



City of Westminster

The Albert Memorial



Prince Albert - Queen Victoria's husband - died of typhoid fever at the age of 42. Soon after his death it was determined that a national memorial be created to recognise the British public's deep sense of loss.

Influenced by the series of 13th Century Eleanor Crosses (Charing Cross perhaps being the most famous) and other statues in Edinburgh and Manchester, the Albert Memorial in Kensington Gardens is one of the grandest high-Victorian gothic extravaganzas anywhere.

Officially titled the Prince Consort National Memorial, it celebrates Victorian achievement and Prince Albert's passions and interests. Marble figures representing Europe, Asia, Africa and America stand at each corner of the memorial, and higher up are further figures representing manufacture, commerce, agriculture and engineering. Yet further up, near the top, are gilded bronze statues of the angels and virtues.

All around the base of the memorial the Parnassus frieze depicts celebrated painters, poets sculptors, musicians and architects, reflecting Albert's enthusiasm for the arts. There are 187 exquisitely carved figures in the frieze, and the tour gives you exclusive access inside the memorial railings, so you can appreciate the craftsmanship up close.

Learn more about this fantastic monument by taking a guided tour.

Guided Tours

Public tours

Public tours take place on the first Sunday of the month from March to December. Tours start at 2:00 pm and 3:00 pm.

Tours cost £6.00, concessions £5.00 (includes English Heritage members). There is no need to book unless you are a group.

Group tours

Groups of up to 15 can be accommodated on the standard public tour (see above) by prior arrangement. Groups can also be given their own exclusive tour at almost any time during park opening hours. Exclusive tours cost £155 for a group of any size up to 25 people.

Please make your group booking in advance by calling +44 (0)20 7936 2568.

Payment

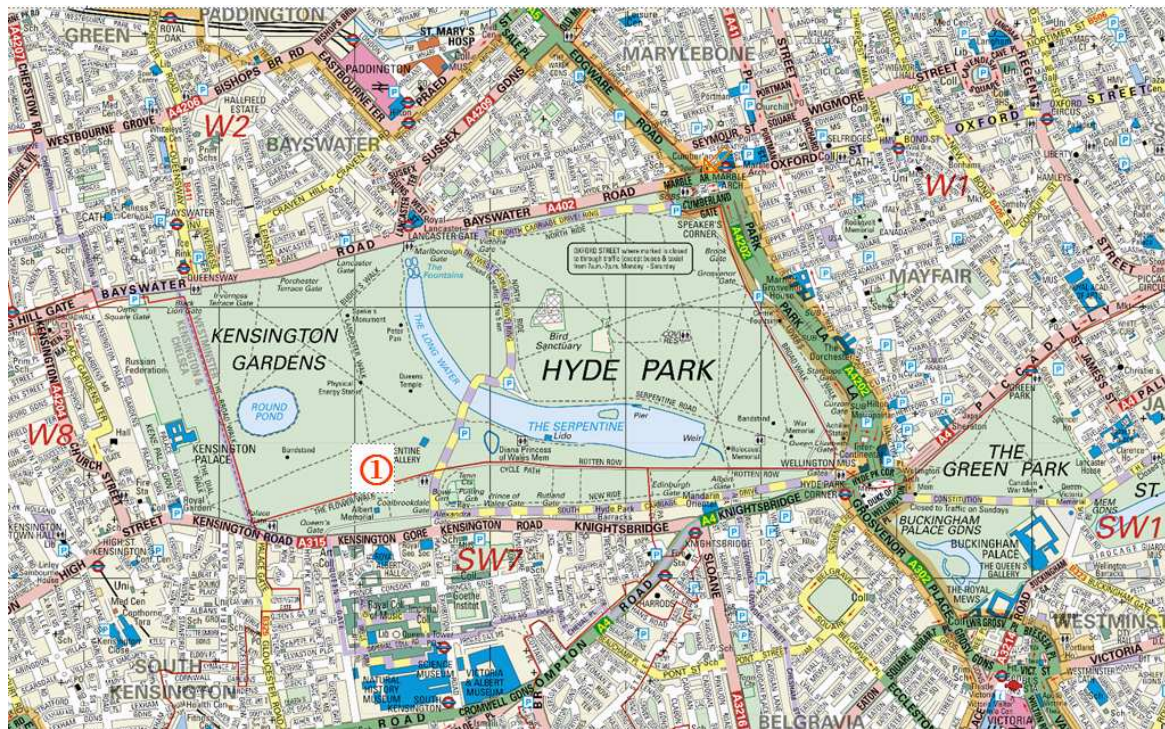
Most people pay the guide on the day, just before the tour starts. You may also pay by credit card (Visa/Mastercard/Eurocard) by calling +44 (0)20 7936 2568. Credit card bookings are subject to a 3% handling charge.

General information

All tours last 45-50 minutes. Please meet directly in front of the memorial, on the side closest to the road and the Albert Hall.

DID YOU KNOW? German bomber and Zeppelin pilots used to use the Memorial as a landmark in the First World War.

The Albert Memorial in Hyde Park in London is a monument generally — and not unjustly — considered the perfect symbol of this High Victorian period, more perfect than the Houses of Parliament (in the early sixties at last approaching completion) were of the previous Early Victorian period. — Henry-Russell Hitchcock, *Architecture Nineteenth and Twentieth Centuries* (1963)



1 **Albert Memorial** It was commissioned by Queen Victoria in memory of her beloved husband, Prince Albert who died of typhoid in 1861.

General Information

- Architect: Sir George Gilbert Scott
- Designed: 1872
- Completed: 1876 (unveiled by Queen Victoria)
- Height: 180 Feet

The Entire Memorial



perspective view from right



perspective view from left



Albert Memorial seen from Hyde Park



Rear View

Prince Albert

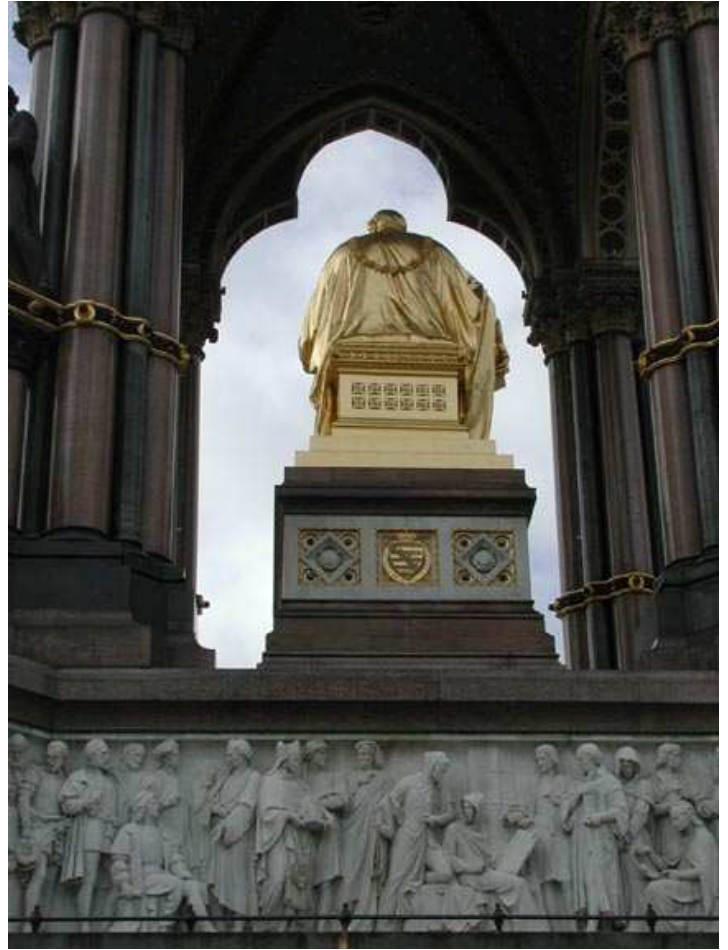


Prince Albert holding the catalogue of the Great Exhibition of 1851 by John Henry Foley (1818-1874). Completed: 1876 (unveiled by Queen Victoria). Gilded bronze. The Albert Memorial. This photograph shows the relation of the statue of Albert to the friezes, groups depicting the useful arts, and the bronze statues at each corner.



