses of Burford to this effect, in a letter dated from Nonsuch, 20th of May, 1593. Wychwood Forest extended for miles around Burford and Shipton; it was only as recently as 1854 that it began rapidly to disappear—the Enclosures Act had been in force some years previously, but only small tracts had been cleared away and some portions of it even yet remain. Deer-stealing and poaching were very common offences, and there was a saying "that a Burford labourer ate as much venison in a week as a London alderman did in a year."

Though Burford is so ancient it possesses no charter of incorporation—it was like the City of London, a Borough by prescription—but the existence of standing institutions goes to prove that a charter was at one time given. The town was governed by a Bailiff and ten Burgesses, and each year they selected an Alderman—the equivalent of the modern Mayor—and the two Bailiffs. From time to time the town had sixteen different charters granted to it, most of which can still be seen, together with the Alderman's mace—dating about 1480; it is partly silver gilt, and on a ferrule, at the lower end, the town seal is

Photo : H. W. Taunt & Co.

SWINBROOK CHURCH.
THE FETTIPLACE TOMB.

engraved. There is also the Sergeant's mace, more ornate than the other, and bearing the emblems of England, Ireland, Scotland, and France, and the arms of William III. It was made for John Wisdome in 1742. These same Wisdomes were great people in Burford, one of them, Simon, having rebuilt the Grammar School in 1579. There is also the Town Seal and the Privy Seal —the latter an exquisite specimen of mediæval workmanship dating probably from the early fourteenth century.

Many of the villages in the neighbourhood of Burford are very interesting and picturesque, Swinbrook amongst them in particular. This lies some mile or so to the south-east of Burford, and was the home of the great Oxfordshire family of the Fettiplaces, who, though of vast local importance, did not concern themselves much with national affairs. They possessed land in fifteen different counties, and were allied by marriage with almost all the great Oxfordshire families. Adam Fettiplace was Mayor of Oxford in 1240, and two centuries later Thomas Fettiplace was Sheriff of Berkshire and Oxfordshire. At the end of the fifteenth century, Alexander built the great house at Swinbrook. The last of the line came to an end in 1805, and died at the Bull Inn at Burford from a fit of apoplexy in room No. 11, after returning from Bibury races. This great house, like so many others all over England, has long since completely disappeared, though the fruit gardens, terraces, and fish ponds may still be traced, and some years ago there were some fine yew trees, showing by their enormous size the antiquity of the place. In Swinbrook church there is a fine series of monuments of the Fettiplace family, in which six members, dating from 1504 to 1692, "lie on shelves," as the local people say. The church also contains some of the choir stalls which were removed from Burford church during one of its many merciless restorations.

Pudlicote Manor, in Ascot-under-Wychwood, some few miles distant, is a simple old gabled house, and was a seat of the Laceys who owned the adjoining Manor of Shipton-under-Wychwood.

Fulbrook is another village, with some good and typical examples of Cotswold buildings; indeed the whole neighbourhood abounds in fine old houses and churches well worthy of study.

E. Guy Dawber.

BURFORD—THE HIGH STREET. *Photo: H. W. Taunt and Co.*

Notes.

R.I.B.A. BOARD OF EDUCATION (ARCHITECTURE).

The following gentlemen have been appointed members of the Board of Education instituted by the Council of the R.I.B.A. for the consideration of the various schemes of architectural education throughout the United Kingdom, to draw up and submit to the Council a uniform scheme of architectural education, and to approach the recognised institutions of architectural training with a view to its general adoption.

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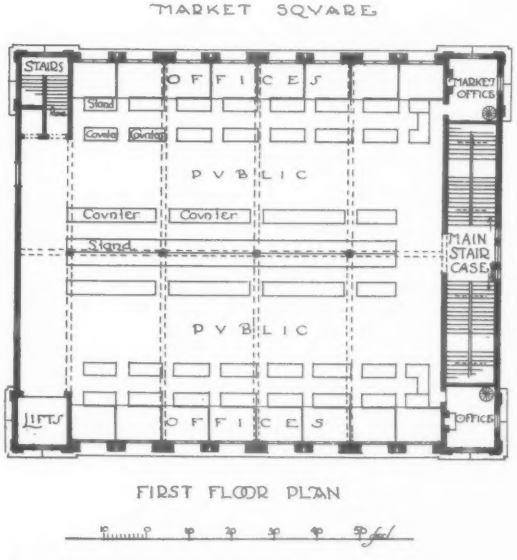
We welcome the establishment of this Board as a step in the right direction, and one that begins at the right end. Its labours are more likely to be effectual in the improvement of architecture in this country than such attempts at a short cut to status as the registration scheme.

Current Architecture.

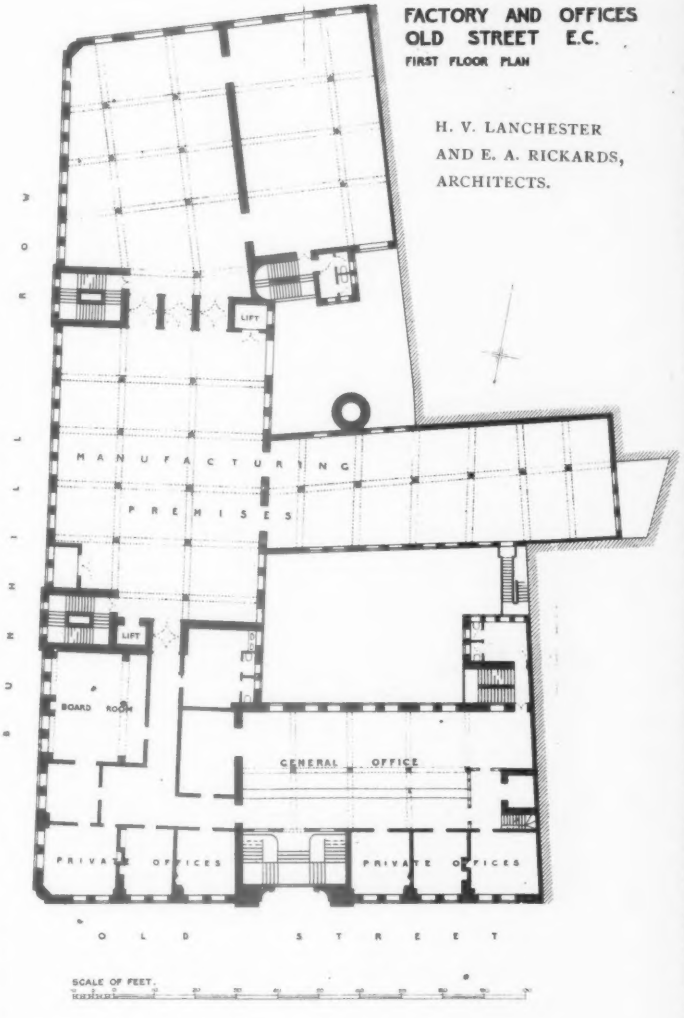
FACTORY AND OFFICES FOR BOVRIL, LTD., OLD STREET, E.C.—This building was erected to combine the general offices of a large commercial company with their manufacturing premises. The offices are chiefly on the ground and first floors of the northern portion which faces the main street, the principal doorway and staircase being in the centre of this front. The detail internally is generally of a simple character, the only exception to this being in the board-room, general office, and staircase. The exterior is in a deep-coloured glazed brick and Portland stone with cast-iron panels between the windows of the second and third floors. It was originally intended to place a skeleton clock in the central pediment. The building was completed in 1899 from the designs of Mr. H. V. Lanchester with the assistance of Mr. L. A. Rickards, now in partnership with him. The views were taken under the direction of the architects.

NEW WORK AT WELBECK ABBEY.—We are able to give several views of the work of reconstruction that has just been carried out for the Duke of Portland by Messrs. Ernest George and Yeates; Messrs. Trollope & Sons being the contractors. The Abbey is an L shaped house; the "Oxford wing," about 230 feet in length, having been added to the main building by the Countess of Oxford in 1743. It was in this wing that the recent fire took place, the consequent effects of water, more than of fire, necessitating the "gutting" of this block. A narrow passage had previously run the length of this wing between rooms looking north and south. In re-scheming the plan the rooms have now been made all to the south with access from a wide well-lighted corridor. The grand staircase has been formed in this wing, with oak columns and pilasters and solid moulded oak steps. While generally preserving the outside walls, additional space has been gained by two bold projections with pediments on the south front. At the south-east end of this wing are the Duchess's boudoir and bedroom with doorways and tall chimneys of carved Istrian stone and woodwork of Italian walnut. The ceiling is also of walnut coffered, and with colour and gesso enrichment. At the west end of this wing are the State rooms for Royal visitors. The main part of the house has in its basement vestiges of the original abbey—the servants' hall having octagonal shafts and Gothic vaulting. Above this the rooms have been built with very little system or plan, and the object of the recent changes has been to give convenient and dignified approach to the various parts. At the north-east end of the house a new dining-room has been made within the existing walls by knocking away some ill-lighted bedrooms and gaining the additional height. Here

the oak panelling is carried 17 feet high beneath a waggon ceiling, a minstrels' gallery occupying one end. This room has been specially schemed for receiving the fine Vandykes belonging to the House. The "Gothic hall" has been so called from its fan and pendant ceiling of the Horace Walpole period. Its stone-coloured walls have now been panelled with good English oak, and the length has been increased by throwing in an ante-hall at one end with a triple arcade. A dais occupies the other end of the hall. The east front, like the other elevations of the abbey, has its long line of large sash windows, but above these, at a comparatively recent date, a series of pointed gables of unequal size had been built, making an incongruous whole. While reforming the upper storey and constructing a new roof (copper covered as before) the architects have substituted a bold cornice and parapet for the gables; at the same time accentuating the three central windows of this front with rusticated arches and with a bold pediment, which forms a centre to the formal garden. The arms and badges of the Duke occupy this pediment, which has also sculptured groups at its corners. Mr. Albert Hodge has been the sculptor for the various carvings and statues, which are in well-studied relation to their respective heights and positions. One of the views shows this pediment beyond the loggia or colonnaded porch, which makes an approach to the terrace. Another of the illustrations shows the new porch and west pediment; the bronze doors will also be seen, and one of the three fine bronze grilles, which are the work of Mr. Starkie Gardner. The monochrome print cannot do justice to the Louis XVI. tapestries by



FOREIGN FLOWER MARKET, COVENT GARDEN.
LANDER, BEDELLS, AND CROMPTON, ARCHITECTS.



