

which originally formed part of the sarcophagus, we have in them representations of our traveller erected in the year following that of his death, and executed by no incompetent hand. There are, or were, no less than three effigies of him upon the sarcophagus, and at least two of these remain upon the altar where his body now lies.¹ One of these represents him preaching to a crowd of Indians; in the other, he is being lowered into the tomb by the hands of the Patriarch, the Gastald, and the Brethren of the Order. In these two the heads are fairly like each other; both presenting a bluff, benevolent, Socratic countenance, but they are certainly suggestive of sixty years rather than forty-six.

Another statuette stands in the church of his native parish of Villanuova. It is of higher style than the sculptures at Udine, but of so much later date that it can have no authority as a likeness. The work was ascribed by the parish priest to an artist called Pilacorte, who carved the doorway of the Duomo at Pordenone.² It stands above the altar, paired with a corresponding statuette of St. Udalric Bishop of Augsburg, patron of the church. There are some splendid fresco heads of prophets and apostles overhead, remains of the work of John Antony Sacchiense, called Pordenone, which once covered the choir.

In the early part of the last century, there were extant other old effigies of Friar Odoric. One, in an altar piece which stood in the sacristy of the convent church, was said to have been painted only twenty-four years after his death.³ And Venni says there was a portrait of him in the Loggia of the Parliament of Friuli.⁴

Engravings of him, of course, can have no value except as they approach the old sculptures. There is one good vigorous wood-

¹ Possibly the third, but if so it escaped my notice. Unluckily my visit to Udine was on a local festival, when a constant succession of masses was going on in the church, and I had barely time to make the sketch given further on between two of them.

² John Antony Pilacorte was a native of Spilembergo in Friuli. Many of his works exist in the churches of Pordenone; and the font as well as the doorway of the Cathedral is his work. The latter bears the date 1511. There is no Friulan sculptor known by name of earlier date than 1428. (*Maniago, Storia delle belle Arti Friulane*, Udine 1823, pp. 158-9, 201).

³ *Asquini*, p. 214.

⁴ *Venni*, p. 29.