After Marochetti, who first received the commission died, and according to Read, Foley designed it, but it was executed by either Thomas Brock or G. Tenniswood (Read). A contemporary mention of visiting the sculptor's studio on October 29, 1873 suggests, contrary to Read, that Foley must have carried out a good part of the “execution” of the final version. According to Alfred Domett, the old friend of [Browning](#) who had emigrated to New Zealand and was visiting England, the sculptor was very kind and affable and shewed us through his studio. The model of the Statue of Prince Albert for The Hyde Park monument was there. He says when the Queen came to see it, she liked the expression of the face so much that she desired it might not even be touched by him any further, and so, though he had not considered it quite finished he had complied with her request and left it as it was. The statue, to be in bronze gilt, had been so long in execution, because in the hurry to get it done, the molten metal had been poured into the mould before the latter was thoroughly dry, so that the generated steam had exploded and destroyed it. Thus to save a week, they had lost 6 months at least for the extra work required to make a second mould.

Domett's diary entry makes clear that Foley had completed modelling *Prince Albert* and created the mould that had been destroyed. It would also seem to suggest that the second mould had already been made by the time of his visit.





The Useful Arts

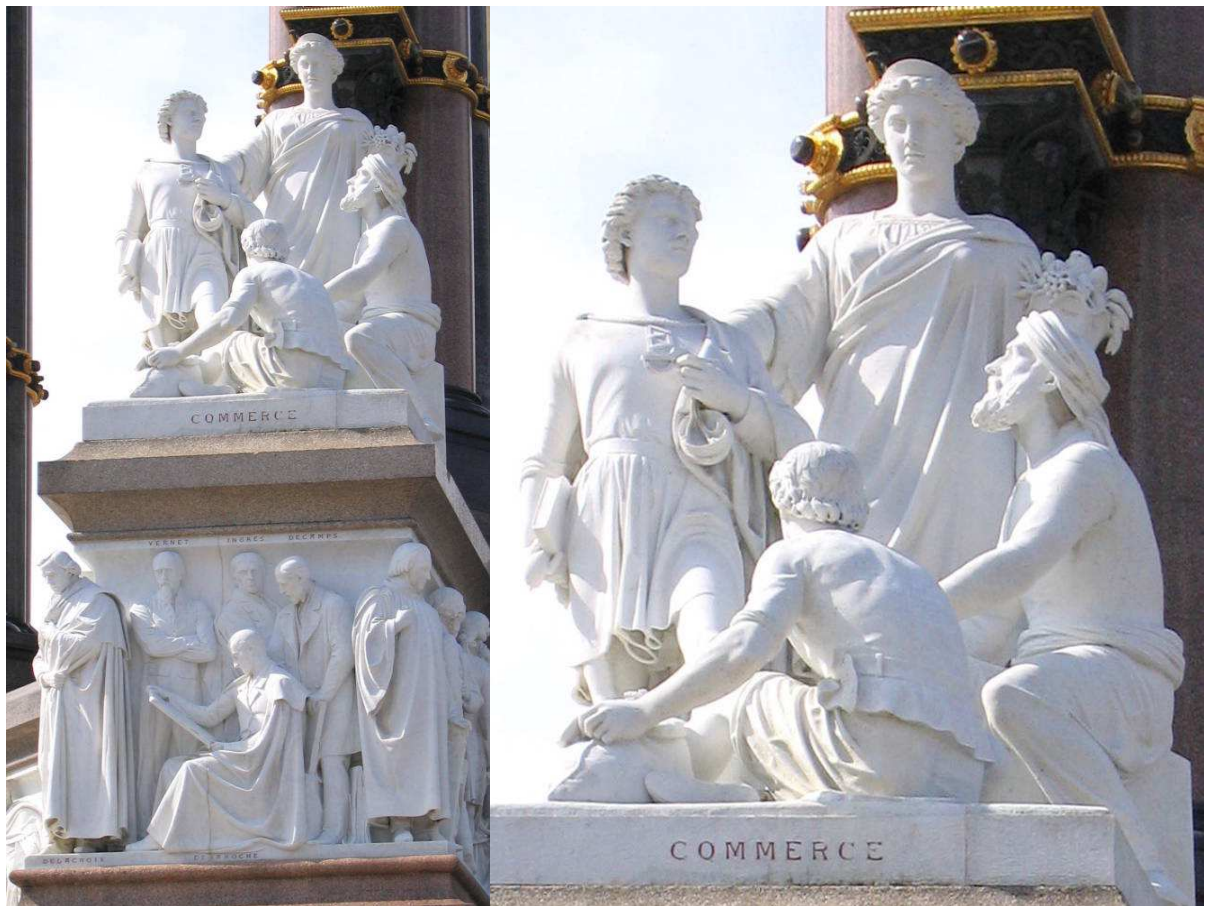
AGRICULTURE



Agriculture by William Calder Marshall. Completed 1876; restored 2000. Marble. Albert Memorial. Architect: [Sir George Gilbert Scott](#). Hyde Park, London SW7.

Marshall depicts a new scientific agriculture that draws upon chemistry, steam pumps, and gears, as the included attributes next to the male figure make clear. Unlike the engineering group, this one does not depict ancient predecessors in the [frieze beneath](#), which instead portrays great figures in the history of music, here great French and Italian composers — left to right: (a) Daniel-François-Esprit Auber (1781-1871), (b) Étienne Méhul (1763-1817), (c) Jean-Philippe Rameau (1683-1764), (d) Jean-Baptiste Lully (1632-1687), (e) André Grétry (1741-1813), Josquin des Prez (c. 1450–1521), Claudio Giovanni Antonio Monteverdi (1567-1643), Giacomo Carissimi (1605-1674), and Giovanni Pierluigi da Palestrina (1525-1594) (*Wikipedia*).