Nelson, from the pencil of Boucher. The Great Drawing-room which lately held these, together with various pictures, has now been white-panelled and spaced out for these tapestries only, the cove of the ceiling being painted with forms taken from the tapestry of similar but paler tint.

FOREIGN FLOWER MARKET, COVENT GARDEN.—This building has been erected by the Duke of Bedford to meet the demands of the increasing foreign flower trade; it replaces a structure of a more temporary character. The site upon which the building stands was cleared some years ago to reduce the congestion of streets in the neighbourhood by accommodating a large number of waggons and other vehicles laden with market produce. The retention of as much of this wheel area as possible necessitated wide spans and few points of support, and resulted in a departure from the regular planning of market buildings in the construction of the market upstairs. The first floor is approached from the east end by two wide staircases, entered by doorways in the north-

Photo: E. Dockree.

FACTORY AND OFFICES FOR BOVRIL, LIMITED, OLD STREET, E.C.
H. V. LANCHESTER AND E. A. RICKARDS, ARCHITECTS.

east and south-east angle pavilions, and by an additional staircase situate at the north-west corner. It provides sixteen small offices for the use of salesmen against the north and south walls, each with its own stands and counters for the display of flowers. In the centre of the hall thirty-four more stands and counters are provided, with ample space for the public between the rows of counters. Additional offices on the first and second floors, over the north-east and south-east staircase entrances, are provided for salesmen and for the foreign flower market staff. To facilitate the delivery of goods, two large electric lifts, running from the basement to the first floor, are provided at the south-west angle, with motor-room over. The basement, which is lofty, is mainly used for storage purposes, and is approached by three staircases. Loading flaps are also provided through the wheel area floor at convenient intervals. The materials used in the exterior are red sand-faced bricks and Portland stone, while light buff-coloured Candy's facings have been used for the staircases and internal walls of the market on the first floor. The building is fire-resisting throughout, nearly all the constructional steelwork being encased. In view of the necessity for the piers and other supports being as few as possible, special attention was given in the designing of the angle pavilions to avoid the appearance of a building standing on stilts; the possibility of future extension westward has also been borne in mind. Mr. Henry McCarthy executed the carving; the builders (for the foundation work) were Messrs. Cubitt & Co., and (for the superstructure) Messrs. Howard & Co. Messrs. Lander, Bedells, and Crompton are the architects.

Photo: E. Dockree.

FACTORY AND OFFICES FOR BOVRIL, LIMITED, OLD STREET, E.C.
PRINCIPAL ENTRANCE.
H. V. LANCHESTER AND E. A. RICKARDS, ARCHITECTS.

Photo: E. Dockree.

FACTORY AND OFFICES FOR BOVRIL, LIMITED, OLD STREET, E.C.
STAIRCASE AT FIRST FLOOR. H. V. LANCHESTER AND E. A. RICKARDS, ARCHITECTS.

Photo: E. Dockree.

FACTORY AND OFFICES FOR BOVRIL, LIMITED, OLD STREET, E.C.
BOARD ROOM. H. V. LANCHESTER AND E. A. RICKARDS, ARCHITECTS.

 Photo: E. Dockree.

WELBECK ABBEY: RECONSTRUCTION.
THE LOGGIA.
ERNEST GEORGE AND YEATES, ARCHITECTS.

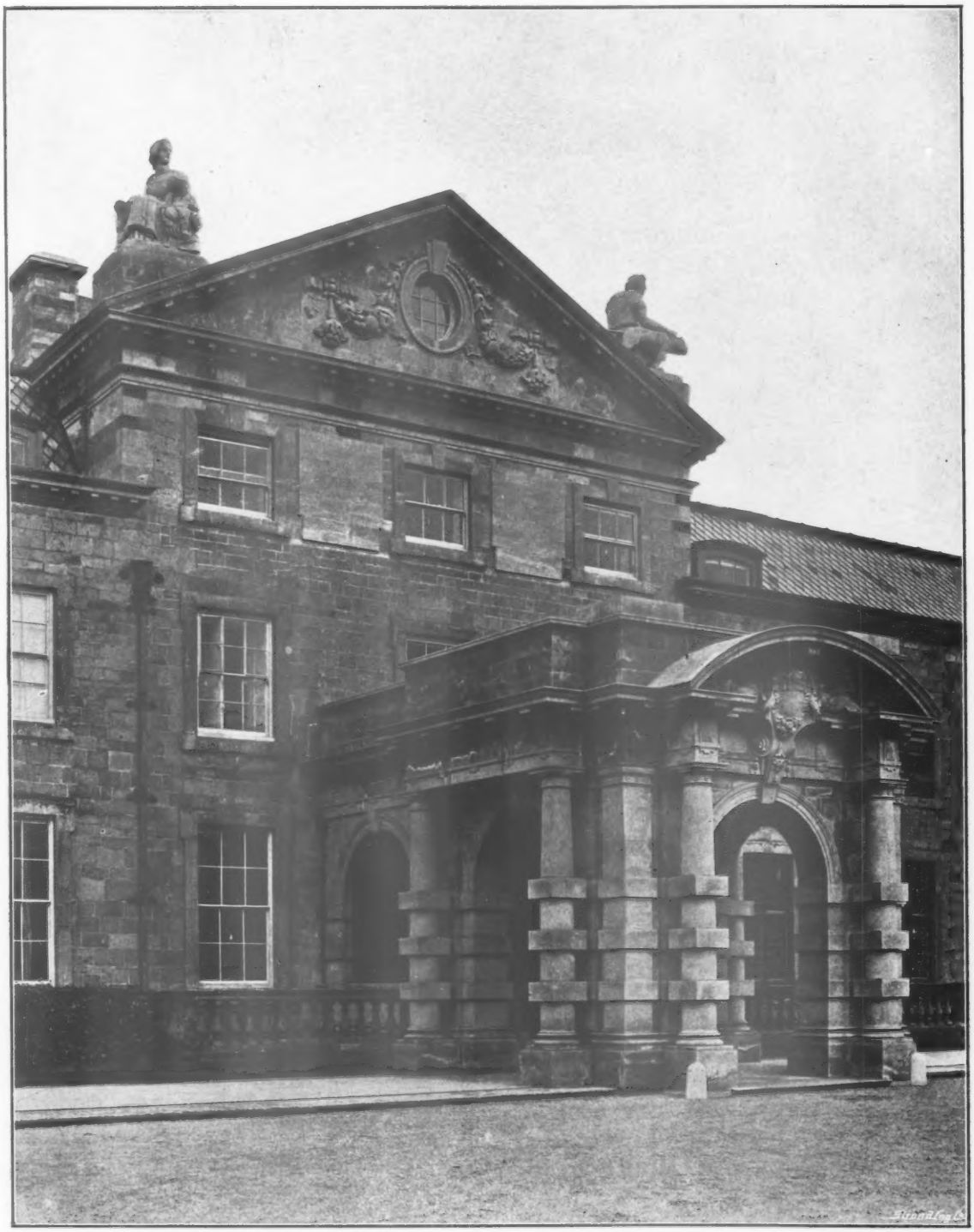


 Photo: E. Dockree.

WELBECK ABBEY: RECONSTRUCTION.
NEW PORCH.
ERNEST GEORGE AND YEATES, ARCHITECTS.

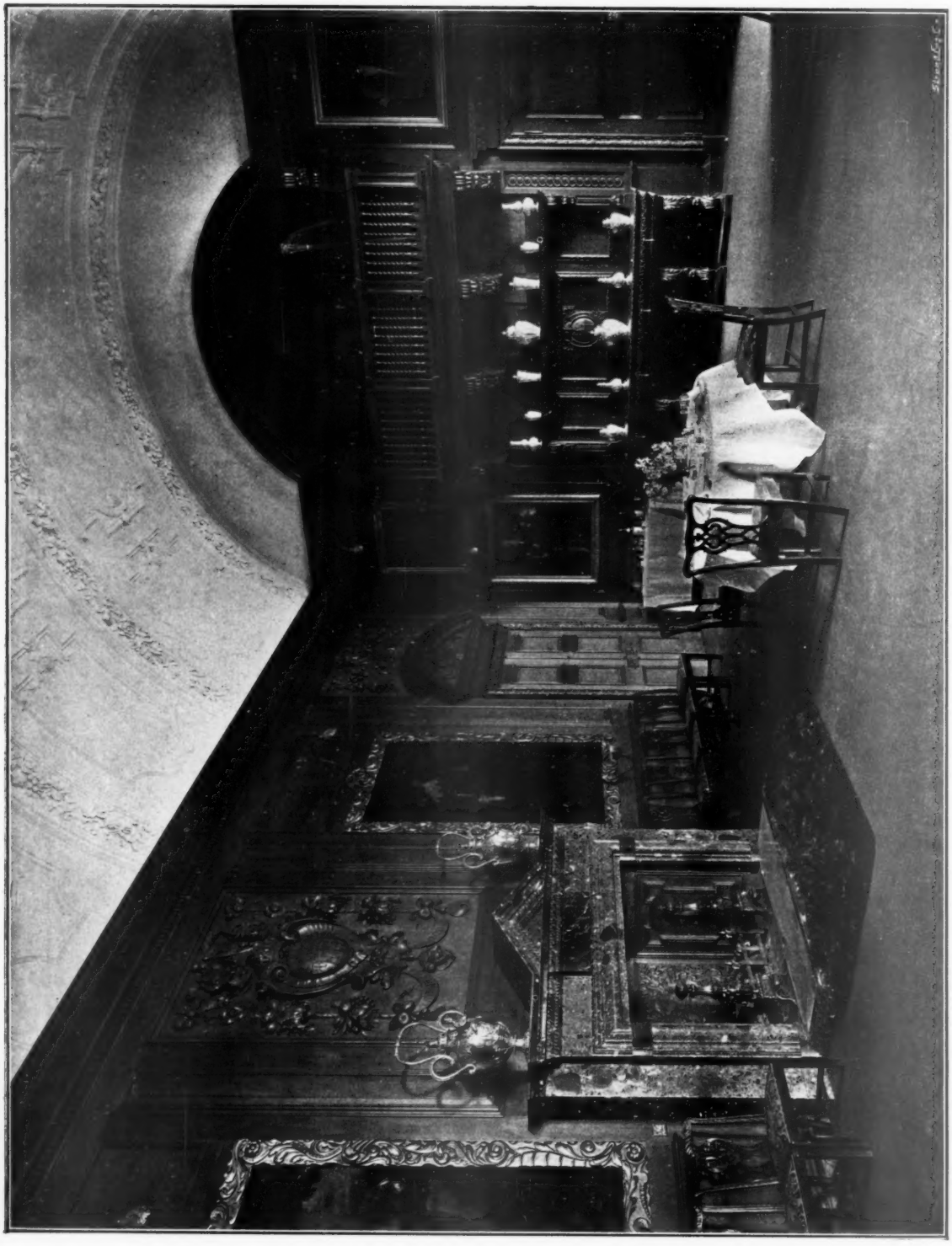


Photo: E. Dockree.

