

comedies, tragedies, opera-libretti. To one theatre alone he is said to have furnished more than a hundred pieces. But his life was entirely uneventful, and his election to the Academy in 1834 is almost the only incident which deserves chronicling. It ought to be said to Scribe's credit that, although he was the least original of writers and was more an editor of dramas than a dramatist, although he was for many years an object of the bitterest envy to impecunious geniuses owing to his pecuniary success, and although he never has pleased and never can please any critic who applies purely literary tests, his character stands very high for literary probity and indeed generosity. He is said in some cases to have sent sums of money for "copyright in ideas" to men who not only had not actually collaborated with him but who were unaware that he had taken suggestions from their work. His industry was untiring and his knowledge both of the mechanism of the stage and of the tastes of the audience was wonderful. Nevertheless he hardly deserves a place in literature, his style being vulgar, his characters commonplace, even his plots lacking power and grasp. He wrote a few novels, but none of any mark. The best known of Scribe's pieces after his first successful one are *Une Chaise* (1842), *Le Verre d'Eau* (1842), *Adrienne Lecouvreur* (1849), and the libretti of many of the most famous operas of the middle of the century, especially those of Auber and Meyerbeer.

SCRIBES. See ISRAEL, vol. xiii. p. 419.

SCRIVENER'S PALSY. See CRAMP, vol. vi. p. 543.

SCROFULA or STRUMA (formerly known in England as "king's evil," from the belief that the touch of the sovereign could effect a cure¹), a constitutional morbid condition generally exhibiting itself in early life, and characterized mainly by defective nutrition of the tissues and by a tendency to inflammatory affections of a low type with degenerative changes in their products. The subject has been considered in most of its features under PATHOLOGY (vol. xviii. p. 405), and only a further brief reference is here necessary. Scrofula may be either inherited or acquired. Heredity is of all causes the most potent, and naturally operates with greater certainty where both parents possess the taint. As in all hereditary diseases, however, the liability may be scarcely perceptible for one or two generations, but may then reappear. Other causes referable to parentage may readily produce this constitutional state in children, as weakness or ill health in one or both parents, and, as seems probable, marriages of consanguinity. But, apart altogether from hereditary or congenital influences, the scrofulous habit is frequently developed, especially in the young, by such unfavourable hygienic conditions as result from overcrowding, cold, and dark dwellings, insufficient and improper food, exposure, and debauchery. Even among the old in such circumstances the evidences of scrofula may be seen to present themselves where before they had been absent.

There are two well-marked types of the scrofulous constitution to be often observed, especially among the young. In the one the chief features are a fair complexion with delicate thin skin, blue eyes, dilated pupils, long eyelashes, soft muscles, and activity of the circulatory and nervous system; while in the other the skin is dark, the features heavy, the figure stunted, and all the functions, physical and mental, inactive. In many instances, however, it will be found that both types are more or less mixed together in one individual. The manifestations of scrofula generally appear in early life, and are often exhibited in young

¹ This superstition can be traced back to the time of Edward the Confessor in England, and to a much earlier period in France. Samuel Johnson was touched by Queen Anne in 1712, and the same prerogative of royalty was exercised by Prince Charles Edward in 1745.

children during the first dentition by inflammatory skin eruptions of obstinate character on the face and other parts; later on in youth there appear glandular swellings either externally, as on the neck, or affecting the gland structures of the chest or abdomen, while at the same time mucous membranes and bones may become implicated. The distinctive features of the scrofulous inflammatory affections are their tendency to chronicity and to suppurative and degenerative changes, the affected parts either healing slowly with resulting disfigurement, as on the neck, or continuing to retain traces of the products of the diseased action, which may set up serious disturbance of the health at some future time. Further, the scrofulous constitution always influences the duration and progress of any disease from which the individual may suffer, as well as its results. Thus in pneumonia, to which the scrofulous would seem to be specially liable, the products of the inflammation are not readily absorbed as in previously healthy persons, but, remaining in the lung-tissues, are apt to undergo caseous degenerative changes, which may issue in phthisis (see PNEUMONIA and PHTHISIS). The connexion of scrofula with tubercle is pointed out in the article PATHOLOGY (*loc. cit.*).

Scrofula may under favourable circumstances tend to improvement as age advances, and it occasionally happens that persons who in early life showed unmistakable evidences of this condition appear ultimately to outgrow it, and become in all respects healthy and vigorous. The treatment is essentially similar to that described for rickets or phthisis, and is partly preventive and partly curative. It consists mainly in hygienic measures to promote the health and nutrition of the young, and of suitable diet, tonics, &c., where evidences of the disease have declared themselves. See RICKETS, PHTHISIS.

SCRUB-BIRD, the name (for want of a better, since it is not very distinctive) conferred upon the members of an Australian genus, one of the most curious ornithological types of the many furnished by that country. The first examples were procured by the late Mr Gilbert between Perth and Augusta in West Australia, and were described by Gould in the Zoological Society's *Proceedings* for 1844 (pp. 1, 2) as forming a new genus and species under the name of *Atrichia clamosa*, the great peculiarity observed by that naturalist being the absence of any bristles around the gape, in which respect alone it seemed to differ from the already known genus *Sphenura*. In March 1866 Mr Wilcox obtained on the banks of the Richmond river on the eastern side of Australia some other examples, which proved the existence of a second species, described by Mr Ramsay in the *Proceedings* for that year (pp. 438-440) as *A. rufescens*; but still no suspicion of the great divergence of the genus from the ordinary Passerine type was raised, and it was generally regarded as belonging to the *Maluridae* or Australian Warblers. However, the peculiar formation of the sternum in *Atrichia* attracted the present writer's attention almost as soon as that of *A. clamosa* was exhibited in the museum of the College of Surgeons, and at his request Mr Ramsay a little later sent to the museum of the university of Cambridge examples in spirit of *A. rufescens*, which shewed a common structure. One of the sternal peculiarities was noticed by Mr Sclater (*Ibis*, 1874, p. 191, note); and in the present work (BIRDS, iii. p. 741) the Scrub-birds were declared to form a distinct Family, *Atrichidae*, standing, so far as was known, alone with the Lyre-birds (see vol. xv. p. 115) as "abnormal *Passeres*." Much the same view was also taken the next year by Garrod, who, in the *Proceedings* for 1876 (pp. 516, 518, pl. lii. figs. 4-7), further dwelt on the taxonomic importance of the equally remarkable characters of the syringeal muscles exhibited alike by *Menura* and *Atrichia*, which he accord-

ingly placed together in a division of the Acromyodian *Passeres*, differing from all the rest and since recognized, as has been said (ORNITHOLOGY, vol. xviii. pp. 40, 41), by Mr Sclater as a Sub-order *Pseudoscines*. A detailed anatomical description of *Atrichia* has, however, yet to be given, and a comparison of many other Australian types is needed¹ before it can be certainly said to have no nearer ally than *Menura*. Both the known species of Scrub-bird are about