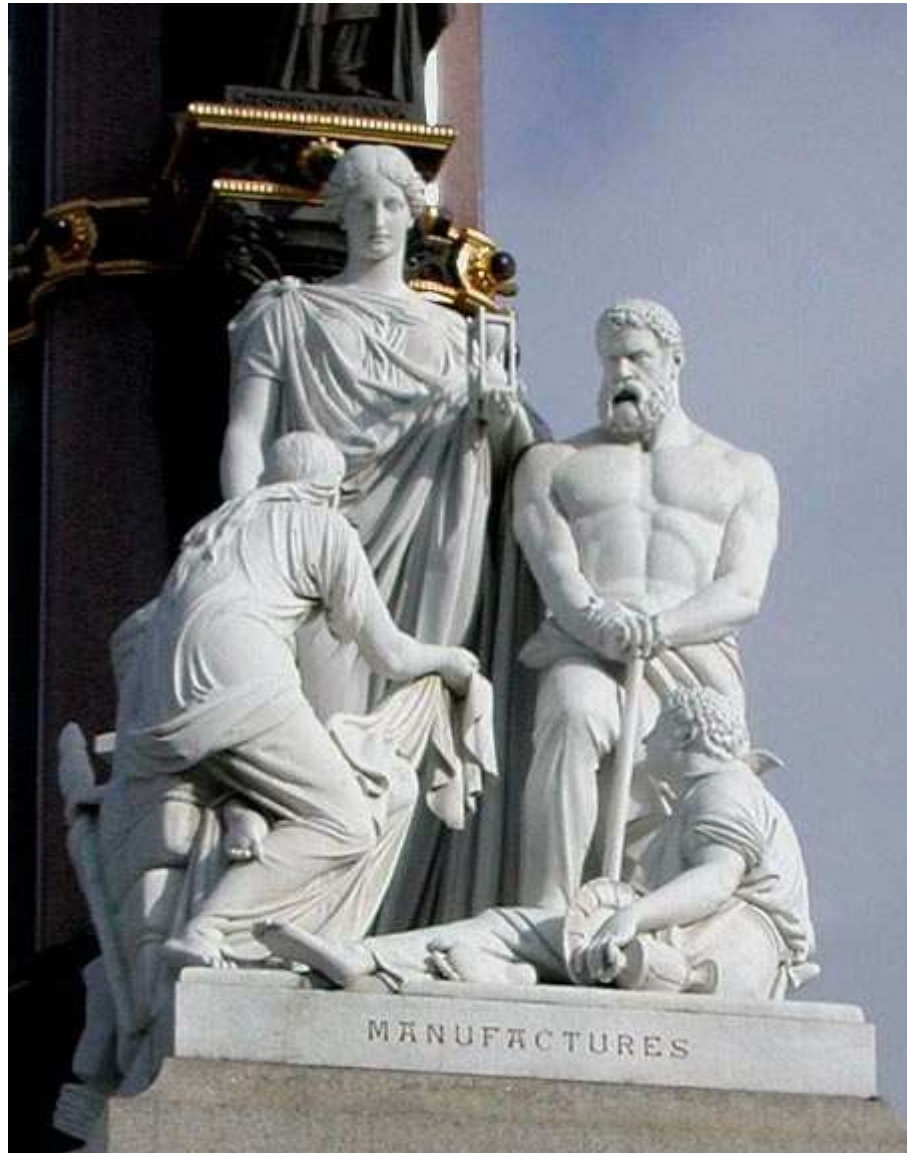
COMMERCE



Commerce by Thomas Thornycroft. Completed 1876; restored 2000. Marble. Albert Memorial. Architect: [Sir George Gilbert Scott](#). Hyde Park, London SW7. [Click on these images to enlarge them.]

Unlike the engineering group, this one does not depict ancient predecessors in the frieze beneath, which instead portrays great figures in the history of French painting — Delacroix, Vernet, Delaroche, Ingres, and Decamps.

MANUFACTURING



The Useful Arts: Manufactures

Henry Weekes

Completed: 1876 (unveiled by Queen Victoria)

Granite?

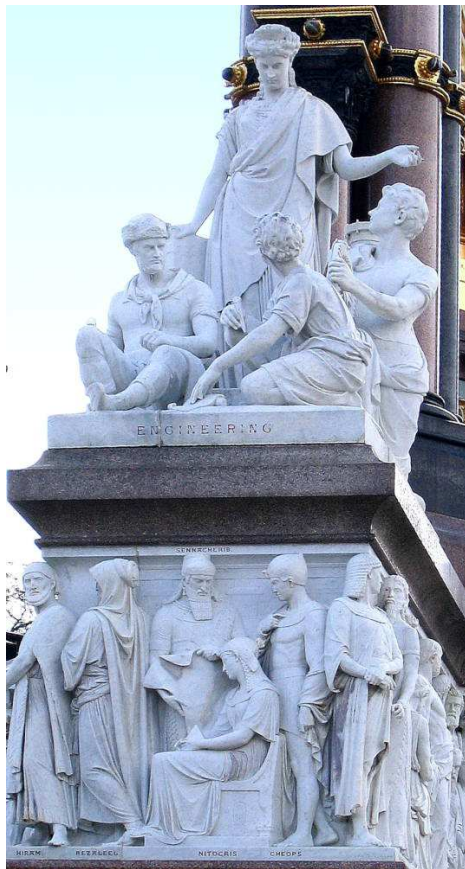
The Albert Memorial

Hyde Park, London

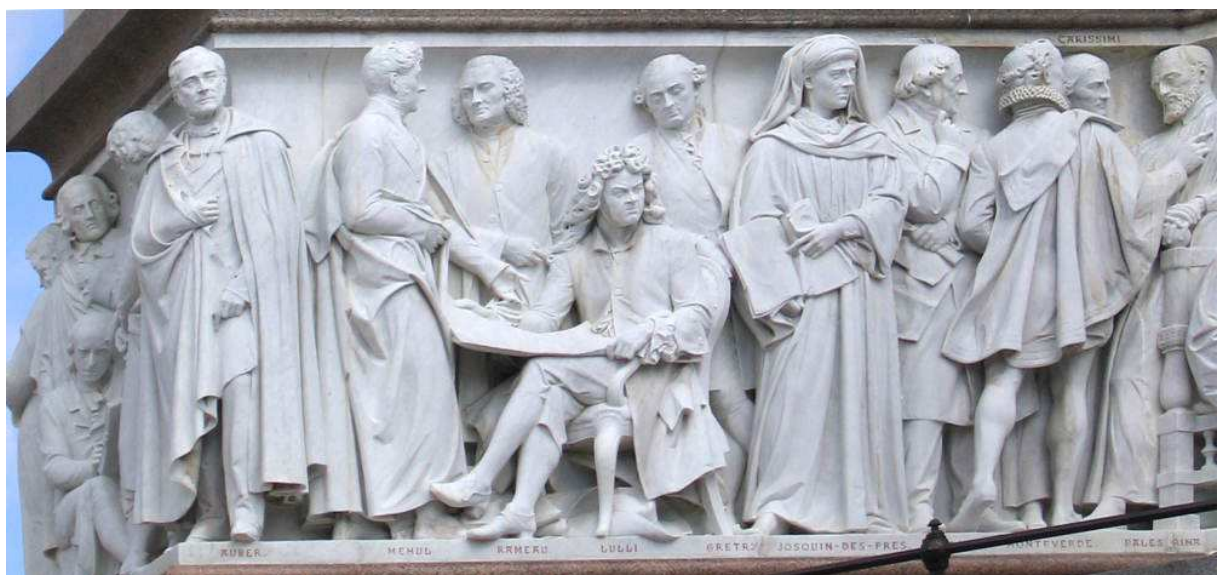
Photograph by George P. Landow 1999

Note that agriculture includes a hydraulic pump and other forms of technology.

ENGINEERING



Engineering by John Lawlor. Completed 1876; restored 2000. Marble. Albert Memorial. Architect: [Sir George Gilbert Scott](#). Hyde Park, London SW7.

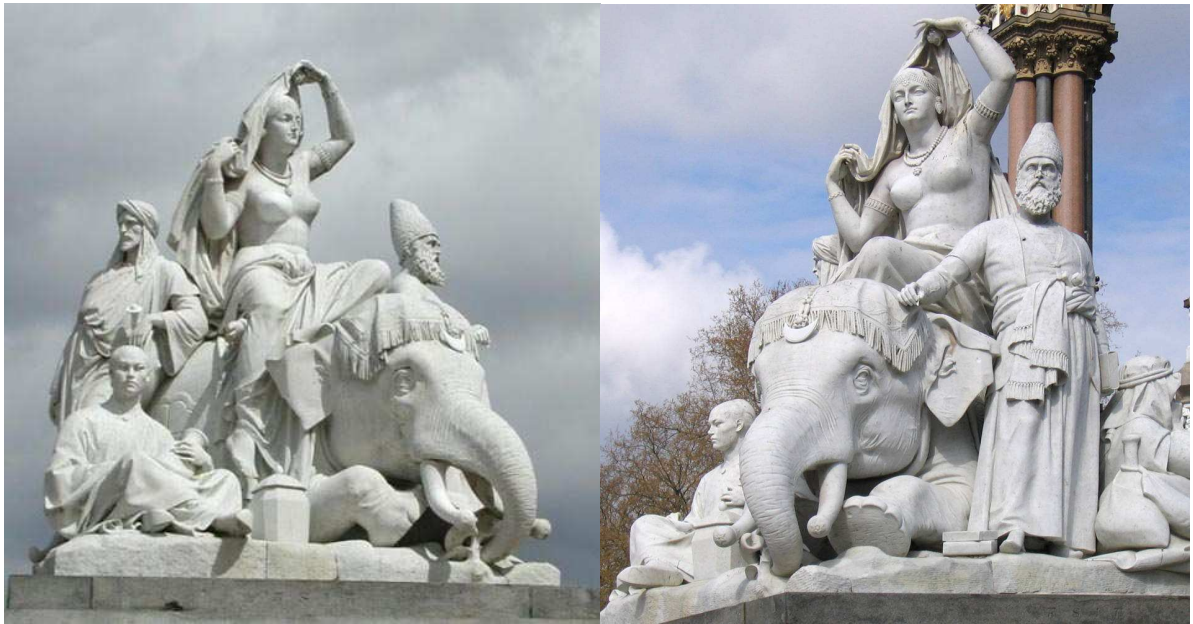


The ancient predecessors of modern engineers and engineering depicted are from left to right (a) Hiram, the King of Tyre who “sent Solomon architects, workmen and cedar wood to build the First Temple in Jerusalem” and who enlarged Tyre “by joining the two islands on which it was built;” (b) Bezaleel, the chief architect of the Tabernacle (see Exodus 31:1-6); (c) Sennacherib, the eighth-century BC Assyrian ruler who carried out extensive building projects; (d) Nitocris (seated), the Babylonian queen who, according to Herodotus, diverted the Euphrates, and (e)

Cheops (or Khufu), the second pharaoh of Egypt's Old Kingdom, who reigned from 2589 to 2566 BC, and is credited with having built the Great Pyramid at Giza (*Wikipedia*).