WELBECK ABBEY: RECONSTRUCTION. THE DINING ROOM.
ERNEST GEORGE AND YEATES, ARCHITECTS.

ERNEST GEORGE AND YEATES, ARCHITECTS.

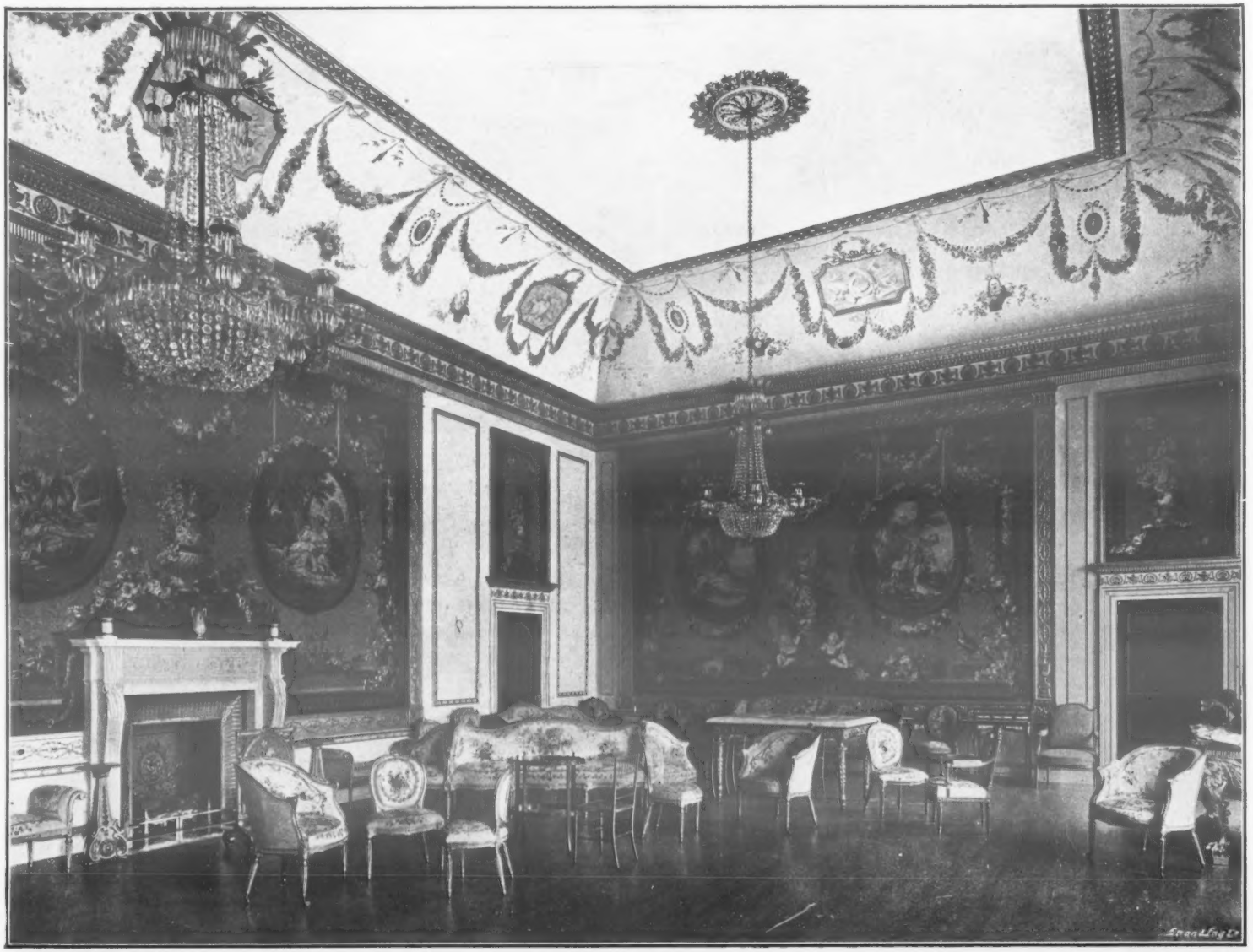


Photo: E. Dockree.

WELBECK ABBEY: RECONSTRUCTION. THE DRAWING ROOM.
ERNEST GEORGE AND YEATES, ARCHITECTS.

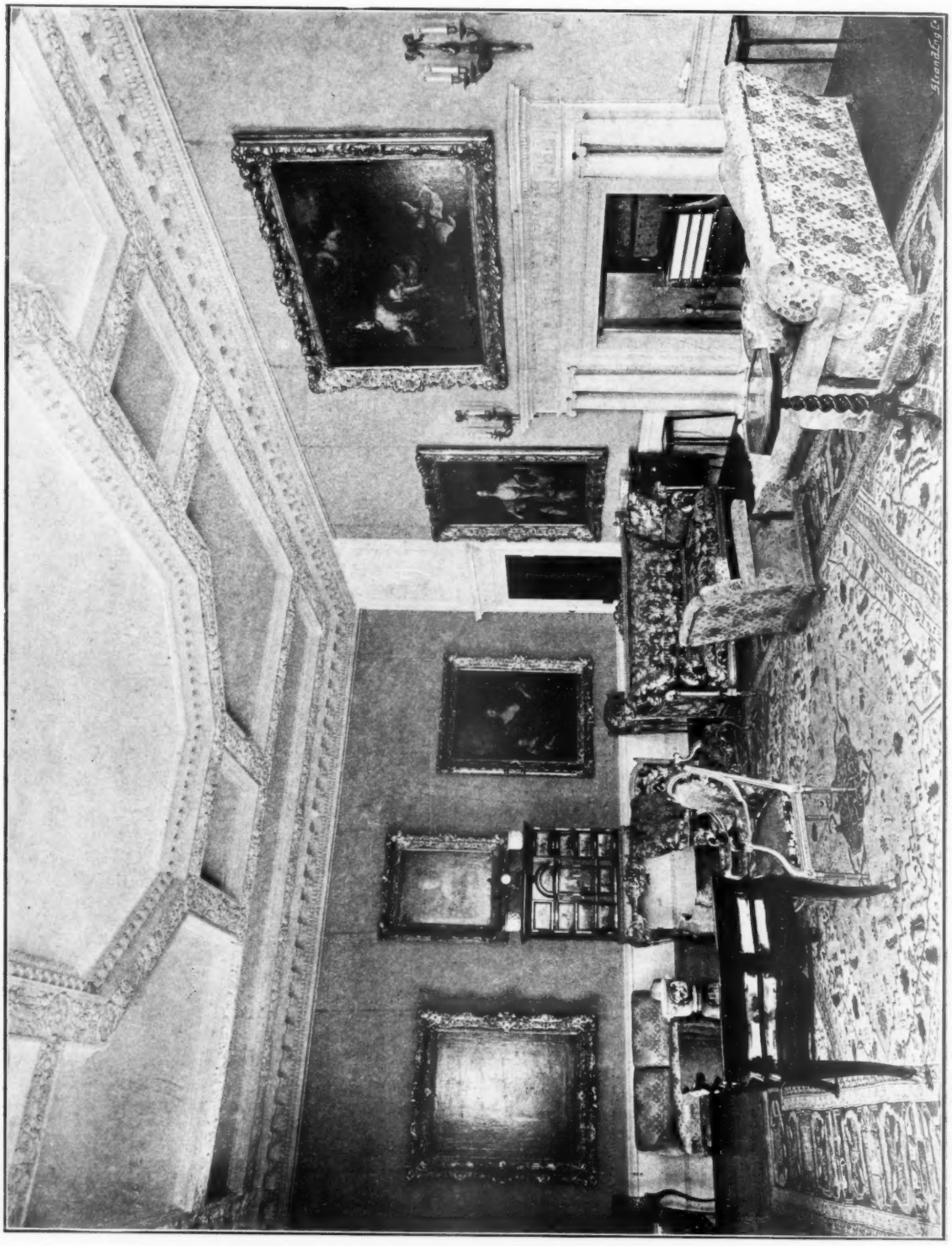


Photo: E. Dochrey.

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WELBECK ABBEY: RECONSTRUCTION. THE STATE BOUDOIR.
ERNEST GEORGE AND YEATES, ARCHITECTS.

 Photo: E. Dockrer.

WELBECK ABBEY: RECONSTRUCTION.
THE BRONZE ENTRANCE DOORS.
ERNEST GEORGE AND YEATES, ARCHITECTS.

ERNEST GEORGE AND YEATES, ARCHITECTS.

Photo: E. Dockree.

FOREIGN FLOWER MARKET, COVENT GARDEN. DETAIL.
LANDER, BEDELLS, AND CROMPTON, ARCHITECTS.

Photo: E. Dockree.

FOREIGN FLOWER MARKET, COVENT GARDEN.
DETAIL, EAST FRONT.
LANDER, BEDELLS, AND CROMPTON, ARCHITECTS.