West-Australian Scrub-bird (*Atrichia clamosa*).

the size of a small Thrush—*A. clamosa* being the larger of the two. This species is brown above, each feather barred with a darker shade; the throat and belly are reddish white, and there is a large black patch on the breast; while the flanks are brown and the lower-tail-coverts rufous. *A. rufescens* has the white and black of the fore-parts replaced by brown, barred much as is the upper plumage. Both species are said to inhabit the thickest "scrub" or brushwood forest; but little has been ascertained as to their mode of life except that the males are noisy, imitative of the notes of other birds, and given to violent gesticulations. The nest and eggs seem never to have been found, and indeed no example of the female of either species is known to have been procured, whence that sex may be inferred to escape observation by its inconspicuous appearance and retiring habits. (A. N.)

SCUDÉRY is the name of a family which is said to have been of Italian origin and to have transferred itself to Provence, but which is only known by the singular brother and sister who represented it during the 17th century.

GEORGES DE SCUDÉRY (1601-1667), the elder of the pair, was born at Havre, whither his father had moved from Provence, in 1601. He served in the army for some time, and, though in the vein of gasconading which was almost peculiar to him he no doubt exaggerated his services, there seems little doubt that he was a stout soldier. But he conceived a fancy for literature before he was thirty, and during the whole of the middle of the century he was one of the most characteristic figures of Paris. Despite his own merit, which was not inconsiderable, and his sister's, which was more, he was unlucky in his suits for preferment. Indeed from some stories told by men not his friends he seems to have hurt his own chances by independence of spirit. He received, however, the governorship of the fortress of Notre Dame de la Garde near Marseilles in 1643, and in 1650 was elected to the Academy. Long before he had made

¹ Forbes shewed that ORTHONYX (vol. xviii. p. 52) did not belong to the group as at one time supposed.

himself conspicuous by a letter attacking Corneille's *Cid*, which he addressed to that body. He was himself an industrious dramatist, *L'Amour Tyrannique* being the chief piece which (and that only partially) has escaped oblivion. His other most famous work was the epic of *Alaric* (1654). He lent his name to his sister's first romance, but did little beyond correcting the proofs. His death occurred at Paris on 14th May 1667. Scudéry's swashbuckler affectations (he terminates his introduction to the works of Théophile de Viaud by something like a challenge in form to any one who does not admit the supremacy of the deceased poet), the bombast of his style, and his various oddities have been rather exaggerated by literary gossip and tradition. Although probably not quite sane, he had some poetical power, a fervent love of literature, a high sense of honour and of friendship.

His sister MADELEINE (1607-1701), born also at Havre in 1607, was a writer of much more ability and of a much better regulated character. She was very plain and had no fortune, but her abilities were great and she was very well educated. Establishing herself at Paris with her brother, she was at once admitted to the Rambouillet coterie, afterwards established a salon of her own under the title of the *Société du Samedi*, and for the last half of the 17th century, under the pseudonym of "Sapho" or her own name, was acknowledged as the first blue-stocking of France and of the world. Her celebrated novels, *Artamène ou le Grand Cyrus*, *Clélie*, *Ibrahim ou l'Illustre Bassa*, *Almahide*, and others are known by quotation to every one, and were the delight of all Europe, including persons of the wit and sense of Madame de Sévigné. But for at least a century and a half they have lain unread, and their immense length has often been satirized even by persons well read in letters with the term "folio," when in fact they were originally issued in batches of small octavos, sometimes (allowing for two parts to each volume) running to a score or so. Neither in conception nor in execution will they bear criticism as wholes. With classical or Oriental personages for nominal heroes and heroines, the whole language and action are taken from the fashionable ideas of the time, and the personages can be identified either really or colourably with Mademoiselle de Scudéry's contemporaries. The interminable length of the stories is made out by endless conversations and, as far as incidents go, chiefly by successive abductions of the heroines, conceived and related in the most decorous spirit, for Mademoiselle de Scudéry is nothing if not decorous. Nevertheless, although the books can hardly now be read through, it is still possible to perceive their attraction for the wits, both male and female, of a time which certainly did not lack wit. In that early day of the novel prolixity did not repel. "Sapho" had really studied mankind in her contemporaries and knew how to analyse and describe their characters with fidelity and point. She was a real mistress of conversation, a thing quite new to the age at least as far as literature was concerned, and proportionately welcome. She could moralize—a favourite employment of the time—with sense and propriety, and the purely literary merits of the style which clothed the whole were considerable. Madeleine survived her brother more than thirty years (scandal says that she was not sorry to be relieved from his humours), and in her later days published numerous volumes of conversations (to a great extent extracted from her novels) and short moral writings. Dryden says that he had heard of an intention on her part to translate the *Canterbury Tales*, and it is not impossible. She never lost either her renown or her wits or her good sense, and died at Paris on 2d June 1701. It is unfortunate and rather surprising that no one has recently attempted an anthology from her immense work.

SCULPTURE

THE present article is confined to the sculpture of the Middle Ages and modern times; classical sculpture has been already treated of under ARCHÆOLOGY (CLASSICAL), vol. ii. p. 343 sq., and in the articles on the several individual artists.

In the 4th century A.D., under the rule of Constantine's successors, the plastic arts in the Roman world reached the lowest point of degradation to which they ever fell. Coarse in workmanship, intensely feeble in design, and utterly without expression or life, the pagan sculpture of that time is merely a dull and ignorant imitation of the work of previous centuries. The old faith was dead, and the art which had sprung from it died with it.