The Continents

ASIA



The Continents: Asia by John Henry Foley (1818-1874). Completed 1876; restored 2000. Marble. Albert Memorial. Architect: [Sir George Gilbert Scott](#). Hyde Park, London SW7.



Although Foley includes a Chinese man sitting cross-legged, Foley represents all Asia by emphasizing the region with which the British chiefly concerned themselves — the Indian Subcontinent or South Asia.

AFRICA



Africa by William Theed, Junior. 1886. Marble. Albert Memorial. Architect: [Sir George Gilbert Scott](#). Hyde Park, London SW7. [Click on this image and those below to enlarge them.]



Note that *Africa* depicts only *North Africa* and emphasizes the Middle East, particularly Egypt



AMERICA



EUROPE



Europe by Patrick McDowell. Completed 1876; restored 2000. Marble. Albert Memorial. Architect: [Sir George Gilbert Scott](#). Hyde Park, London SW7. Britannia holding her trident emblematic of naval power is at the right.

The Canopy and Other Details

THE CROSS AND SPIRE



Francis Skidmore (1817-1896, metalworker) Completed: 1876 (unveiled by Queen Victoria)

George Gilbert Scott selected Francis Skidmore and his firm ("The Art Manufactures and Constructive Iron Company") very early in the process of planning the Albert Memorial, and felt completely vindicated in his choice:

Skidmore's very striking metalwork was much boasted of by Scott, it being there, as he said, "that I have been enabled to realize most exactly the ideal I had in view." With copper and lead-covered iron Skidmore reproduced "in noble workmanship, and to a noble scale, the repousséwork, the chased and beaten foliage, the filigree, the gem-settings, and the matrices for enamels" of the mediaeval gold- and silversmiths. "No nobler work in metal for architectural purposes has, so far as I know, been produced in our own, or, probably — considering its scale and extent — in any other age; nor do I think that any man living but Mr. Skidmore could have produced such a work." [Sheppard]

Apparently the enamelwork in the pedestal shields was less satisfactory and had to be replaced; and although Scott himself remained loyal to Skidmore, John Kelk, the notable builder contractor, found it difficult to deal with him.

Source

Sheppard, F. H. W., ed. *Survey of London*, Vol 38. South Kensington Museums Area (1975). "[Albert Memorial: The Memorial.](#)"

DETAIL OF MAUVE AND GOLD FENCE



Detail of fence, Albert Memorial, Hyde Park, London. 1876; restored 2000

CANOPY





Canopy of the Albert Memorial designed by Sir George Gilbert Scott. Mosaic by Clayton and Bell.
Completed: 1876 (unveiled by Queen Victoria)



Mosaic on Canopy, Albert Memorial by Clayton and Bell. Hyde Park, London. 1876; restored 2000



The Great Composers Frieze



The frieze, which appears beneath Thomas Thornycroft's *Commerce* group, depicts great figures in the history of music, here great French and Italian composers — left to right: (a) Daniel-François-Esprit Auber (1781-1871), (b) Étienne Méhul (1763-1817), (c) Jean-Philippe Rameau (1683-1764), (d) Jean-Baptiste Lully (1632-1687), (e) André Grétry (1741-1813), Josquin des Prez (c. 1450–1521), Claudio Giovanni Antonio Monteverdi (1567-1643), Giacomo Carissimi (1605-1674), and Giovanni Pierluigi da Palestrina (1525-1594) (*Wikipedia*).

Commentary by John Lucas Tupper (1872)

The musicians are now ranged right and left. Next to Schiller (on our right) stands Bach, debating with Handel some point which seems to interest Gluck, who leans over to listen. Mozart, who follows, has submitted his score to Haydn, seated and intently perusing it. Mendelssohn, inclining forwards in abstraction, seems in the group, but not of it. Weber, in a weird reverie, stands next him; while, with one unconscious hand grasping Haydn's chair-back, the other slung listlessly in his breast, the wholly solitary Beethoven lets his profound head hang over in forlorn absorption.



Then follows a spirited group of three English composers, with Gibbons in the centre, Lawes on our right, and Tallis on our left. What is in the scroil we do not know, for the sculptor will not condescend to the trick of writing on it; but it is grasped by Gibbons and held open by Lawes, while Tallis places an admonishing finger on it, and at the same time lays a gentle expostulating pressure on the hand of Gibbons that holds it. There is a living look in this action -- which is wholly inexpressible. Purcell stands at the angle in isolated thought, listening to "ditties of no tone." He does not, however, quite end the group of English composers, since Arne, Boyce, and Bishop (the last two in low relief), extend half way upon the salient face of this wing, shared by them with some English painters.



The opposite wing has Auber at its inner salient angle. His right hand in a fold of his French cloak, and his head a little stooping and leant sideways, he stands wholly free from that taint of self-consciousness which poisons so much modern work. Then we meet a discoursing group of four, of which Méhul standing, and Grétry sitting with a scroll on his knee, are the front figures; and Rameau (talking to Méhul) and Grétry (leaning on Lulli's chair) the back ones. Méhul is alluding to the scoli. Josquin Deprez flanks the French group. He is in ecclesiastical garb, which, together with his look of sly humour, forcibly reminds us of his *motet*, -- *Portio mea non est in terra viventium* -- to quicken Louis' memory of the promised benefice. These points of costume, which Mr. Armstead has scrupulously observed throughout the world are of incalculable interest and value in point of art.



Next to Josquin Deprez, Rossini stands, his hand playing at the skin of his throat; and, next to him, Monteverde, with his finger at Palestrina's shoulder, starts fairly into the group he forms part of, his heel and shoulder to the spectator. Palestrina, reared back, with his hands placed deliberately over each other and rested on the knob of Guido d'Arezzo's chair, has a steadfast, calm dignity. Carissimi shows his face, and little more, very effectively between Monteverde and Palestrina. But perhaps the most absolutely living figure is Guido d'Arezzo, the inventor of musical notation, as he sits poring over his page, his knee rocking sidewise, and whispering, you will swear, the notes' names for his soul's satisfaction. St. Ambrose, with a volume in his hand, fills the gap above.

References

Tupper, J. L. "Henry Hugh Armstead," *English Artists of the Present Day. Essays by J. Beavington Atkinson, Sidney Colvin, F. G. Stephens, Tom Taylor, and John L. Tupper.* London: Seeley, Jackson, and Halliday, 1872, 61-66.

The Great Architects



Great Architects and Sculptors of the Ancient World by J. B. Philip [Bradley and Pevsner (389) identify the sculptor].

Some of those in the frieze identified from entries in Wikipedia: Rhœcus was a "Samian sculptor of the 6th century BC. He and his son Theodorus were especially noted for their work in bronze." "Ictinus was an architect active in the mid 5th century BC. Ancient sources identify Ictinus and Callicrates as co-architects of the Parthenon."



Bradley and Pevsner attribute the friezes on the base of the memorial to both [H. H. Armstead](#) and J. Birnie Philip, but do not identify creators of specific ones. John Lucas Tupper's 1872 [essay](#) on Armstead, however, states that Armstead created those representing the great — that is, the canonical — poets, composers, and painters in the Western tradition, leaving the remainder, one assumes, for Philip: "The podium of the Albert Memorial may be described as a cube with the angles cut off, and solid oblongs affixed to the cut surfaces. Here are, therefore, sixteen upright surfaces. Eight of these, entrusted to the chisel of Mr.

Armstead, are dedicated to Poetry, Music, and Painting; without reference to the wings, which necessarily stand obliquely; these are the south and east surfaces, containing eighty life-size figures.” Information about the dates and activities of the sculptors depicted comes from both *Britannica* and *Wikipedia*; the latter's article, “[The Frieze of Parnassus](#)” proved especially helpful.