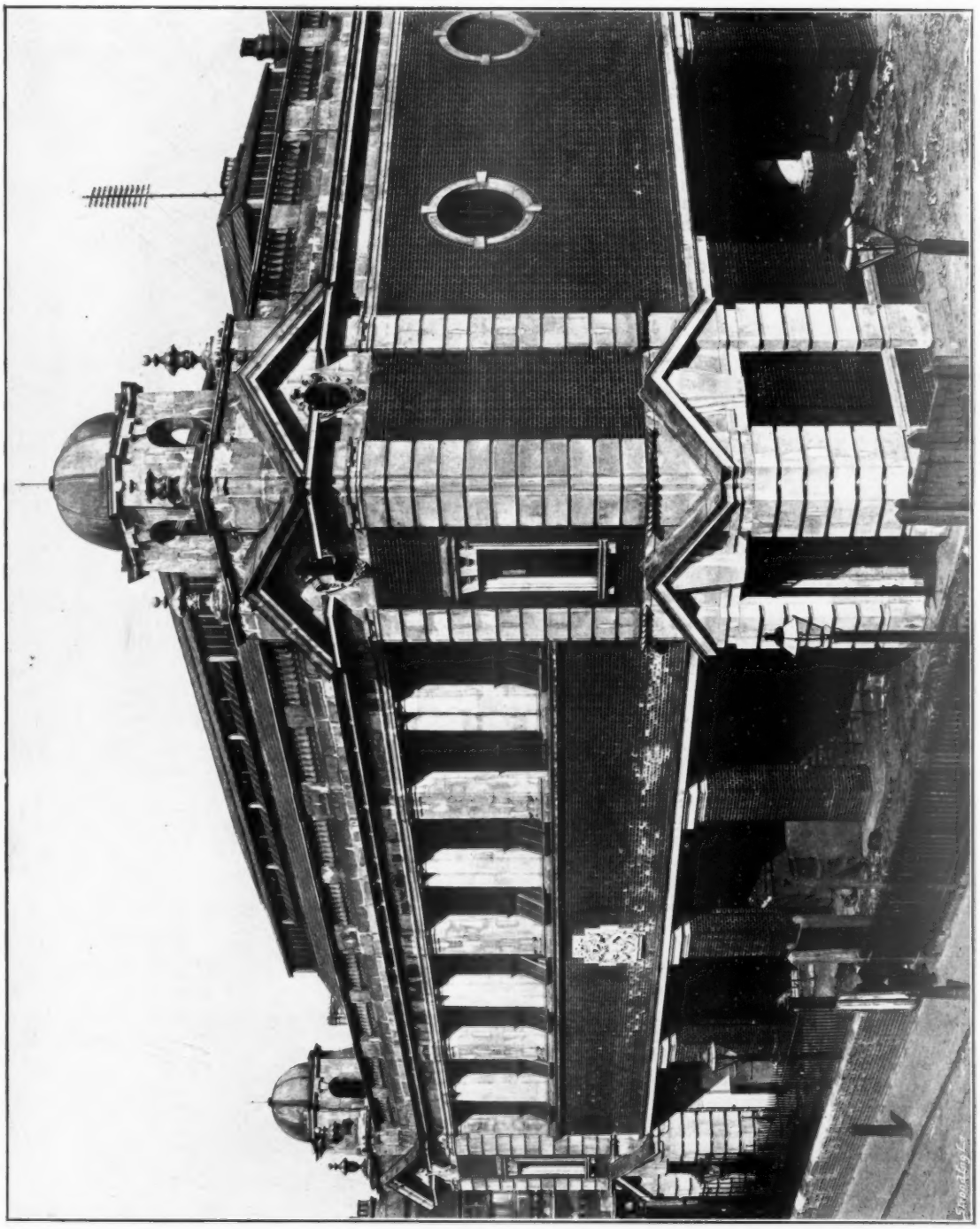


Photo: E. Dockree.

FOREIGN FLOWER MARKET, COVENT GARDEN.
GENERAL VIEW FROM THE MARKET SQUARE.
LANDER, BEDELLS, AND CROMPTON, ARCHITECTS.

LANDER, BEDELLS, AND CROMPTON, ARCHITECTS.

Photo: E. Dockree.

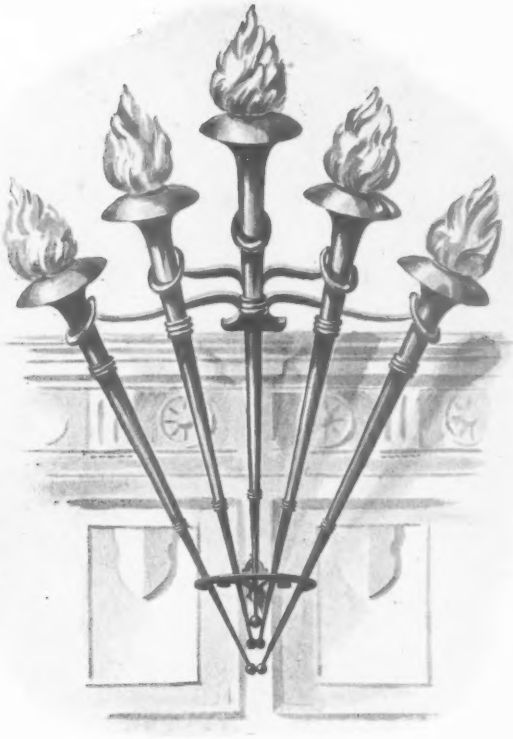
FOREIGN FLOWER MARKET, COVENT GARDEN.
INTERIOR, LOOKING WEST.
LANDER, BEDELLS, AND CROMPTON, ARCHITECTS.

FIG. 177. EXETER CATHEDRAL. BISHOP BRONESCOMBE (1257–1280). *A. G*

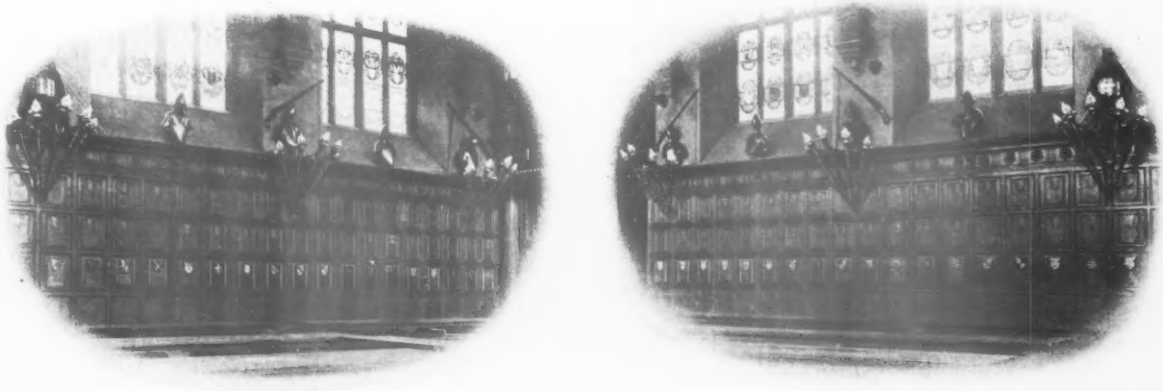
FIG. 178. BEER FERRERS CHURCH. KNIGHT AND LADY ON NORTH SIDE OF CHANCEL. *A G.*

FIG. 179. EXETER CATHEDRAL. KNIGHT IN NORTH AISLE OF QUIRE

(From a photograph kindly lent by S. Gardner, Esq.)



ELECTRIC LIGHT FLAMBEAUX IN BRIGHT HAMMERED STEEL, DESIGNED AND MANUFACTURED FOR THE MIDDLE TEMPLE HALL, LONDON, BY THE GENERAL ELECTRIC CO., 67, QUEEN VICTORIA STREET, E.C.



ELECTRIC FLAMBEAUX IN POSITION IN THE MIDDLE TEMPLE HALL.

English Mediæval Figure-Sculpture.

CHAPTER VIII.—THE RECUMBENT EFFIGIES OF THE THIRTEENTH AND EARLY FOURTEENTH CENTURY.

SECTION III.—THE FREESTONE EFFIGIES c. 1300 (*continued*).

HAVING now outlined three main regions of style as appearing in the effigies of the early fourteenth century, and indicated London as a centre from which, as it were, these styles radiated, it remains to give examples of the figures belonging to each region, premising that the borders often overlapped, and that certain hybrid and subsidiary offshoots of style have sometimes to be noted.

South-western Style.

As specially representative of the south-western art we have picked out a certain style of ecclesiastical effigy (see Fig. 174). One starting point for it may be taken in the figure of Bishop Bronescombe (1257–1280) at Exeter (Fig. 177), executed perhaps before 1280 along with the earliest building of his Lady chapel, by the side of which he lies. This is one of the most perfect of our mediæval effigies, retaining a good deal of its elaborately painted ornament. Another early specimen of what we have called the Bristol style is to be seen at Hereford Cathedral in the effigy of Bishop Aquablanca (1240–1268). Following it are three later ecclesiastics, one of which we gave last month, as being specially characteristic (Fig. 174). This, hitherto called Dean Borewe, has been identified by Mr. St. John Hope as Chancellor Swinfield (1283–1296), and we shall in our next chapter show certain statues at Winchester with similar drapery. In Wells Cathedral are three figures of this type, Bishop John of Drokensford (1309–1322), and two dignitaries in the north-east transept (c. 1335).

A wide distribution and persistence of type may thus be recognised for this western group of ecclesiastical effigies, whose small heads with clearly cut features and smooth silky draperies are distinct from the large broad faces and deeply channelled folds of a contemporary style, that of Bishops Marcia of Wells and Leophard of Chichester, which we classed as the *midland* type, occupying a district between the *south-western* and *north-eastern* regions.

And the "knights" and the "ladies" of the south-western region share in these distinctive qualities of the ecclesiastical effigy. In the knight effigy the martial motive of sword-drawing, which is common to all the southern "knights," c. 1300 (together with the banded representation of mail, separating them from the north-eastern types), has a quieter, flatter rendering than in the *midland* region of style. Fig. 178 shows this in the knight at Beer Ferrers in west Devon, where the canopy fixes the date as about that of Bishop Bronescombe's building at Exeter. Very similar figures are those at Wear Giffard, in north Devon; at Bristol—the western of the two "Berkeleys" in the south aisle of the quire; at Worcester—the Sir James Beauchamp (d. 1276) as identified by Bloxam, in the north aisle of the Lady chapel, and near Cheltenham knights at Whittington and Bishop's Cleeve.

We take this type as growing out of the Hamstone and hard oolite effigies (shown last month), and not as direct copies of the Purbeck. The heads have small features with depressed chins and the right hands are laid on the sword hilts—except in the Berkeley figure. The cushions under the heads are usually double, while small angel-figures, as in Bishop Bronescombe, are often carved on either side. This last feature is, of course, a motive taken from the Purbeck ecclesiastical effigy, but the fashion of angel attendants for lay figures may be reckoned as part of that London influence in figure-sculpture which appears all over England, c. 1300. The folded hands of the Berkeley effigies is another indication of this influence at Bristol.

But at Exeter is found a somewhat different class of military effigy. As in the Hamstone figures, the type has been founded on the latest Purbeck style, and these figures have been carved in competition with the Purbeck, but on more florid lines. They are of local sandstone, with less expressive features than the Bristol and Hamstone types. Their attitudes, however, show more variety and vigour, with boldly projecting accessories, such as the thin bedded oolite would not allow. On the other hand surface detail is modelled in gesso, not carved in the stone. An elaborate floral pattern is thus worked all over the mail of the figure at Haccombe, near Torquay.