In the same century a large amount of sculpture was produced by Christian workmen, which, though it reached no very high standard of merit, was at least far superior to the pagan work. Although it shows no increase of technical skill or knowledge of the human form, yet the mere fact that it was inspired and its subjects supplied by a real living faith was quite sufficient to give it a vigour and a dramatic force which raise it æsthetically far above the expiring efforts of paganism. Fig. 1 shows a very fine Christian relief of the 4th century, with a noble figure of an archangel holding an orb and a sceptre. It is a leaf from an ivory consular diptych, inscribed at the top ΔΕΧΟΥ ΠΑΡΟΝΤΑ ΚΑΙ ΜΑΘΩΝ ΤΗΝ ΑΙΤΙΑΝ, "Receive these presents and having learnt the occasion . . ." A number of large marble sarcophagi are the chief existing specimens of this early Christian sculpture. In general design they are close copies of pagan tombs, and are richly decorated outside with reliefs. The subjects of these are usually scenes from the Old and New Testaments. From the former those subjects were selected which were supposed to have some typical reference to the life of Christ: the Meeting of Abraham and Melchisedec, the Sacrifice of Isaac, Daniel among the Lions, Jonah and the Whale, are those which most frequently occur. Among the New Testament scenes no representations occur of Christ's sufferings;¹ the subjects chosen illustrate His power and beneficence: the Sermon on the Mount, the Triumphal Entry into Jerusalem, and many of His miracles are



FIG. 1.—Relief in ivory of the 4th century. (British Museum.)

the 5th century is the series of small panel reliefs on the doors of S. Sabina on the Aventine Hill at Rome. They are scenes from Bible history carved in wood, and in them much of the old classic style survives.²

In the 6th century, under the Byzantine influence of Justinian, a new class of decorative sculpture was produced, especially at Ravenna. Subject reliefs do not often occur, but large slabs of marble, forming screens, altars, pulpits, and the like, were ornamented in a very skilful and original way with low reliefs of graceful vine-plants, with peacocks and other birds drinking out of chalices, all treated in a very able and highly decorative manner (see fig. 3 and the upper band of fig. 2). Byzantium, however, in the main, became the birthplace and

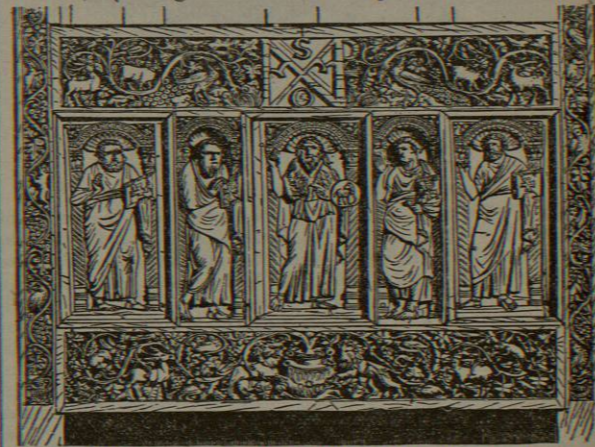


FIG. 2.—Reliefs in ivory of the Baptist and the Four Evangelists in front of the episcopal throne of Maximianus in Ravenna cathedral.



FIG. 3.—Sixth-century decorative capital from S. Vitale at Ravenna.

¹ See Dionysius, *Sac. Vat. Bas. Crisp.*, and Bunsen, *Besch. d. Stadt Rom*, 1840.

² Various dates have been assigned to these interesting reliefs by different archæologists, but the costumes of the figures are strong evidence that they are not later than the 5th century.

seat of all the mediæval arts soon after the transference thither of the headquarters of the empire. The plastic arts of Byzantium were for a while dominated by the survival of the dull classic art of the extreme decadence, but soon fresh life and vigour of conception were gained by a people who were not without the germinating seeds of a new æsthetic development. The bronze statue of St Peter in his Roman basilica is an early work which shows some promise of what was to come in the far-off future; though classical in its main lines and stiff in treatment, it possesses a simple dignity and force which were far beyond the powers of any mere copyist of classic sculpture.¹ Very early in the 5th or 6th century a school of decorative sculpture arose at Byzantium which produced work, such as carved foliage on capitals and bands of ornament, possessed of the very highest decorative power and executed with unrivalled spirit and vigour. The early Byzantine treatment of the acanthus or thistle, as seen in the capitals of S. Sophia at Constantinople, the Golden Gate at Jerusalem, and many other buildings in the East, has never since been surpassed in any purely decorative sculpture; and it is interesting to note how it grew out of the dull and lifeless ornamentation which covers the degraded Corinthian capital used so largely in Roman buildings of the time of Constantine and his sons. It was, however, especially in the production of METAL-WORK (*q.v.*) that the early Byzantines were so famous, and this notably in the manipulation of the precious metals, which were then used in the most lavish way to decorate and furnish the great churches of the empire. This extended use of gold and silver strongly influenced their sculpture, even when the material was marble or bronze, and caused an amount of delicate surface-ornament to be used which was sometimes injurious to the breadth and simplicity of their reliefs. For many centuries the art of Byzantium, at least in its higher forms, made little or no progress, mainly owing to the tyrannical influence of the church and its growing suspicion of anything like sensual beauty. A large party in the Eastern Church decided that all representations of Christ must be "without form or comeliness," and that it was impious to carve or paint Him with any of the beauty and nobility of the pagan gods. Moreover, the artists of Byzantium were fettered by the strictest rules as to the proper way in which to portray each sacred figure: every saint had to be represented in a certain attitude, with one fixed cast of face and arrangement of drapery, and even in certain definitely prescribed colours. No deviation from these rules was permitted, and thus stereotyped patterns were created and followed in the most rigid and conventional manner. Hence in Byzantine art from the 6th to the 12th century a miniature painting in an illuminated MS. looks like a reduced copy of a colossal glass mosaic; and no design had much special relation to the material it was to be executed in: it was much the same whether it was intended to be a large relief sculptured in stone or a minute piece of silver-work for the back of a textus.