Left to right: [Augustus Welby Pugin](#) (1812-1852), [Sir George Gilbert Scott](#) (1811-78), Samuel Pepys Cockerell (1754–1827) , [Sir Charles Barry](#) (1795-1860), Sir William Chambers (1723-96), John Vanbrugh (1664-1726), Sir Christopher Wren (1632-1723), Inigo Jones (1573-1652), François Mansart (1598-1666), and James Thorpe (fl. 1570-1610).

Barry, Chambers, Jones, Pugin, Thorpe, Wren, and Wykeham also appear on the Victoria and Albert Museum's [façade](#), which provides a pantheon of British artists, sculptors, and artisans. Scott, who designed the Albert memorial and conceived the frieze, having been “inspired by the Hémicycle des Beaux Arts by Hippolyte Delaroche” (*Wikipedia*), appears among the greats in this work completed six years before his death.



Left to right: Philibert Delorme (c. 1515-1570), Andrea Sansovino [original name Andrea Contucci] (c. 1467-1529), Donato Bramante, (c. 1444 1514), William of Wyncham [Wykeham or Wickham] (1324-1404), Leon Battista Alberti (1404-72), Filippo Brunelleschi (1377-1446).



Left to right: Giotto di Bondone, (1266–67/1276-1337), Arnolfo de Lupo [Arnolfo di Cambio] (c. 1245-1301/10), Erwin van Steinbach (c. 1244–1318), Jehan de Chelles (fl. 1258–65), William the Englishman (fl. 1174-1214), Rob de Concy (d. 1311), William of Sens (d. 1180), Abby Suger (1081-1151), Anthemius of Tralles (c. 474–before 558). The Frenchman Guillaume de Sens is the “French master-mason who built the first structure in the Early Gothic style in England.” After falling from a scaffold during the construction of the choir of Canterbury Cathedral, his health prevented him from working; he “returned to France, where he died. His successor, William the Englishman, seems to have followed his plans.” (*Britannica*). Anthemius designed Hagia Sofia in then-Constantinople.

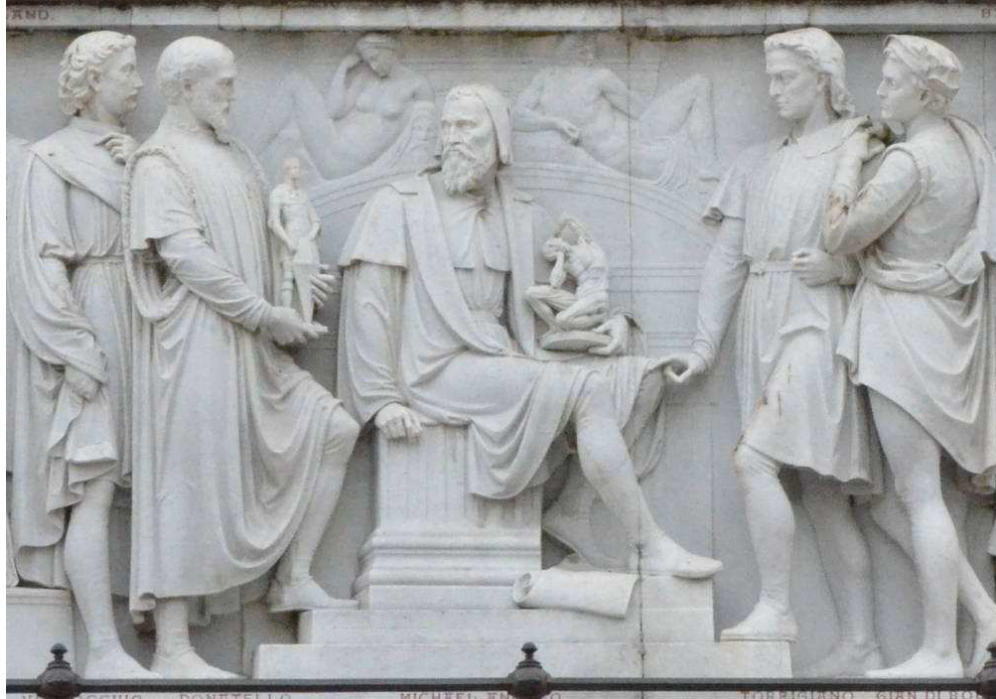
References

Tupper, J. L. “Henry Hugh Armstead,” *English Artists of the Present Day. Essays by J. Beavington Atkinson, Sidney Colvin, F. G. Stephens, Tom Taylor, and John L. Tupper*. London: Seeley, Jackson, and Halliday, 1872, 61-66.

The Great Sculptors



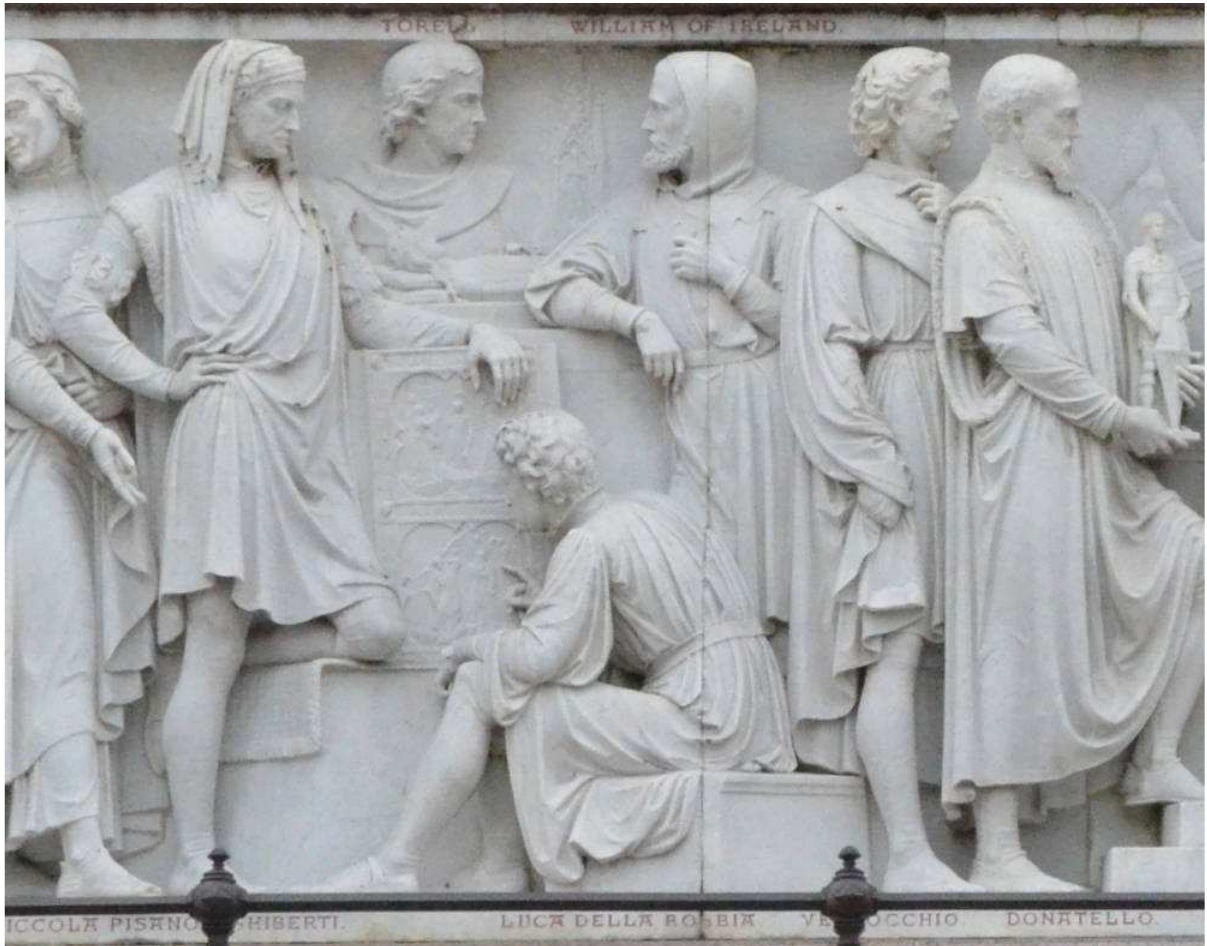
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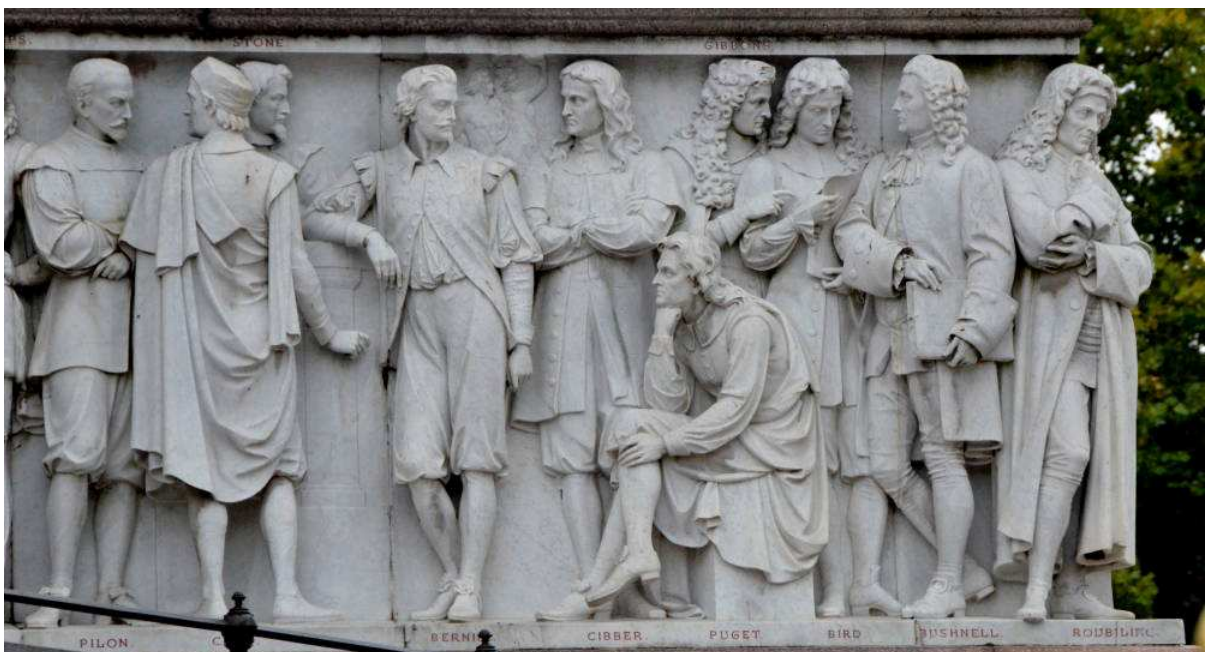
Left to right: Andrea del Verrochio (c. 1435–1488), Donatello [Donato di Niccolò di Betto Bardi] (c. 1386-1466), Michaelangelo di Lodovico Buonarroti Simoni (1475-1564), Pietro Torrigiano (1471-1528), Gian di Bologna [Jean Boulogne] (1529-1608). Michaelangelo, who has the honor of appearing in twice (amidst both the painters and sculptors) holds one of his works and sits before his Medici Tombs in Florence.