The two knights lying side by side in the south quire aisle in Exeter Cathedral are characteristic, and very similar figures are those at Beer Ferrers (another "knight" there, beside the one illustrated), and at Landkey, north Devon. All have the heads raised high upon tilting helms, the shields lying close on the breasts, while the left hands raise the scabbards from which the right hands draw the swords. A still livelier example is the knight (Fig. 179) in the north quire aisle of the cathedral. He is represented reclining at his ease with his head propped upon three cushions; close at hand stands his squire, while at his feet

his page holds his warhorse. The romantic, vigorous art of this representation is in character with the Exeter architecture of the fourteenth century.

The kind of female effigy which can be associated with the Exeter "knight," as aiming at the same lifelike presentation, is found in the "lady" holding a book in her left hand while her right plays with the cord of her mantel or holds a shield. There are figures of this kind at Haccombe, and Stoke Fleming, near Torquay, and also at Landkey in north Devon. Possibly the Beer Ferrers illustration (Fig. 178) showed us the earlier lady type in immediate descent at Exeter from the Axminster "lady" (see Fig. 173 given last month), whose art had arisen out of the Salisbury carving. The finer lines and flatter treatment of the oolite carving, as distinguished from the sandstone sculpture of mid-England, are to be observed here as in a very similar figure at Worcester—the lady already mentioned as lying on the same base with Bishop Giffard under Prince Arthur's chantry. The technique of the Bristol carver can be recognised, too, in the delicate folds and crisply-cut features. There are ladies with the same draperies, but of rather coarser execution, in churches near Bideford in north Devon, at Wear Giffard and Arlington, c. 1340, as well as in Bristol Cathedral, in the south wall of the Elder Lady chapel, where the Lady Berkeley, also c. 1340, is a notable figure of the class. There are certainly indications in these figures of a trade article following a stock pattern. The persistence of this presentation of ladies with the outer robe or cloak taken across the figure and modelled in thin folds with overlappings almost like a chasuble is remarkable. The same motive can be seen in Madonnas as late as those (c. 1380) on the gateway of Winchester College. By that time the fashions of ladies' dress had discarded such amplitude for the cloak, and we believe indeed that even in c. 1340 the Bristol and Exeter "ladies" were getting out of date as to costume. Certainly by the middle of the century the advance of ladies' dress, as well as of armour in the knights', was distinct enough entirely to alter the forms of the west-country effigy, which we will therefore take up later.

North-eastern Style.

A. G.

FIG. 180. HORNBY CHURCH (YORKSHIRE).
KNIGHT AND LADY IN NORTH AISLE OF NAVE.

Coming from the south-west to the north-east of England we pass into an entirely different atmosphere of style in effigy-making. In the first place the recumbent figures of the York diocese can be seen to have none of the sharp-edged straight modelling and clean-cut lines that the Purbeck

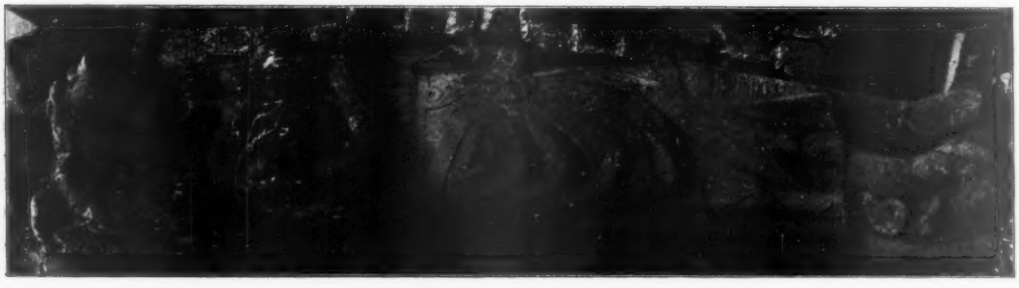


FIG. 181. COVERHAM ABBEY. KNIGHT FOUND IN RUINS.
(From a photograph kindly lent by S. Gardner, Esq.)

A. G.

FIG. 182. TEMPLE CHURCH, LONDON.
KIRKHAM ABBEY KNIGHT.
(Note the face has been partly restored.)

sculptor developed and handed on to the southern style. The full folds and convoluted draperies of the northern art (see Fig. 176 given last month) can be recognised as in touch with the statue sculpture which we shall presently show from Durham and York, and trace in some degree to an origin at Lincoln. But its peculiar expression seems derived from further afield. Purbeck effigies, whether of knights or ladies, hardly reached the north, for at Furness and in Durham we find their place taken by rude marble imitations of knights with coalscuttle helmets, and by such a "lady" as that figured by Stothard at Scarcliffe, near Sheffield, who holds a child on her left arm.[94] This latter has no Purbeck likeness, but is a broad draperied Madonna of a German type. We have already detected in the Lincoln sculpture the signs of German connection, as if the Hanseatic commerce of the north and east brought artistic influences into our northern workshops. The Scarcliffe figure of c. 1260, followed by that of the lady (shown beside the Bedale knight last month), both of sandstone and both holding scrolls with inscriptions hanging to the feet (a motive found in German statues), suggests that an imager's art in the north with German leanings dealt with the lady's figure in an effigy following the models of the saints. At Hornby, however, near Bedale, is a "lady" of a different type and of true effigy style, also of sandstone, (Fig. 180), and by her side is a knight of clearly similar workmanship, but of magnesian limestone and remarkable among northern figures for having his mail represented in bands and not in the rings of usual north-country workmanship. The heads (Fig. 180) should be compared with the corbel heads of York chapter-house, as indicating the source of their craftsmanship. The likenesses are distinct, and we take these Hornby effigies as contemporary with the York building and as proofs of how the effigy had established itself in that city on the foundation of both imagery and architectural carving.

It seems likely therefore that the York workshops would carve effigies. Since a new motive, not a stock model of imager's work, was required for the knightly figure, we believe this distinct Yorkshire type was a growth out of the mason's work of York building. As instanced by a number of examples of which we have taken the Bedale knight as most typical, the type shows a squat ogee canopy carved at the head of the slab, and the cross-legged figure lies on its back and is more broadly and fully treated than in southern examples: the surcoat is often sleeved and is bagged at the side in voluminous folds: the mail is rendered in rings instead of in the bands of the south country representation: the shield is close to the shoulder, and the broad sword-belt curiously looped, while in all cases the hands are folded together in prayer. Fig. 181, from Coverham,[95] shows an early example which we may take as in near succession to the Hornby figure. At York was a figure of the kind of which the fragments are preserved at Goodrich Court in Herefordshire. At Fountains almost a facsimile of the Bedale knight was dug up but little damaged. Others similar are at Escrick church, Durham, and at Howden church near Selby. But

A. G.

FIG. 183. HEXHAM ABBEY.
CORBEL LYING IN NORTH TRANSEPT.

[94] See also Stevenage, Herts. [95] Another of coarser style, with curious animals carved on the slab, is set up beside it at Coverham.

still more distinct is one in the Temple church, London, recorded to have been brought from Kirkham Abbey, Yorkshire. We give (Fig. 182), the head, which it is interesting to connect with the architectural carving of Hexham Abbey (Fig. 183), so as to exhibit the masonic origin of the style and its diffusion. This Hexham head is a gritstone corbel; but, as already insisted on, the factor in the creation of the Yorkshire manner was its material—the big-blocked magnesian limestone of Yorkshire building. We give (Fig. 184), from the south transept chapel of Howden, two limestone figures, a knight and lady, for comparison with the south-western oolite type of Beer Ferrers. Westward in the Carlisle district, at Furness and Dacre, figures of this Yorkshire craft are carved in the local red sandstones, but with less distinction.

Southward, however, there is a change when we pass out of magnesian limestone architecture into the Lincoln district of oolite building. The "knight" carved in Ancaster stone is a much less florid sculpture than the York production, though it has the same details of folds in the long surcoat, and the same treatment of ringed mail, while it has the pose of the figure on its back and the hands folded in prayer.[96] We give an example from Rippingale (Fig. 185), almost identical with which is the Gosberton knight figured by Stothard. Both places lie between Boston and Grantham, and there are many figures of similar make in the neighbourhood, and also in Nottinghamshire, as at Watton and Hawton, within carriage from the Ancaster quarries.

The lady of this class we show (Fig. 186) from Edenham, and its variation from the types of Yorkshire effigy is very marked. But if we turn to the contemporary statues on the abbot's gate at Peterborough, we find the source of the long regular draperies which supersede the billowy raiments of the northern types. We are touching a new territory of style—that of the east counties of England, whose figure-work will be discussed in a future chapter. The statue-making of the great eastern abbeys, begun in the coarse Barnack stone of their buildings, was continued in the finer oolites of Lincolnshire, and then in the Caen stone and "clunch" of east England building, with affinities that were rather with the London styles than with those of York. There are, too, in the neighbourhood of Ancaster ecclesiastical effigies[97] which have a distinct Purbeck likeness in the draperies, such as the Rippingale priest shown along with the knight in Fig. 185.

Later we discover the Lincoln style of statue-carving in a group of ecclesiastical figures with thinly and evenly rendered draperies, that have fringes and "apparels" of delicately executed diapers. Effigies of this type are found at Heckington and elsewhere. We illustrate one from the east end of the Angel Choir at Lincoln itself. Fig. 187 is the monument of Bishop Burghersh (1320-1340), and like it is the figure ascribed to Bishop Fleming, but certainly fifty years before 1420, on the north side of the Choir. The stone is that of the local Lincoln quarries, and they may be classed as a product of the Lincoln masoncraft. It is to be noted that these ecclesiastical figures are on the pattern of the earlier Purbeck bishops, with the right hand in benediction and the left clasping the staff. They are not as the alabaster bishops, who from 1350 onwards always have the hands folded in prayer.

EDWARD S. PRIOR.
ARTHUR GARDNER.

[96] At Ryther on the Ouse, Yorkshire, and at Tanfield, near Ripon, are figures which approach the Lincolnshire types.

[97] The ecclesiastical effigy of the Yorkshire manner cannot be distinguished in examples which remain to us. Neither Durham nor York gives us bishop effigies of the first half of the fourteenth century. At York after the Purbeck figure of Archbishop Grey, 1260, the next memorial is the inscribed brass of Archbishop Greenfield, 1320. At Hornby and Bedale are sandstone figures of priests of a bold style but much broken.