Till about the 12th century, and in some places much later, the art of Byzantium dominated that of the whole Christian world in a very remarkable way. From Russia to Ireland and from Norway to Spain any given work of art in one of the countries of Europe might almost equally well have been designed in any other. Little or no local peculiarities can be detected, except of course in the methods of execution, and even these were wonderfully similar everywhere. The dogmatic unity of the Catholic Church and its great monastic system, with constant interchange of monkish craftsmen between one country and another,

¹ There is no ground for the popular impression that this is an antique statue of Jupiter transformed into that of St Peter by the addition of the keys.

were the chief causes of this widespread monotony of style. An additional reason was the unrivalled technical skill of the early Byzantines, which made their city widely resorted to by the artist-craftsmen of all Europe,—the great school for learning any branch of the arts.

The extensive use of the precious metals for the chief works of plastic art in this early period is one of the reasons why so few examples still remain,—their great intrinsic value naturally causing their destruction. One of the most important existing examples, dating from the 8th century, is a series of colossal wall reliefs executed in hard stucco in the church of Cividale (Friuli) not far from Trieste. These represent rows of female saints bearing jewelled crosses, crowns, and wreaths, and closely resembling in costume, attitude, and arrangement the gift-bearing mosaic figures of Theodora and her ladies in S. Vitale at Ravenna. It is a striking instance of the almost petrified state of Byzantine art that so close a similarity should be possible between works executed at an interval of fully two hundred years. Some very interesting small plaques of ivory in the library of St Gall show a still later survival of early forms. The central relief is a figure of Christ in Majesty, and closely resembles those in the colossal apse mosaic of S. Apollinare in Classe and other churches of Ravenna; while the figures below the Christ are survivals of a still older time, dating back from the best eras of classic art. A river-god is represented as an old man holding an urn, from which a stream issues, and a reclining female figure with an infant and a cornucopia is the old Roman Tellus or Earth-goddess with her ancient attributes.²

It will be convenient to discuss the sculpture of the mediæval and modern periods under the heads of the chief countries of Europe.

England.—During the Saxon period, when stone buildings were rare and even large cathedrals were built of wood, the plastic arts were mostly confined to the use of gold, silver, and gilt copper. The earliest existing specimens of sculpture in stone are a number of tall churchyard crosses, mostly in the northern provinces and apparently the work of Scandinavian sculptors. One very remarkable example is a tall monolithic cross, cut in sandstone, in the churchyard of Gosforth in Cumberland. It is covered with rudely carved reliefs, small in scale, which are of special interest as showing a transitional state from the worship of Odin to that of Christ. Some of the old Norse symbols and myths sculptured on it occur modified and altered into a semi-Christian form. Though rich in decorative effect and with a graceful outline, this sculptured cross shows a very primitive state of artistic development, as do the other crosses of this class in Cornwall, Ireland, and Scotland, which are mainly ornamented with those ingeniously intricate patterns of interlacing knotwork designed so skilfully by both the early Norse and the Celtic races.³ They belong to a class of art which is not Christian in its origin, though it was afterwards largely used for Christian purposes, and so is thoroughly national in style, quite free from the usual widespread Byzantine influence. Of special interest from their early date—probably the 11th century—are two large stone reliefs now in Chichester cathedral, which are traditionally said to have come from the pre-Norman church at Selsey. They are thoroughly Byzantine in style, but evidently the work of some very ignorant sculptor; they represent two scenes in the Raising of

² On early and mediæval sculpture in ivory consult Gori, *Thesaurus Veterum Diptychorum*, Florence, 1759; Westwood, *Diptychs of Consuls*, London, 1862; Didron, *Images ouvrantes du Louvre*, Paris, 1871; Muscell, *Ivories in the South Kensington Museum*, London, 1872; Wieseler, *Diptychon Quirinianum zu Brescia*, Göttingen, 1868; Wyatt and Oldfield, *Sculpture in Ivory*, London, 1856.

³ See O'Neill, *Sculptured Crosses of Ireland*, London, 1857.

Lazarus¹; the figures are stiff, attenuated, and ugly, the pose very awkward, and the drapery of exaggerated Byzantine character, with long thin folds. To represent the eyes pieces of glass or coloured enamel were inserted; the treatment of the hair in long ropelike twists suggests a metal rather than a stone design (see fig. 4).

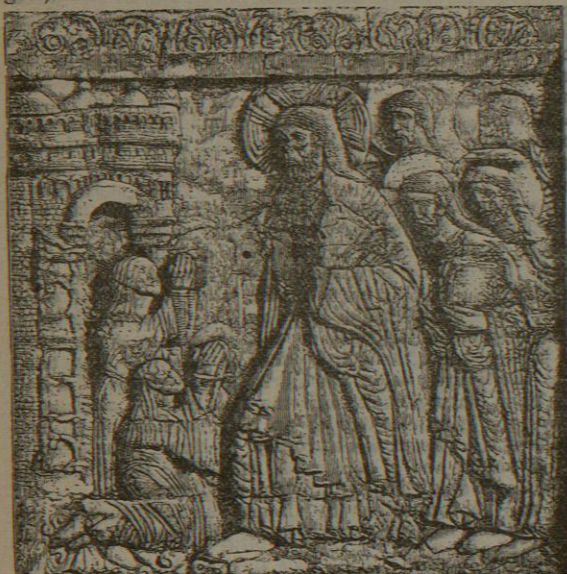


FIG. 4.—Relief of Christ at the tomb of Lazarus, now in Chichester cathedral; 11th century, Byzantine style.

During the Norman period sculpture of a very rude sort was much used, especially for the tympanum reliefs over the doors of churches. Christ in Majesty, the Harrowing of Hell, and St George and the Dragon occur very frequently. Reliefs of the zodiacal signs were a common decoration of the richly sculptured arches of the 12th century, and are frequently carved with much power. The later Norman sculptured ornaments are very rich and spirited, though the treatment of the human figure is still very weak.²

The best-preserved examples of monumental sculpture of the 12th century are a number of effigies of knights-templars in the round Temple church in London.³ They are laboriously cut in hard Purbeck marble, and much resemble bronze in their treatment; the faces are clumsy, and the whole figures stiff and heavy in modelling; but they are valuable examples of the military costume of the time, the armour being purely chain-mail. Another effigy in the same church cut in stone, once decorated with painting, is a much finer piece of sculpture of about a century later. The head, treated in an ideal way with wavy curls, has much simple beauty, showing a great artistic advance. Another of the most remarkable effigies of this period is that of Robert, duke of Normandy (d. 1134), in Gloucester cathedral, carved with much spirit in oak, and decorated

¹ One of these reliefs is imperfect and has been clumsily mended with a fragment of a third relief, now lost.