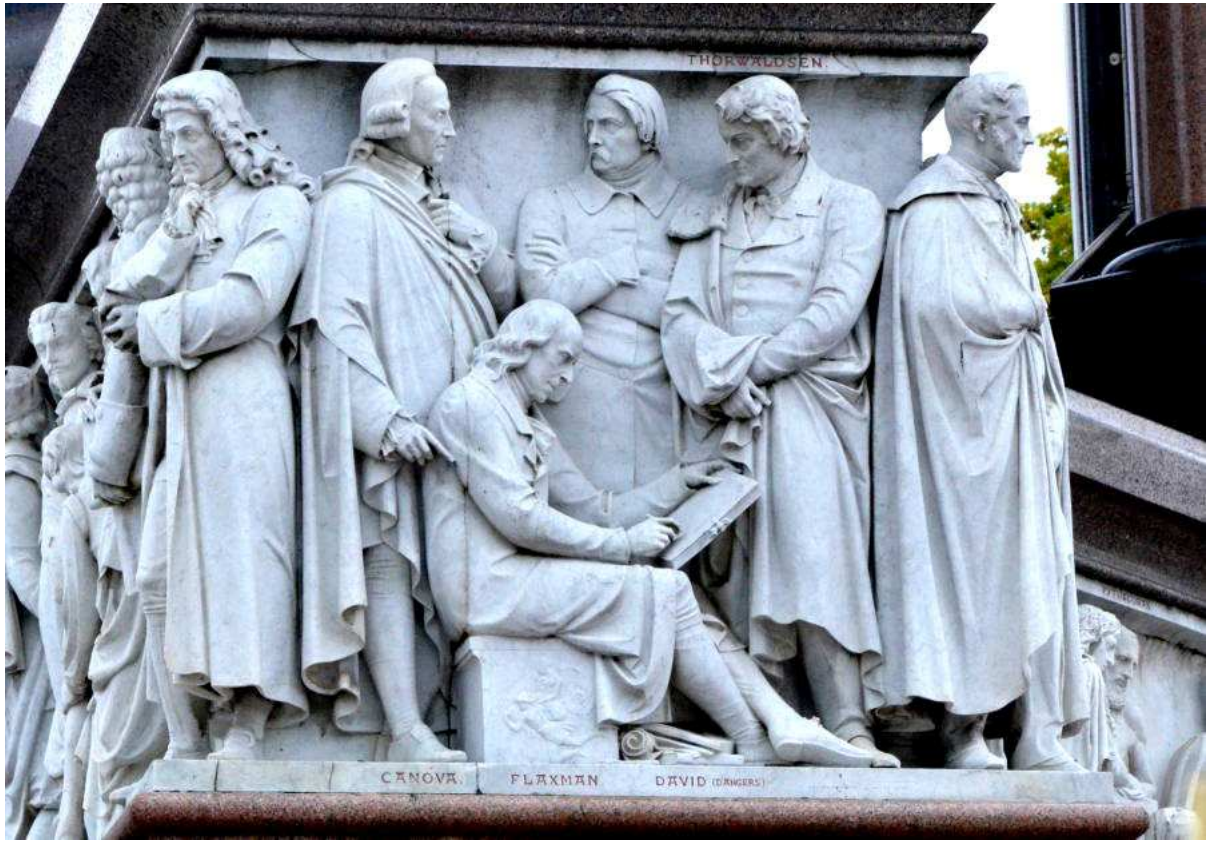
Left to right: Bartolommeo Bandinelli (1493-1560), Peter Vischer the Elder (c. 1455-1529), Benvenuto Cellini (1500-71), Baccio d'Agnolo (1462-1543), Jean Goujon (c.1510–after 1572), and Bernard Palissy (c.1519-c.1589).



Left to right: Nicola Pisano (c.1220-c.1284), Lucca della Robbia (1399/1400-1482), Benvenuto Cellini (1500-71), William of Ireland (fl. 1290), Andrea del Verrochio (c. 1435–1488), and Donatello [Donato di Niccolò di Betto Bardi] (c. 1386-1466). Lucca della Robbia sits closely inspecting one of the panels from Donatello's famous bronze doors on the Baptistry in Florence.