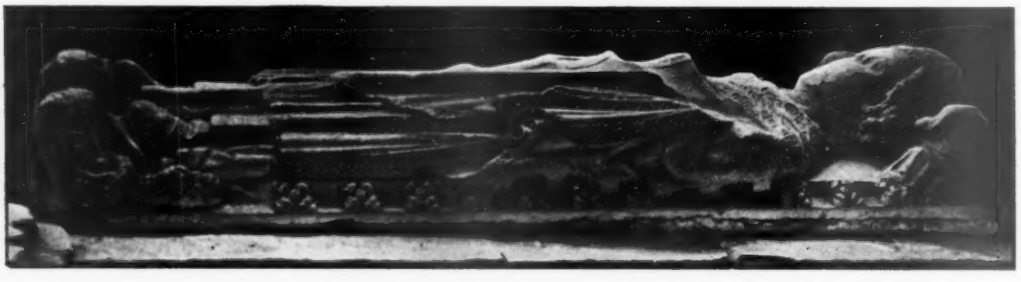


FIG. 187. LINCOLN CATHEDRAL. BISHOP BURGHERSH.

FIG. 184. HOWDEN CHURCH. EFFIGIES IN EAST CHAPEL OF SOUTH TRANSEPT. *A. G.*

FIG. 185. RIPPINGALE CHURCH, LINCOLNSHIRE. KNIGHT AND ECCLESIASTIC IN NORTH AISLE. *A. G.*

FIG. 186. EDENHAM CHURCH, LINCOLNSHIRE. LADY UNDER TOWER. *A. G.*

The French Primitives.

A Note on the Exhibition at the Pavillon de Marsan.

M. Bouchot and his colleagues have organised a highly interesting collection of early paintings, and one of the most notable representations of the French illuminators ever given. They have also propounded a theory of the genesis of modern painting which fairly takes one's breath away. It is generally admitted that there are, broadly speaking, two great schools of earlier modern painting, the Italian and the Flemish; and, as a rough convenient means of classification, in spite of certain points at which they merge into each other, no better means has been found of differentiating the diverging tendencies of north and south. But certain modern French critics have a different theory. They say that we must go a step farther than this, that we must look for a common origin both of Flemish and Italian art, and that we shall find it in the work of French painters in Paris in the fourteenth century. At the end of the thirteenth century Paris was the centre of European activity in the arts as well as in letters. French illuminators were famous throughout Europe, their workshops were crowded with artists—Germans, Flemings, and Italians—"qui sont presque aussi nombreux que les artistes français." From this the conclusion is drawn, not that, as has hitherto been supposed, early French painting was in fact merely a version of Flemish art, but that the exact opposite was the case: that Paris was the real centre and source of the two great streams of Italian and Flemish art, and that the work of Paris, in regard to foreign artists, was "les assimiler, les franciser." Further, that the true Renaissance of French art was not that of the sixteenth century and Francis I., "fondée sur une imitation matérielle de l'antiquité mal traduite par des décadents italiens," but that the true awakening was that of the fourteenth century, "Renaissance plus naturelle, surtout plus spontanée, et s'épanouissant sans efforts, joyeusement comme une fleur du terroir, naïve et fraîche, sortie, en sa juste saison, de la tige robuste des traditions séculaires." This eloquent statement by M. Lafenestre[1] is unmistakable and uncompromising. Perhaps it also suggests a patriotic bias. We are face to face with a somewhat chauvinistic enthusiasm, anxious to claim for France that predominance in painting which all historical critics are prepared to allow her in mediæval sculpture and architecture. The result is a certain generosity of speculation, a large and genial habit of attributions which appears from time to time in M. Bouchot's erudite catalogue, and which it is to be hoped the critics of the other camp, M. Dimier for instance, will rigorously scrutinise. As M. Lafenestre himself points out, there is no more dangerous enemy to historical research than this otherwise laudable desire to magnify one's own country. In his anxiety to avoid this pitfall, M. Dimier has possibly jumped too far the other way, for he says bluntly that before the time of Francis I. "so far as the names of painters are concerned, there appears to be absolutely no hope of discovering any of the smallest renown";[2] and he concludes that the dearth of French paintings of this period was not due to destruction in the past and false attributions in the present, but to the fact that they were not painted at all, because there were no painters to paint them.

Amateurs will be grateful to M. Bouchot and his colleagues for their enterprise and researches into this obscure question. It must be confessed, however, that their conclusions are not entirely convincing. Here we have a grand apparatus of early French painting; schools are subdivided with a nicety that sometimes lands in cross-divisions; for instance, we are told of the schools of Provence, of Avignon, of Navarre, of the East, of the South, of Upper Burgundy, of Touraine, of Nicolas Froment and of Fouquet—unheard-of masters spring into startling pre-eminence, in short, the school is presented to us with all the machinery of classification usual in the treatment of great historical schools. But what is the evidence? The evidence for the earlier work is almost entirely circumstantial; that is, it does not depend on authentic signatures, or (with the remarkable exception of "The Triumph of the Virgin" by "Enguerrand Charonton") on direct attributions, so much as on a comparative study of contemporary history and illuminations; it is, in fact, largely hypothetical. The test and standard of such evidence must therefore be the pictures themselves. After all, no amount of circumstantial evidence of this sort will persuade one that two pictures clearly different in treatment and technique are by the same hand; and a certain carelessness in this regard appears to be a serious defect in this exhibition. Groups of pictures are shown together as by one man when marked differences of painting appear on the various pictures of the group. For instance, the "Maître de Moulins" occupies one end of a room with

[1] Preface to Catalogue, p. xxi. [2] Dimier, "French Painting in the 16th Century," p. 16. We shall be interested to see whether M. Dimier modifies this trenchant pronouncement in view of the present exhibition.

NO. 112. CENTRE PANEL OF TRIPTYCH, ATTRIBUTED TO THE "MAÎTRE DE MOULINS." (CATHÉDRALE DE MOULINS.)

some nine pictures, including the great Triptych of the Virgin and Infant Child (No. 112 in catalogue) from the cathedral of Moulins, which used to be attributed to Ghirlandajo, and the fine Van der Goes from Glasgow (106). Now, the painter of 106 might have painted, and probably did paint, 100, 104, 105, and 108; but it is difficult to imagine that he could have painted 103 and 109, and certain that he could not have painted the little Virgin in the clouds (111) with a far-stretching landscape underneath. M. Bouchot says boldly that this picture (No. 111) "a été exécuté sous l'inspiration du Maître de Moulins, sinon par lui." If so, the Maître must have had two totally different manners of painting, one in the Flemish manner of the end of the fifteenth century, and the other about a hundred years later, such as might have been picked up by some clever Fleming

NO. 38. PORTRAIT OF CHARLES VII. OF FRANCE, ATTRIBUTED TO JEAN FOUQUET. (THE LOUVRE, PARIS.)

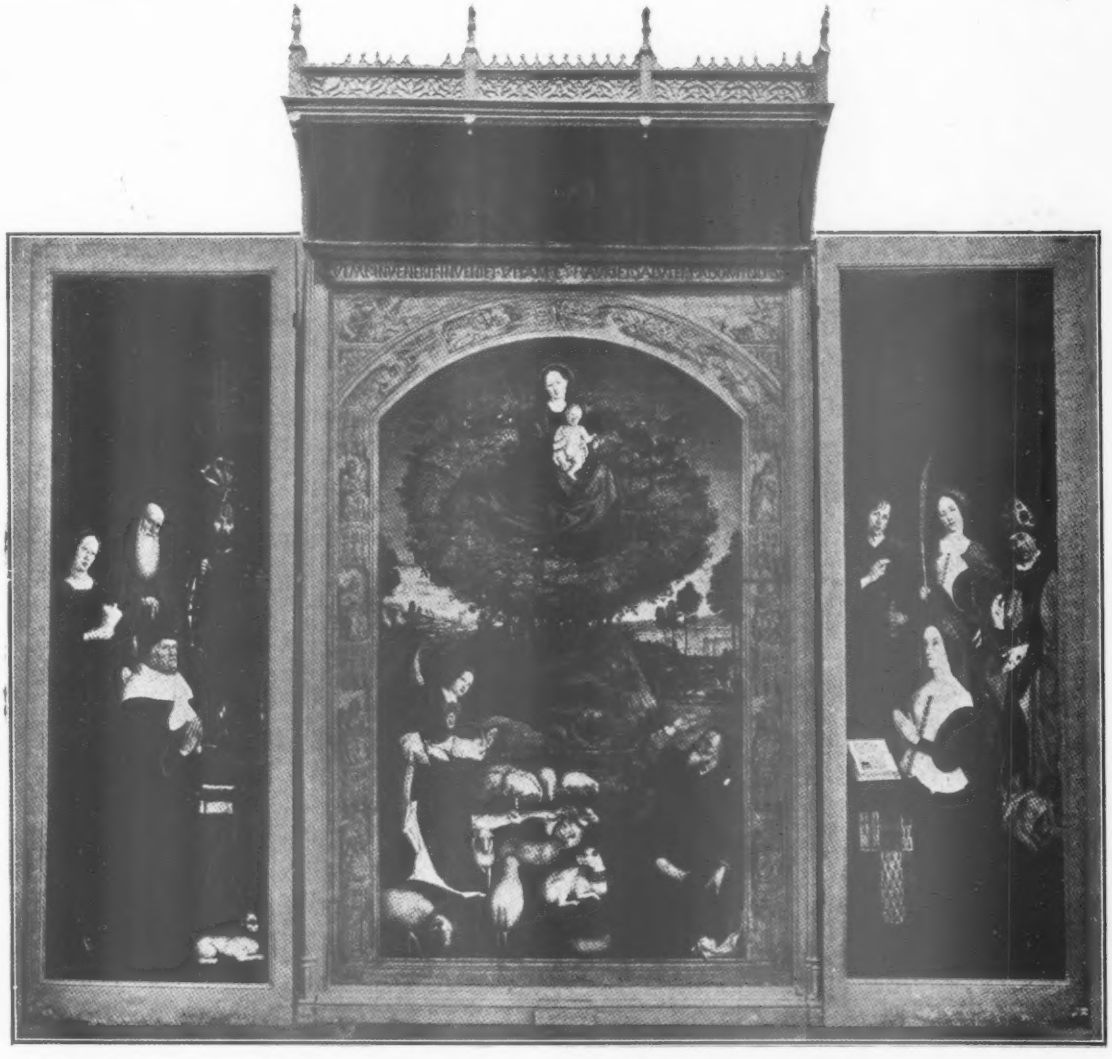
who had studied in Italy. No. 103, with its delicate, rather faint scheme of colour, is quite remote from 111; but it is equally swept into the net of this mythical "Maître de Moulins." Another larger, and, if we may venture to say so, more gratuitous attribution, is the set assigned to Jean Fouquet: Nos. 38, 40–43, 47, and 51. Of these, the heads of Étienne Chevalier[3] the donor in 41, of Jouvenel des Ursins (45), of Charles VII. (38), and possibly 47. have one common peculiarity, that their flesh tints appear to have been mixed with cinders; whereas the flesh tints of 51 and 43 are as clear and cool as the others are mottled and dirty. In the panel of the Virgin (40), supposed to be the other half of Étienne Chevalier's diptych, the flesh colour is a deathly white. M. Bouchot gives a most interesting historical account of this diptych, but gives no explanation of the disparity of painting between the two leaves. For a genuine presentation of the art of Jean Fouquet, we may rest content with the series (No. 354) from the Yates Thompson collection, with the splendid figure of the trumpeter with white streamers in "The Crossing of the Rubicon"; or of the knight on a white horse in a green landscape in "The Wanderings of Pompey by land and sea." Here at any rate, and in the exhibition at the Bibliothèque Nationale, is incontestable proof of the inimitable skill of the French illuminators.