² In Norway and Denmark during the 11th and 12th centuries carved ornament of the very highest merit was produced, especially the framework round the doors of the wooden churches; these are formed of large pine planks, sculptured in slight relief with dragons and interlacing foliage in grand sweeping curves,—perfect masterpieces of decorative art, full of the keenest inventive spirit and originality.

³ See Richardson, *Monumental Effigies of the Temple Church*, London, 1848.

with painting (fig. 5). Most rapid progress in all the arts, especially that of sculpture, was made in England in the second half of the 13th century, and the beginning of the 14th century, largely under the patronage of Henry III., who handsomely rewarded a large number of English artists, and also imported others from Italy and Spain, though these foreigners took only a secondary position among the painters and sculptors of England. The end of the 13th century was in fact the culminating period of English art, and at this time a very high degree of excellence was reached by purely national means, quite equalling and even surpassing the general average of art on the Continent, except perhaps in France. Even Niccolò Pisano could not have surpassed the beauty and technical excellence of the two bronze effigies in Westminster Abbey modelled and cast by William Torell, a goldsmith and citizen of London, shortly before the year 1300. These are on the tombs of Henry III. and Queen Eleanor, and though the tomb itself of the former is an Italian work of the Cosmati school, there is no trace of foreign influence in the figures. At this time portrait effigies had not come into general use, and both figures are treated in an ideal way.⁴ The crowned head of Henry III., with noble well-modelled features and crisp wavy curls, resembles the conventional royal head on English coins of this and the following century, while the head of Eleanor is of remarkable, almost classic, beauty, and of great interest as showing the ideal type of the 13th century (see fig. 6).



FIG. 5.—Effigy in oak of Robert, duke of Normandy, in Gloucester cathedral; once painted and gilt.

It may here be well to say a few words on the technical methods employed in the execution of mediæval sculpture, which in the main were very similar in England, France, and Germany. When bronze was used—in England as a rule only for the effigies of royal persons or the richer nobles—the metal was cast by the delicate *cire perdue* process, and the whole surface of the figure was then thickly gilded. At Limoges in France a large number of sepulchral effigies were produced, especially between 1300 and 1400, and exported to distant places. These were not cast, but were made of hammered (*repoussé*) plates of copper, nailed on a wooden core and richly decorated with champlevé enamels in various bright colours. Westminster Abbey possesses a fine example, executed about 1300, in the effigy of William of Valence (d. 1296).⁵ The ground on which the figure lies, the shield, the border of the tunic, the pillow, and other parts are decorated with these enamels very minutely treated. The rest of the copper was gilt, and the helmet was surrounded with a coronet set with jewels, which are now missing. One royal effigy of later date at Westminster, that of Henry V. (d. 1422), was formed of beaten silver fixed to an oak core, with the exception of the head, which appears to have been cast. The whole of the silver disappeared in the time of Henry VIII., and nothing now remains but the rough wooden core; hence it is doubtful whether the silver was decorated with enamel or not; it was probably of English workmanship.

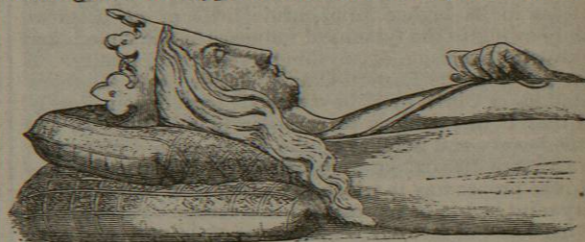


FIG. 6.—Head of the effigy of Queen Eleanor in Westminster Abbey; bronze gilt, by William Torell.

In both cases the drapery is well conceived in broad sculptural folds, graceful and yet simple in treatment. The casting of these figures, which was effected by the *cire perdue* process, is technically very perfect. The gold employed for the gilding was got from Lucca in the shape of the current florins of that time, which were famed for their purity. Torell was highly paid for this, as well as for two other bronze statues of Queen Eleanor, probably of the same design.

Much of the fine 13th-century sculpture was used to decorate the façades of churches. The grandest example is the west end of Wells cathedral, of about the middle of the century. It is covered with more than 600 figures in the round or in relief, arranged in tiers, and of varying sizes. The tympana of the doorways are filled with reliefs, and above them stand rows of colossal statues of kings and queens, bishops and knights, and saints both male and

⁴ The effigy of King John in Worcester cathedral of about 1216 is an exception to this rule; though rudely executed, the head appears to be a portrait.

female, all treated very skilfully with nobly arranged drapery, and graceful heads designed in a thoroughly architectonic way, with due regard to the main lines of the building they are meant to decorate. In this respect the early mediæval sculptor inherited one of the great merits of the Greeks of the best period: his figures or reliefs form an essential part of the design of the building to which they are affixed, and are treated in a subordinate manner to their architectural surroundings—very different from the sculpture on modern buildings, which usually looks as if it had been stuck up as an afterthought, and frequently by its violent and incongruous lines is rather an impertinent excrescence than an ornament.¹ Peterborough, Lichfield, and Salisbury cathedrals have fine examples of the sculpture of the 13th century: in the chapter-house of the last the spandrels of the wall-arcade are filled with sixty reliefs of subjects from Bible history, all treated with much grace and refinement. To the end of the same century belong the celebrated reliefs of angels in the spandrels of the choir arches at Lincoln, carved in a large massive way with great strength of decorative effect. Other fine reliefs of angels, executed about 1260, exist in the transepts of Westminster Abbey; being high from the ground, they are broadly treated without any high finish in the details.²

It may here be well to say a few words on the technical methods employed in the execution of mediæval sculpture, which in the main were very similar in England, France, and Germany. When bronze was used—in England as a rule only for the effigies of royal persons or the richer nobles—the metal was cast by the delicate *cire perdue* process, and the whole surface of the figure was then thickly gilded. At Limoges in France a large number of sepulchral effigies were produced, especially between 1300 and 1400, and exported to distant places. These were not cast, but were made of hammered (*repoussé*) plates of copper, nailed on a wooden core and richly decorated with champlevé enamels in various bright colours. Westminster Abbey possesses a fine example, executed about 1300, in the effigy of William of Valence (d. 1296).⁵ The ground on which the figure lies, the shield, the border of the tunic, the pillow, and other parts are decorated with these enamels very minutely treated. The rest of the copper was gilt, and the helmet was surrounded with a coronet set with jewels, which are now missing. One royal effigy of later date at Westminster, that of Henry V. (d. 1422), was formed of beaten silver fixed to an oak core, with the exception of the head, which appears to have been cast. The whole of the silver disappeared in the time of Henry VIII., and nothing now remains but the rough wooden core; hence it is doubtful whether the silver was decorated with enamel or not; it was probably of English workmanship.