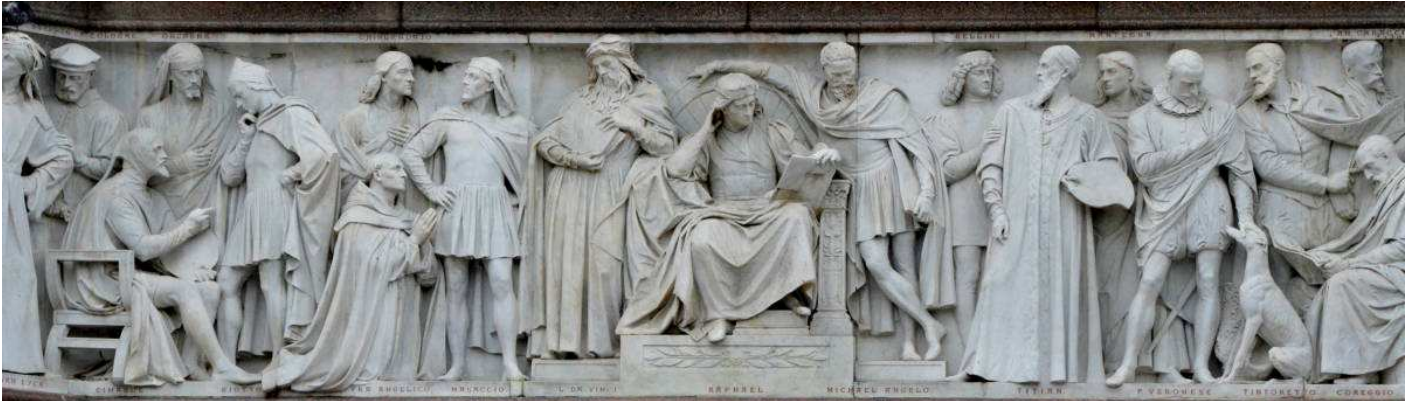


Left to right: Germain Pilon (c. 1537-1590), Nicholas Stone (c. 1586-1647), Gian Lorenzo Bernini (1598-1680), Caius Gabriel Cibber (1630–1700), Pierre Paul Puget (1620-1694), John Gibbons (1648-1721), Bird (), John Bushnell (d.1790), and Louis-François Roubillac (c.1705-62).



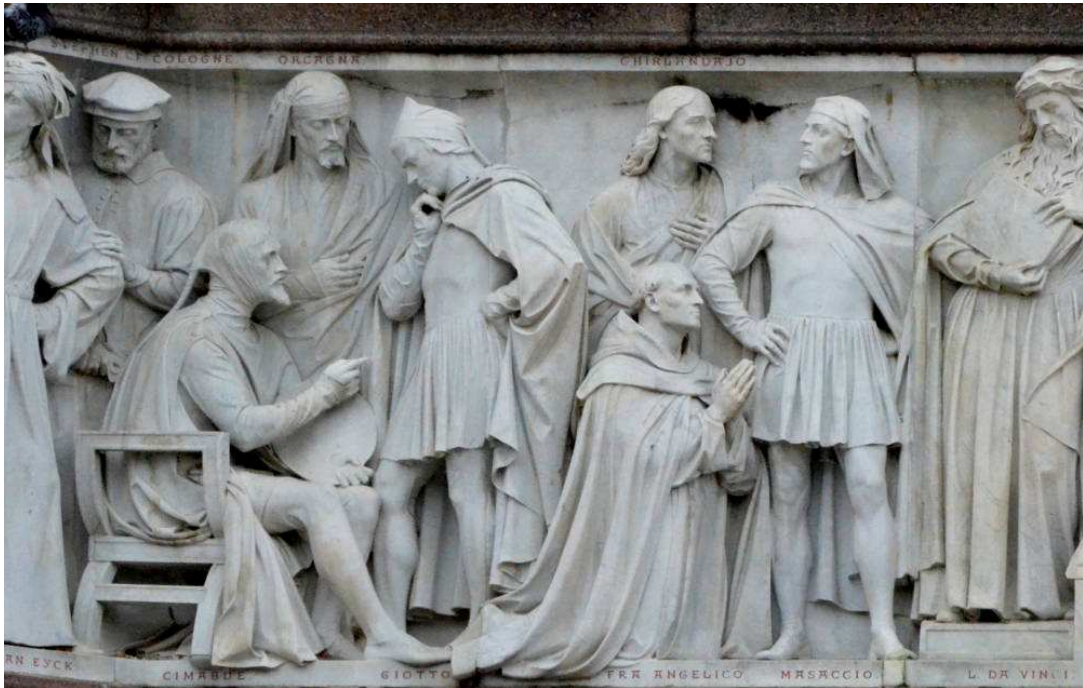
Left to right: Antonio Canova (1757-1820), [John Flaxman \(1755-1826\)](#), Pierre-Jean David d'Angers (1788-1856), Bertel Thorvaldsen (1770-1844). Flaxman also appears on the Victoria and Albert Museum's [façade](#), which provides a pantheon of British artists, sculptors, and artisans.

The Great Painters



Commentary by John Lucas Tupper (1872)

The painters occupy the east front. Raffaello, seated in the centre upon a circular-backed throne, is looking at a volume of designs, half approving, half fastidiously. His fingers let in the cool air amongst his curls. Michael Angelo leans slantwise on his left, almost encircling the back of the throne with his right arm, his legs crossed, and his head drooping over in thought. Da Vinci, who stands on Raffaello's right hand, leaning on the throne and almost turning his back to it, is very discerningly conceived, especially when certain critics are appraising him as a merely scholastic painter, and would no doubt have him holding a pair of compasses. But he holds his book of great thoughts near his heart. Propped on one leg, the hip thrown out, he leans further and further back, while his head drops further and further forward. And he must have stood thus who was not prone to give up restlessly any attitude of thought or feeling, but to carry it further and still further to some sublime consummation.



On the right of him stands Masaccio, a most vigorous conception, with hands at his hips and head turned over his shoulder. The saintly Angelico is on his knees beside him, while in the space above appears the passionate face of Ghirlandajo. Giotto stands near, conversing with Cimabue seated, Orcagna behind and between them.



Then comes an upright figure, John Van Eyck, who, with left hand on hip, lays his right on Albrecht Durer's left breast, as taking counsel on some deep point of art-science. Durer looks grand and gracious with his inclined, attentive head. Van Eyck's brother interposes from behind, and Stephen of Cologne completes the group. The fur-trimmed mantle of Durer masses richly with his long pendent locks, contrasts effectively with the simple surfaces of Van Eyck's drapery, and melodises with the rich slashed costume of Rubens, who sits next, a picturesque figure full of spirit. In the space above this sitting figure of Rubens, and a little recessed, appear Rembrandt and Holbein, the rich dresses of whom complete the mass of decorative surface demanded for the contrast just mentioned. Next to Rubens stands the observant Hogarth, looking innocently abstracted, but slectching some face upon his nail; his dog is between his legs.

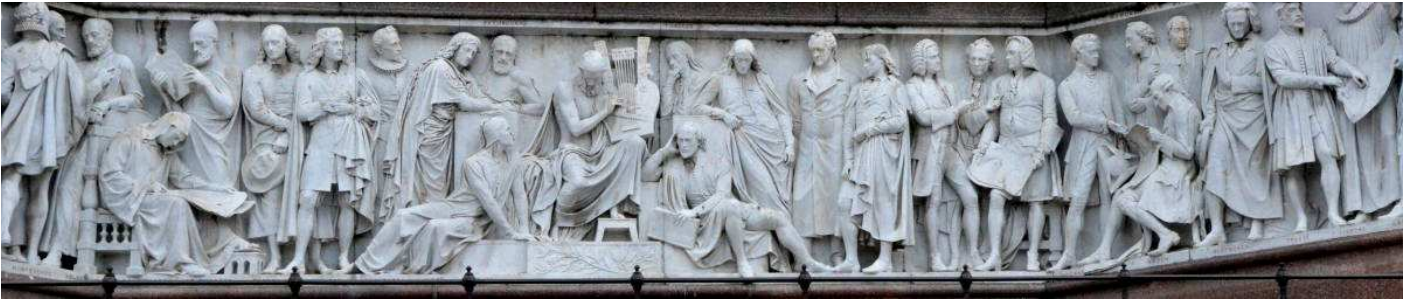


By his side is Gainsborough; and Reynolds, a graceful, thoughtful figure, occupies the salient angle of this wing, the face of which presents Turner seated and looking up at Wilkie.