So again with Nos. 30, 31, and 32, all assigned to an unknown painter to whom M. von Tschudi, of Berlin, gave the name of Le Maître de Flémalle. No. 30 is remarkable for the brilliancy of its colour in the manner of Van Eyck. No. 31, the Virgin and Child with a circular screen of plaited willow behind her head, in no way approaches the delicate craft of No. 30. No. 32 is an Adoration of the Shepherds, with a vivid little landscape of a road winding between a dyke with willows and polled alders into a Flemish town, with a stretch of sea and a ship scudding before the wind beyond. It is a very interesting picture, but as cold in colour as No. 30 is glowing. The only link between the three is that they all suggest varying Flemish manners. Of course, if M. Bouchot claims the work of all countries where French was spoken as forming "the French school," the position becomes intelligible if somewhat uncritical. The work of the Burgundians, in fact of all the artists at work in the great strip of territory that lay along the N. and N.E. of France, can be called "French" or "Franco-Flemish," as it is more cautiously called; but what is gained except a new and misleading classification? To justify the claim we ought to be shown some intimate and peculiar sentiment, some pervading instinct, which shall differentiate the "French" school from any other. There is no difficulty in doing this as between Flemish and Italian. There was no difficulty in doing it in the great days of French Gothic architecture and sculpture. The supremacy of the French of the thirteenth century in those arts is written on all their buildings, and it is no mere imagination to find in their thirteenth-century architecture and sculpture the profoundest and most admirable elements of French genius. That wonderful silver-gilt figure from Bourges (No. 288)[4] —the king poised firmly yet lightly as if just starting forward, the royal frankness of the face, and withal its impersonal dignity, the superb simpli-

[3] This head has been heavily repainted and restored. [4] There are some suggestive remarks on this figure by Mr. Fry in the June number of the *Burlington Magazine*.

city of drapery hanging easily over the long, sinewy leg—these are the results of a great tradition that has reached its culminating point. But where are we to find this, if we may so put it, personal French note in the present exhibition? All traces of the individuality of the thirteenth-century image-makers are lost. The grotesque realism, the distorted sense of beauty, and on the other hand the patient artistry and the keen eye for homely human detail of the Fleming, are here in abundance; but there is little of that distinction of thought and imagination which had been the glory of French artists in the thirteenth century.

There are, however, two or three remarkable exceptions, which, by reason of their showing little trace of Flemish sentiment, stand out conspicuously and become, as it were, crucial instances. If the French critics can prove finally that these are the work of French artists they will have proved their case, they will have demonstrated the existence of French painters in the fifteenth century of definite individuality, of men with a streak of sentiment not derived from Flanders or Italy. The first, though from this point of view it is the least important of the three, is the splendid triptych of "The Burning Bush" (No. 78), attributed to Nicolas Froment, 1475-76. This was at one time, no doubt quite erroneously, attributed to Van Eyck. M. Bouchot, on the authority of M. Blancard, says that it was painted by Nicolas Froment for the Cathedral of Aix at the command of King René. M. Bouchot says that Froment was a painter born at Uzès in the south of France, that he painted several pictures—among others a portrait of himself, now in the Uffizi Gallery at Florence—in a manner not unlike that of Jean Fouquet; further, that the figure of St. Siffrein (No. 76) next the triptych was also by Froment, on the ground that the figure resembles the figure



NO. 78. "THE BURNING BUSH." NICOLAS FROMENT. (CATHÉDRALE D'AIX-EN-PROVENCE.)

NO. 51. THE LIECHTENSTEIN PORTRAIT, ATTRIBUTED TO JEAN FOUQUET.
(COLLECTION LIECHTENSTEIN, VIENNA.)

of St. Nicholas in the right wing of the triptych. Now, if M. Bouchot is right in these two last assertions he would indirectly prove that Froment could not have painted the triptych. Fouquet's technique in larger work, so far as it is possible to arrive at it with any precision, was very different from that of the painter of the centre panel of this triptych, and I doubt if any painter would admit it to be possible that one and the same man painted the fine figure of St. Nicholas in the triptych and the melancholy daub of St. Siffrein on the panel hung beside it. The sum stated to have been due to Nicolas Froment for this triptych was thirty-five crowns, which would

have paid for the paints and gilding.[5] It is really inconceivable that the name of the painter of what is a most remarkable masterpiece should have been allowed to drop into complete and absolute obscurity. Round the main or central panel runs a little architectural border in the German manner of figures seated in niches, which, with the spandrel figures, are painted in black on gold with the point of the brush. Somewhat similar decoration has been used in the cove of the canopy. In spite of M. Bouchot's assertion that the authorship of this triptych "a l'avantage d'être étayé par des pièces d'archives indiscutables," one remains sceptical. I suggest, merely as an irresponsible speculation, that the triptych is the work of three hands, and that the beautiful centre panel is Italian. There is a "Nativity" in the Louvre by Filippo Lippi, in which the landscape, with its winding path and rivers, the motive of the sheep and dog, and the composition of the lower part of the picture suggest, though in less perfection, the handiwork of the artist of "The Burning Bush."[6] The side wings, boldly and magnificently painted with a background of broad stripes of deep black and crimson red, may have been by Van der Goes, and then what is left for Nicolas Froment and his thirty-five crowns? Just the border to the centre panel and the work in the cove, which would be about covered by thirty-five crowns, and would hardly suffice to rescue him from the merciful oblivion which has fallen on his work. This is a mere hypothesis, but the triptych of "The Burning Bush" is such a beautiful work of art that M. Bouchot's account of it seems incredible. Again, one cannot think that the painter of this picture should have allowed himself the sordid realism of "The Raising of Lazarus," Nos. 81 and 82, or the ignoble little figures in No. 80, of a decapitated saint carrying his head.

Many plausible speculations might no doubt be made as to the authorship of "The Burning Bush," but in the adjoining room are two pictures which seem to me the most remarkable of all pictures collected in the Pavillon de Marsan. One is No. 71 in the catalogue, "The Triumph of the Virgin Mary," attributed to "Enguerrand Charonton, 1453." The other is a Pietà with St. John, the Virgin, the Magdalen, and the donor, apparently the parish priest (No. 77). Both pictures come from the Museum of Villeneuve-les-Avignon. Both pictures strike a note that seems rarely heard elsewhere.

"The Triumph of the Virgin" is a picture of extraordinary fascination. There is something haunting in the pathetic sweetness of the Virgin's face, the beauty of her folded hands, and the intense dignity of the Trinity. For once in a way, the difference of scale between the predominant group and the figures of the attendant saints does carry the conviction of the littleness of man and the majesty of God; and yet so skilful is this very unusual composition that there is no loss in unity of effect. The main lines are simple and symmetrical, based roughly on the idea of a diagonal cross. What the photograph fails to show is the interweaving of colours by which the balance of the composition is maintained throughout. For instance, the wings of the archangels in the right and left-hand corner repeat the deep blue of the Virgin's robe, and of the sky beneath. Below and beyond the two towns, one of the east and the other of the west, is a green seascape from which rise grass-covered islets with chalk cliffs, such as no Fleming ever dreamt of.[7] The whole picture is instinct with mystical symbolism, and yet the painter has never lost sight of his art, for indeed, in composition, in drawing, in colour, this picture is a masterpiece. As to the painter, M. l'Abbé Requin of Avignon found a contract dated 1453 between Jean de Montagnac, priest, and Enguerrand Charonton, painter, of Laon, for a picture to represent "Paradise and the Trinity," the Father and the Son to be shown without any difference, the Holy Ghost to be in the form of a Dove, the three crowning the Virgin. The description with minor variations tallies to a remarkable degree with the existing picture, which is said to have been begun in 1453, and was placed over the altar

[5] The argument from payment is of course rather hazardous owing to the great difficulty of ascertaining the present value of old French money. The "Comptes des Bâtiments du Roi" do not begin till the early part of the sixteenth century, and payments are made in livres. For instance, in 1536, il Rosso received fifty livres a month for general conduct of the painting and stucco at Fontainebleau; and in the same account a pound of "semalté" (? smalt) cost 45 sols, and Lazare Chauvet, "batteur d'or," received 9 livres for "cinq cens d'or fin battu en feuilles de grand volume," vol. 1. 97. From a comparison of figures given (vol. 2. 253 of the "Compte") I find that the "escu d'or soleil" was equal to about two livres and one-third in 1538. In 1530 (vol. 2. 200) Jehan Juste was to be paid 1,200 "escus soleil" for the monument to Louis XII. at St. Denis; and from further entries it appears that in 1532 Francis I. paid 1,000 crowns for a great diamond cut "en doz d'asne" as a gift to the Duchess of Urbino; and in 1533 he paid Jehan Crèvecœur, jeweller of Paris, 510 "écus d'or soleil" for two gold chains to be presented to two German gentlemen who desired to remain unknown. In 1532 he presents Marodéc Beconne, Italian, player on the cornet to the king, 500 écus soleil for a hunting horn of ivory mounted in silver and decorated in niello. (Dépenses sécrètes de François Premier, pp. 200, 206, 207, 214.) Unless the écu had gone down in value with a run between 1475 and 1530, 35 écus was a very small sum to pay for this masterpiece. Besides, M. Bouchot does not say whether these écus were "escus d'or soleil" or of silver.