In most cases stone was used for all sorts of sculpture, being decorated in a very minute and elaborate way with gold, silver, and colours applied over the whole surface. In order to give additional richness to this colouring the surface of the stone, often even in the case of external sculpture, was covered with a thin skin of gesso or fine plaster mixed with size; on this, while still soft, and over the drapery and other accessories, very delicate and minute patterns were stamped with wooden dies (see MURAL DECORATION, fig. 17), and upon this the gold and colours were applied; thus the gaudiness and monotony of flat smooth surfaces covered with gilding or bright colours were avoided.⁴ In addition to this the borders of drapery and other parts of stone statues were frequently ornamented with crystals and false jewels, or, in a more laborious way, with holes and sinkings filled with polished metallic foil, on which very minute patterns were painted in transparent varnish colours; the whole was then protected from the air by small pieces of transparent glass, carefully shaped to the right size and fixed over the foil in the cavity cut in the stone. It is difficult

¹ The sculpture on the new Paris opera-house is a striking instance of this; and so, in a small way, are the statues in the new reredos of Westminster Abbey and Gloucester cathedral.

² On the whole, Westminster possesses the most completely representative collection of English mediæval sculpture in an unbroken succession from the 13th to the 16th century.

³ Other effigies from Limoges were imported into England, but no other example now exists in the country.

⁴ In the modern attempts to reproduce the mediæval polychromy these delicate surface reliefs have been omitted; hence the painful results of such colouring as that in Notre Dame and the Sainte Chapelle in Paris and many other "restored" churches, especially in France and Germany.

now to realize the extreme splendour of this gilt, painted, and jewelled sculpture, as no perfect example exists, though in many cases traces remain of all these processes, and show that they were once very widely applied.⁵ The architectural surroundings of the figures were treated in the same elaborate way. In the 14th century in England alabaster came into frequent use for monumental sculpture; it too was decorated with gold and colour, though in some cases the whole surface does not appear to have been so treated. In his wide use of coloured decoration, as in other respects, the mediæval sculptor came far nearer to the ancient Greek than do any modern artists. Even the use of inlay of coloured glass was common at Athens during the 5th century B.C.—as, for example, in the plait-band of some of the marble bases of the Erechtheum,—and five or six centuries earlier at Tiryns and Mycenæ.

Another material much used by mediæval sculptors was wood, though, from its perishable nature, comparatively few early examples survive;⁶ the best specimen is the figure of George de Cantelupe (d. 1273) in Abergavenny church. This was decorated with gesso reliefs, gilt and coloured in the same way as the stone. The tomb of Prince John of Eltham (d. 1334) at Westminster is a very fine example of the early use of alabaster, both for the recumbent effigy and also for a number of small figures of mourners all round the arcing of the tomb. These little figures, well preserved on the side which is protected by the screen, are of very great beauty and are executed with the most delicate minuteness; some of the heads are equal to the best contemporary work of the son and pupils of Niccolò Pisano. The tomb once had a high stone canopy of open work—arches, canopies, and pinnacles,—a class of architectural sculpture of which many extremely rich examples exist, as, for instance, the tomb of Edward II. at Gloucester, the De Spencer tomb at Tewkesbury, and, of rather later style, the tomb of Lady Eleanor de Percy at Beverley. This last is remarkable for the great richness and beauty of its sculptured foliage, which is of the finest Decorated period and stands unrivalled by any Continental example.

In England purely decorative carving in stone reached its highest point of excellence about the middle of the 14th century,—rather later, that is, than the best period of figure sculpture. WOOD-CARVING (*q.v.*), on the other hand, reached its artistic climax a full century later under the influence of the fully developed Perpendicular style.

The most important effigies of the 14th century are those in gilt-bronze of Edward III. (d. 1377) and of Richard II. and his queen (made in 1395), all at Westminster. They are all portraits, but are decidedly inferior to the earlier work of William Torell. The effigies of Richard II. and Anne of Bohemia were the work of Nicolas Broker and Godfred Prest, goldsmith citizens of London. Another fine bronze effigy is at Canterbury on the tomb of the Black Prince (d. 1376); though well cast and with carefully modelled armour, it is treated in a somewhat dull and conventional way. The recumbent stone figure of Lady Arundel, with two angels at her head, in Chichester cathedral is remarkable for its calm peaceful pose and the beauty of the drapery. A very fine but more realistic work is the tomb figure of William of Wykeham (d. 1404) in the cathedral at Winchester. The cathedrals at Rochester, Lichfield, York, Lincoln, Exeter, and many other ecclesiastical buildings in England are rich in examples of 14th-century sculpture, used occasionally with great profusion and richness of effect, but treated in strict subordination to the architectural background.

The finest piece of bronze sculpture of the 15th century is the effigy of Richard Beauchamp (d. 1439) in his family chapel at Warwick,—a noble portrait figure, richly decorated with engraved ornaments. The modelling and casting were done by William Austen of London, and the gilding and engraving by a Netherlands goldsmith who

⁵ On the tomb of Aymer de Valence (d. 1326) at Westminster a good deal of the stamped gesso and coloured decoration is visible on close inspection. One of the cavities of the base retains a fragment of glass covering the painted foil, still brilliant and jewel-like in effect.

⁶ The South Kensington Museum possesses a magnificent colossal wood figure of an angel, not English, but Italian work of the 14th century. A large stone statue of about the same date, of French workmanship, in the same museum is a most valuable example of the use of stamped gesso and inlay of painted and glazed foil.

had settled in London, named Bartholomew Lambespring, assisted by several other skilful artists.