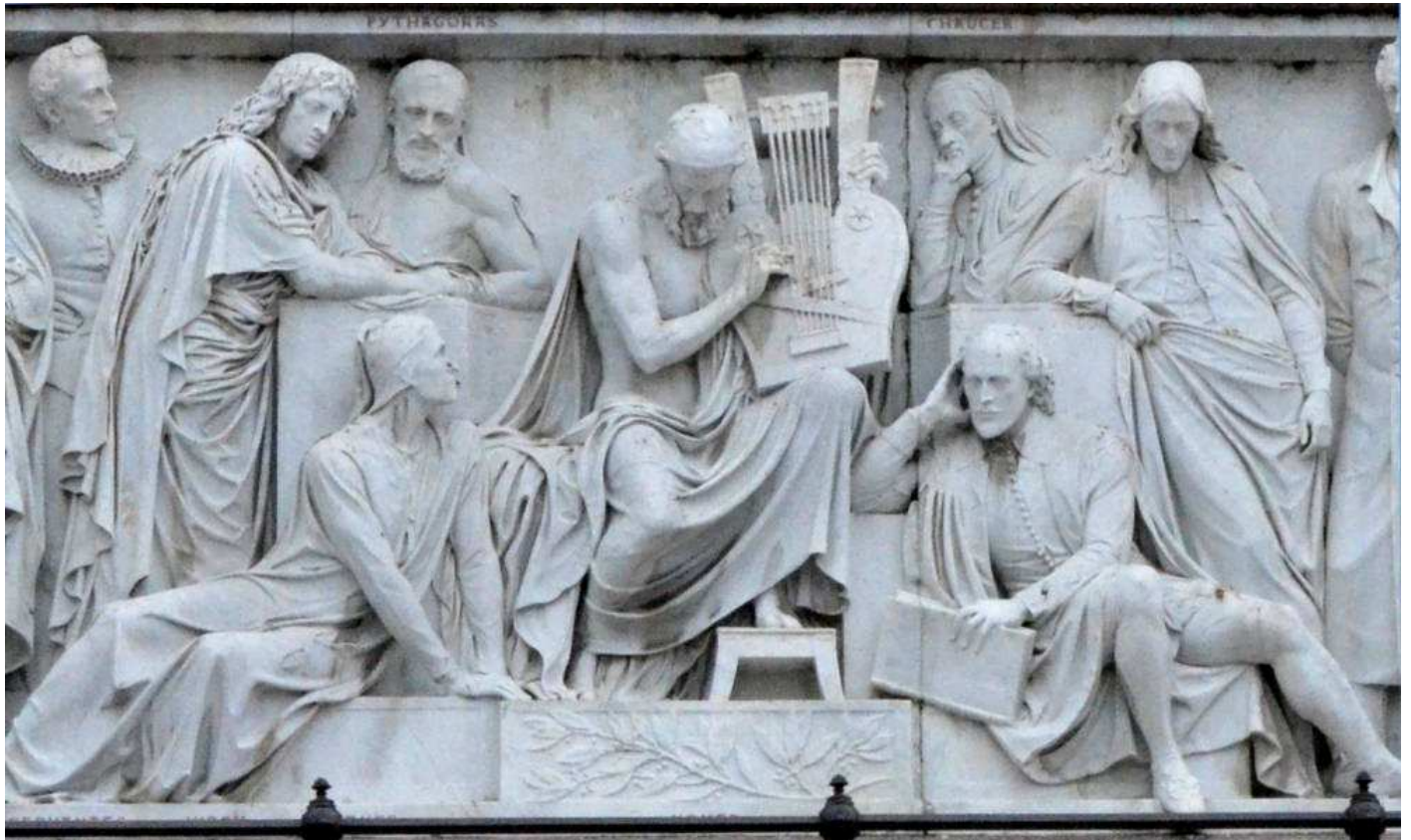


The princely Titian rears his mantled figure on the left of Angelo, with Bellini between them, his hand on Titian's arm. Veronese is next to Titian, his right hand half buried in his rich mantle and his left on a greyhound's head. Mantegna is seen between him and Titian. Coreggio, voluminously draped, and massed, by means of the dog and a rich-plumed hat upon the ground, with the figure of Veronese, is sitting examining designs; while between these figures, a little recessed, and offering a highly decorative surface, we have Tintoretto flinging himself round, his cloak floating back with the motion, and carrying out and clearing up most important lines in the composition, the consummate harmony of which is beyond praise. Next to Coreggio, Velasquez stands erect and stately. A little behind, on his left, is Murillo; and on his right, and above Coreggio, are the two Caracci.

The Great Poets



In the centre is Homer enthroned, with the Phormynx resting on his left knee and grasped by the left hand: the shoulder of the harp is against his breast, and he touches the strings with a precision contrasting sharply with the vague "striking of the Iyre" by "the bard" of ordinary sculpture. He has waited for the divine voice's utterance, and the plectrum goes instinctively to the right string. His listening, which simulates the listening of the blind, is not a hearkening to any sound, and the blind look is the blind look of inward thought. Dante, reclined on Homer's right, has turned, and is gazing up at him; he has suddenly upreared himself on rigid arms and flat-pressed hands, his left shoulder partly enfolded in Homer's mantle. There is the stress of mental absorption by which the limbs, traversed by one nerve-force, are constrained to a rigid parallelism: the arms are two stark pillars, and the hands under them two plinths.



Contrast this rigid posture of mind and limb with the versatile flexibility of Shakespeare, who, seated, reclines on Homer's left. He is "hollowing one hand against his ear," like Tennyson's Numa. He is not looking at Homer, though, like Dante, he leans upon the throne of the divine Greek. His left hand keeps the place in his book, and, though the attitude is recumbent, you see those bent limbs are but momentarily bent, and that he will presently take some new vital posture; so instinct with free life is the whole frame, and so strikingly in contrast with the rigid austerity of Dante.

Immediately over Dante stands Virgil, leaning on one arm of the Homeric throne. He, as well as Dante, regards Homer, but the majestic composure of the regard is in signal contrast with the prostrate rapture of Dante. Why the sculptor has made Dante looking to Homer rather than to Virgil will, no doubt, be questioned; but when we remember that however Dante, in common with the poets of the revival, parades Virgil as his patron and guide, he really adopts very little of the suavity and repose of Virgil, there appears ample justification for representing both him and his avowed patron as looking, in a sort of theoretical fellowship, towards the common source of their inspiration. A little behind Virgil, and also leaning on the throne, is Pythagoras, a prophet, or poet in the old sense.

On the left hand, Chaucer rests on the throne, beard in palm, gazing Homerward with expatiating gaze. There is nothing of Homer-worship in his look: he worshipped the daisy quite as much. In front of him, and resting on the throne-arm, leans forward Milton, with a blind and pre-occupied down-drooping of the head, and unconsciously hanging arm and hand. He is the Milton of our spiritual, sedate, and even firm, but not austere, imaginings.



This group of the poets is completed by Corneille, Moliere, and Cervantes, supporting Virgil on our left, and Schiller and Goethe supporting Milton on our right. Corneille leans away from the Homeric group somewhat abstractedly, while Moliere hugs to his heart the humour and pathos of actual life; and Cervantes askew looks over Virgil's shoulder, with a curious and somewhat infidel speculation about the solemn pomps of ancient poetry.



On the opposite side, next to Milton, stands the tower-like Goethe — Schiller next him in a muse. The standing figures leaning on the throne are so arranged that their heads (without any apparent improbability) conspire, with the heads of Dante and Shakespeare, to form a ring as it were encircling Homer, while the erect; supporting figures add strength and solidity to the group. Moreover, a very forcible effect is obtained by this subtle arrangement. In the first place, the eye is impressed by, as it were, a sort of homage circling about the central point; and, secondly, we are sympathetically led to feel this by observing how the more remote supporting groups are from each side regardful of this circle.

BRONZE STATUES AT THE CORNERS REPRESENTING INTELLECTUAL DISCIPLINES

Geometry



Geometry on the Albert Memorial by H. H. Armstead (1828-1905). 1876. Bronze statues on and against Ross of Mull granite. Bradley and Pevsner attribute this group of bronze figures at the corners of the memorial both sculptors, but do not identify creators of specific ones.

Physiology



Physiology on the Albert Memorial by J. Birnie Philip. Bronze statues on and against Ross of Mull granite. Bradley and Pevsner attribute this group of bronze figures at the corners of the memorial both sculptors, but do not identify creators of specific ones.

Rhetoric



Bradley and Pevsner attribute this group of bronze figures at the corners of the memorial to both sculptors, but do not identify creators of specific ones. J. L. Tupper states that Armstead executed this work.

Geology



Astronomy