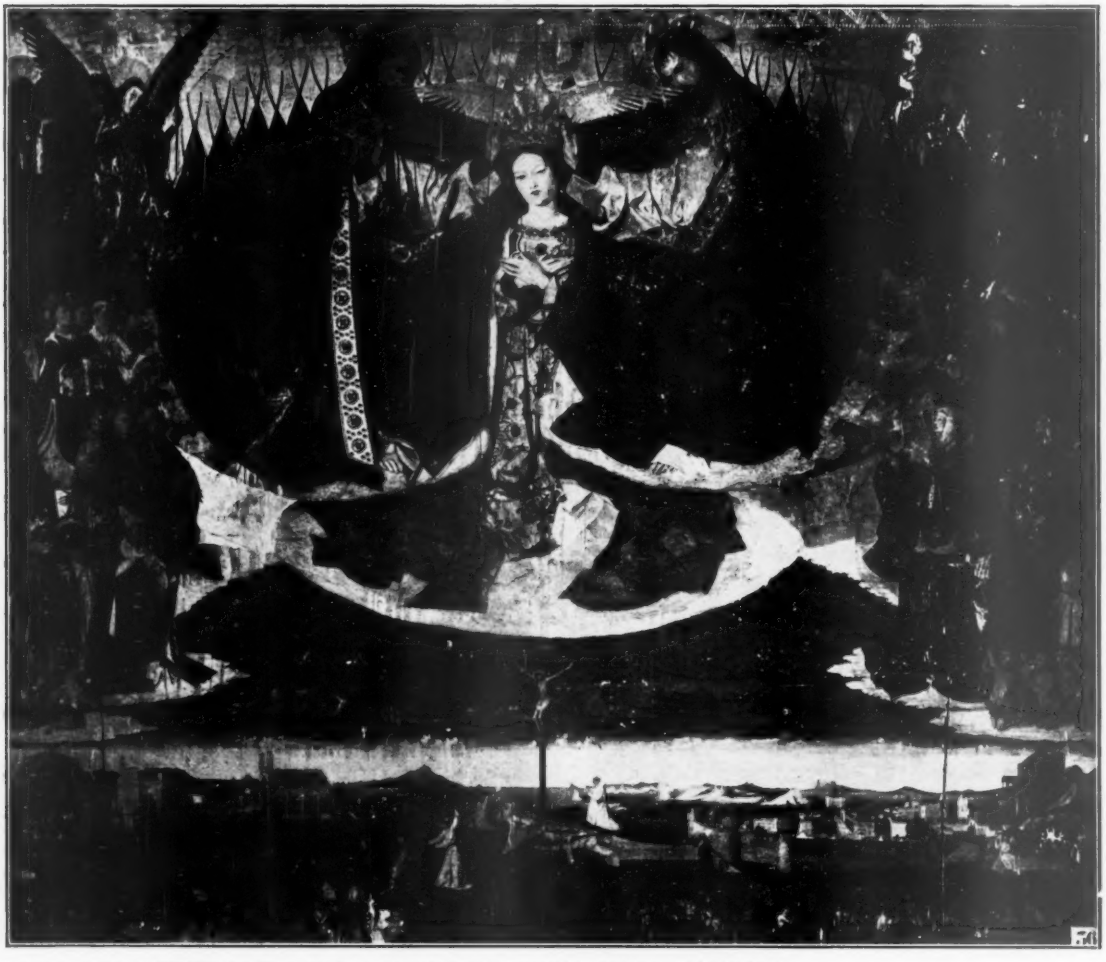
[6] The pictures attributed to Filippo Lippi in the National Gallery are very different both in sentiment and technique. Except that in 1475 he was only fifteen years of age, one might be tempted to attribute the centre panel of "The Burning Bush" to his son Filippino. No doubt we shall hear more of this picture from the experts in due course.

[7] The grotesque figures in Hell and Purgatory below this are probably an ecclesiastical afterthought, to which, perhaps, may be assigned the various little souls fluttering across the lower part of the picture.

of the Chartreuse of Villeneuve-les-Avignon in 1454. All that is known of Enguerrand Charonton is that he was born about 1410 at Laon (the place is suggestive), that he came to Avignon in 1447, and was still there in 1461.

In this memorable picture we are face to face with the work of a man of fine genius; and if it is proved that the painter was a Frenchman one would readily admit the right of the "French Primitives" to a predominant place among the masters of early modern painting. But the picture itself is sufficient negation of its kinship with the brutalities of Malouel's "Martyrdom of St. Denis," or with the narrow vision of the draughtsman of the "Parement de Narbonne." If these latter truly represent the "French Primitives," it is certain that "Enguerrand Charonton" was none of them. Who he was, or whether he in fact painted the picture, are matters on which we must await enlightenment from the experts.

Scarcely less perplexing is the Pietà (No. 77), attributed to "the school of Froment," another of the amazing attributions of this exhibition—amazing, that is, when the other works which the catalogue attributes to Froment are borne in mind. The composition of the Pietà is as simple as that of "The Coronation of the Virgin" is intricate. The Virgin, the dead Christ, St. John, the Magdalen, and the figure of the donor, occupy the whole of the lower and principal part of the picture on a background of burnished gold, with faint indications of a landscape on the right, and the silhouette of some Eastern city, say Constantinople, on the left. The astonishing features of this picture are the figures of the donor and the painting of the dead Christ. The vivid and realistic modelling of the donor's face and the painting of the white surplice are curiously modern. On the other hand, the torso of the dead Figure is wrought with extraordinary finish, and presents an enamelled surface not unlike that of old and highly-polished ivory. There is a suggestion of



NO. 71. THE TRIUMPH OF THE VIRGIN, ATTRIBUTED TO ENGUERRAND CHARONTON (VILLENEUVE-LES-AVIGNON.)

NO. 77. PIETÀ. ATTRIBUTED TO SCHOOL OF NICOLAS FROMENT.
(VILLENEUVE-LES-AVIGNON.)

Byzantine feeling and workmanship about this picture which keeps recurring to one's mind in spite of the catalogue and the strange company in which it finds itself. Whatever may be the rights and wrongs of the theory of the French Primitives, we feel sincerely grateful to M. Bouchot and his colleagues for giving us the opportunity of studying these two remarkable pictures.

There are others, of course, of the greatest interest to the student of early painting, but the mere amateur of what is beautiful will probably also be thankful to M. Bouchot for a welcome lapse from strict logic. One turns with relief from the dolorous countenances of saints and martyrs and the eccentric fancies and uncomfortable details of decapitated bishops to the Clouets and Corneille de Lyon, and the—here, at least—quite irrelevant work of the school of Fontainebleau, which for some obscure reason is included in this exhibition of the Primitives. There is a charming picture of Actæon and Artemis—Artemis in the foreground, dressing or undressing, with her nymphs, and a great roystering satyr blowing his pipes; in the background a delightful landscape, with Actæon riding past on a black horse in the dress of Charles IX., and in the right-hand corner Actæon as a stag being slain by his hounds. Another very attractive picture is "Artemisia" (No. 222). The catalogue dates it about 1570 and attributes it to Jean Cousin. If one may take "The Last Judgment" in the Louvre as by Jean Cousin, No. 222 bears no sort of resemblance either in feeling or technique to Cousin's manner. One's immediate impression of the picture is that it belongs to the school of Leonardo, or rather to that of Luini. The enamel-like finish on the face suggests the painting of the head of "The Virgin with the Green Cushion," by Andrea Solario, in the Louvre. Solario was a pupil of Leonardo, and is known to have worked in France. It is at least possible that he may have painted this picture, and if so it must have been forty or fifty years earlier than the date assigned in the catalogue.

It is inevitable in an exhibition taking up such debatable ground as this that there should be a great deal of doubtful speculation; yet, when all is said, the spirit animating M. Bouchot and his colleagues is the true spirit of the enthusiast for knowledge. M. Lafenestre says wisely, "Nous désirons, sans doute, que cette consultation internationale tourne à l'honneur de nos artistes, mais nous n'avons nulle prétension d'en imposer, d'avance, les conclusions, même les plus probables, aux esprits éclairés . . . . nous recherchons la vérité, nous ne desirons que la vérité." Even an inferior exhibition undertaken in such a spirit is one that deserves the gratitude of amateurs and students of art; but the exhibition of the "Primitifs Français" is, on its merits, one of the very highest interest, that should on no account be missed by lovers of art.

REGINALD BLOMFIELD.

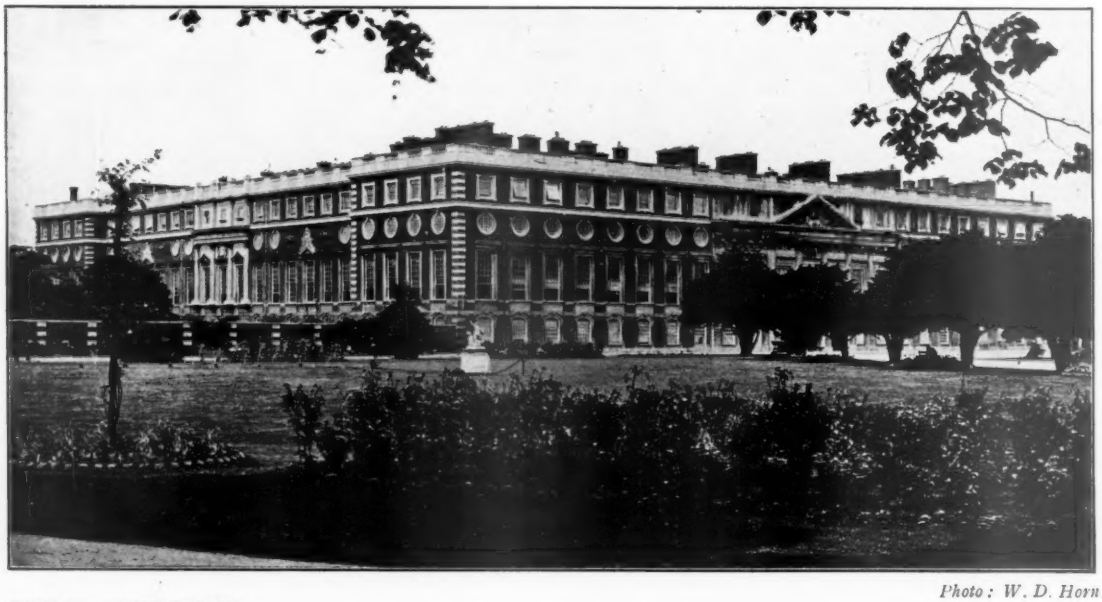


Photo: W. D. Horn.

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