Sixteenth century.

At the beginning of the 16th century sculpture in England was entering upon a period of rapid decadence, and to some extent had lost its native individuality. The finest series of statues of this period are those of life-size high up on the walls of Henry VII.'s chapel at Westminster and others over the various minor altars. These ninety-five figures, which represent saints and doctors of the church, vary very much in merit: some show German influence, others that of Italy, while a third class are, as it were, "archaistic" imitations of older English sculpture¹ (see fig. 7). In some cases the heads and general pose are graceful, and the drapery dignified, but in the main they are coarse both in design and in workmanship compared with the better plastic art of the 13th and 14th centuries. This decadence of English sculpture caused Henry VII. to invite the Florentine Torrigiano (1472?-1522) to come to England to model and cast the bronze figures for his own magnificent tomb, which still exist in almost perfect preservation. The recumbent effigies of Henry VII. and his queen are fine specimens of Florentine art, well modelled with life-like portrait heads and of very fine technique in the casting. The altar-tomb on which the effigies lie is of black marble, decorated with large medallion reliefs in gilt bronze, each with a pair of saints—the patrons of Henry and Elizabeth of York—of very graceful design: The altar and its large baldacchino and reredos were the work of Torrigiano, but were destroyed during the 17th century. The reredos had a large relief of the Resurrection of Christ executed in painted terra-cotta, as were also a life-sized figure of the dead Christ under the altar-slab and four angels on the top angles of the baldacchino; a number of fragments of these figures have recently been found in the "pockets" of the nave vaulting, where they had been thrown after the destruction of the reredos. Torrigiano's bronze effigy of Margaret of Richmond in the south aisle of the same chapel is a very skilful but too realistic portrait, apparently taken from a cast of the dead face and hands. Another terra-cotta effigy in the Rolls chapel is also, from internal evidence, attributed to the same able Florentine. Another talented Florentine sculptor, Benedetto da Maiano, was invited to England by Cardinal Wolsey to make his tomb; of this only the marble sarcophagus now exists and has been used to hold the body of Admiral Nelson in St. Paul's Cathedral. Another member of the same family, named Giovanni, was the sculptor of the colossal terra-cotta heads of the Caesars affixed to the walls of the older part of Hampton Court Palace.

During the troublous times of the Reformation sculpture, like the other arts, continued to decline. Of 17th-century monumental effigies that of Sir Francis Vere (d. 1607) in the north transept at Westminster is one of the best, though its design—a recumbent effigy overshadowed by a slab covered with armour, upborne by four kneeling

¹ There were once no less than 107 statues in the interior of this chapel, besides a large number on the exterior; see J. T. Micklethwait in *Archæologia*, vol. xvii. pl. x.-xii.



FIG. 7.—Statue (life-size) of St. Thomas of Canterbury in Henry VII.'s chapel, Westminster, once richly coloured.

figures of men-at-arms—is almost an exact copy of the tomb of Engelbert II. of Vianden-Nassau.² The finest bronze statues of this century are those of Charles Villiers, duke of Buckingham (d. 1634), and his wife at the north-east of Henry VII.'s chapel. The effigy of the duke, in rich armour of the time of Charles I., lies with folded hands in the usual mediæval pose. The face is fine and well modelled and the casting very good. The allegorical figures at the foot are caricatures of the style of Michelangelo, and are quite devoid of merit, but the kneeling statues of the duke's children are designed with grace and pathos. A large number of very handsome marble and alabaster tombs were erected throughout England during the 17th century. The effigies are poor and coarse, but the rich architectural ornaments are effective and often of beautiful materials, alabaster being mixed with various richly coloured marbles in a very skilful way. Nicholas Stone (d. 1647), who worked under the supervision of Inigo Jones, appears to have been the chief English sculptor of his time. The De Vere and Villiers monuments are usually attributed to him.³ One of the best public monuments of London is the bronze equestrian statue of Charles I. at Charing Cross, which was overthrown and hidden during the protectorate of Cromwell, but replaced at the Restoration in 1660. It is very nobly modelled and was produced under Italian influence by a French sculptor called Hubert Le Sœur (d. 1670). The standing bronze statue of James II. behind the Whitehall banqueting room, very poorly designed but well executed, was the work of Grinling Gibbons (1648-1721), a native of Holland, who was chiefly famed for his extraordinary skill in carving realistic fruit and flowers in pear and other white woods. Many rich and elaborate works of his exist at Trinity College, Oxford, at Cambridge, Chatsworth, and several other places in England. In the early part of the 18th century he worked for Sir Christopher Wren, and carved the elaborate friezes of the stalls and screens in St Paul's Cathedral and in other London churches.

During the 18th century English sculpture was mostly in the hands of Flemish and other foreign artists, of whom Roubiliac (1695-1762), Scheemakers (1691-1773), and Rysbrack (1694-1770) were the chief. The ridiculous custom of representing Englishmen of the 18th and 19th centuries in the toga or in the armour of an ancient Roman was fatal alike to artistic merit and eikonic truth; and when, as was often the case, the periwig of the Georgian period was added to the costume of a Roman general the effect is supremely ludicrous. Nollekens (1737-1823), a pupil of Scheemakers, though one of the most popular sculptors of the 18th century, was a man of very little real ability.⁴ John Bacon (1740-1799) was in some respects an abler sculptor. John Flaxman⁵ (1755-1826) was in England the chief initiator of the classical revival. For many years he worked for Josiah Wedgwood, the potter, and designed for him an immense number of vases covered with delicate cameo-like reliefs. Many of these, taken from antique gems and sculpture, are of great beauty, though hardly suited to the special necessities of fictile ware. Flaxman's large pieces of sculpture are of less merit, but some of his marble reliefs are designed with much spirit and classic purity. His illustrations in outline to the poems of Homer, Æschylus, and Dante, based on drawings on Greek vases, have been greatly admired, but

² See Arendt, *Château de Vianden*, Paris, 1884.

³ The Villiers monument is evidently the work of two sculptors working in very opposite styles.

⁴ An interesting account of many English sculptors of this time is given by Smith, *Nollekens and his Time*, London, 1829.

⁵ See Flaxman, *Lectures at the Royal Academy*, London, 1829. His designs on a small scale are the best of his works,—as, for example, the silver shield of Achilles covered with delicate and graceful reliefs.

they are unfortunately much injured by the use of a thicker outline on one side of the figures,—an unsuccessful attempt to give a suggestion of shadow. Flaxman's best pupil was Baily (1788-1867), chiefly celebrated for his nude marble figure of Eve.

During the first half of the 19th century the prevalence of a cold lifeless pseudo-classic style was fatal to individual talent, and robbed the sculpture of England of all real vigour and spirit. Francis Chantrey (1782-1841) produced a great quantity of sculpture, especially sepulchral monuments, which were much admired in spite of their very limited merits. Allan Cunningham and Henry Wekes worked in some cases in conjunction with Chantrey, who was not wanting in technical skill, as is shown by his clever marble relief of two dead woodcocks. John Gibson (1790-1866) was perhaps after Flaxman the most successful of the English classic school, and produced some works of real merit. He strove eagerly to revive the polychromatic decoration of sculpture in imitation of the *circumlitio* of classical times. His *Venus Victrix*, shown at the exhibition in London of 1862 (a work of about six years earlier), was the first of his coloured statues which attracted much attention. The prejudice, however, in favour of white marble was too strong, and both the popular verdict and that of other sculptors were strongly adverse to the "tinted Venus." The fact was that Gibson's colouring was timidly applied: it was a sort of compromise between the two systems, and thus his sculpture lost the special qualities of a pure marble surface, without gaining the richly decorative effect of the polychromy either of the Greeks or of the mediæval period.¹ The other chief sculptors of the same very inartistic period were Banks, the elder Westmacott (who modelled the Achilles in Hyde Park), R. Wyatt (who cast the equestrian statue of Wellington, lately removed from London), Macdowell, Campbell, Marshall, and Bell.

During the last hundred years a large number of honorary statues have been set up in the Houses of Parliament, Westminster Hall and Abbey, and in other public places in London. Most of these, though modelled as a rule with some scholastic accuracy, are quite dull and spiritless, and, whilst free from the violently bad taste of such men as Bernini or Roubiliac, they lack the force and vigorous originality which go far to redeem what is offensive in the sculpture of the 17th and 18th centuries. The modern public statues of London and elsewhere are as a rule tamely respectable and quite uninteresting. One brilliant exception is the Wellington monument in St Paul's Cathedral, probably the finest plastic work of modern times. It was the work of Alfred Stevens (1817-1875), a sculptor of the highest talent, who lived and died almost unrecognized by the British public. The commission for this monument was given to Stevens after a public competition; and he agreed to carry it out for £20,000,—a quite inadequate sum, as it afterwards turned out. The greater part of his life Stevens devoted to this grand monument, constantly harassed and finally worn out by the interference of Government, want of money, and other difficulties. Though he completed the model, Stevens did not live to see the monument set up,—perhaps fortunately for him, as it has been placed in a small side chapel, where the effect of the whole is utterly destroyed, and its magnificent bronze groups hidden from view. The monument consists of a sarcophagus supporting a recumbent bronze effigy of the duke, over which is an arched marble canopy of late Renaissance style on delicately enriched shafts. At each

¹ Gibson bequeathed his fortune and the models of his chief works to the Royal Academy, where the latter are now crowded in an upper room adjoining the Diploma Gallery. See Lady Eastlake, *Life of Gibson*, London, 1870.

end of the upper part of the canopy is a large bronze group, one representing Truth tearing the tongue out of the mouth of Falsehood, and the other Valour trampling Cowardice under foot (see fig. 8). The two virtues are represented

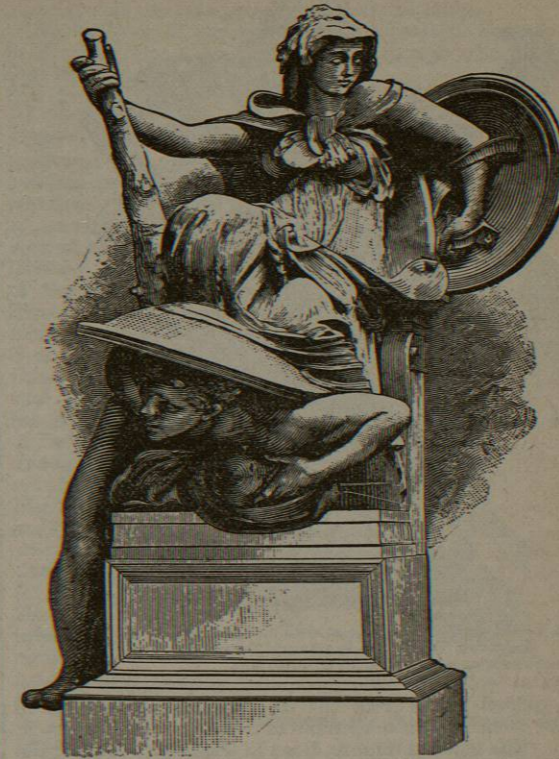


FIG. 8.—Bronze group by Alfred Stevens from the Wellington monument.

by very stately female figures modelled with wonderful beauty and vigour; the vices are two nude male figures treated in a very massive way. The whole is composed with great skill and largeness of style. The vigorous strength and sculptural nobility of these groups recall the style of Michelangelo, but they are far from being a mere imitation of him or any other master. Stevens's work throughout is original and has a very distinct character of its own. He also designed an equestrian statue of the duke to stand on the summit of the monument, but in its present cramped position there is not sufficient room for this.² Owing to the many years he spent on this one work Stevens did not produce much other sculpture. In Dorchester House, Park Lane, there is some of his work, especially a very noble mantelpiece supported by nude female caryatids in a crouching attitude, modelled with great largeness of style. He also designed mosaics to fill the spandrels under the dome of St Paul's. The value of Stevens's work is all the more conspicuous from the feebleness of most of the sculpture of his contemporaries.

In the present generation there are some signs of the development of a better state of the plastic arts. A bronze statue of an Athlete struggling with a Python, by Sir Frederick Leighton, is a work of great merit, almost

² The great merit of this work can now only be seen at the South Kensington Museum, which possesses Stevens's models and (on a small scale) his design for the whole monument.