

worthy to rank with the best examples of any period, and remarkable for a profound knowledge of human anatomy (see fig. 9). Unfortunately the real *cire perdue* process for metal casting is seldom practised in England, and this



FIG. 9.—Bronze statue of an athlete and python, by Sir Frederick Leighton, P.R.A., in the South Kensington Museum.

statue, as well as all other bronze works produced in England, suffers much from the disagreeable surface which results from the rude method of forming the moulds in sand. The colossal bronze lions in Trafalgar Square, designed by Sir Edwin Landseer, are a melancholy example of this.¹

France.—During the 12th and 13th centuries the sculpture of France was, on the whole, the finest in the world, and was there used in the greatest profusion. The façades of large cathedrals were completely covered with sculptured reliefs and thick-set rows of statues in niches. The whole of the front was frequently one huge composition of statuary, with only sufficient purely architectural work to form a background and frame for the sculptured figures. A west end treated like that of Wells cathedral, which is almost unique in England, is not uncommon in France. Even the shafts of the doorways and other architectural accessories were covered with minute sculptured decoration,—the motives of which were often, especially during the 12th century, obviously derived from the metal-work of shrines and reliquaries studded with rows of jewels. The west façade of Poitiers cathedral is one of the richest examples; it has large surfaces covered with foliated carving

¹ On English sculpture, see Carter, *Specimens of Ancient Sculpture*, London, 1780; Aldis, *Sculpture of Worcester Cathedral*, London, 1874; Cokerell, *Iconography of Wells Cathedral*, Oxford, 1851; Stothard, *Monumental Effigies of Britain*, London, 1817; Westmacott, "Sculpture in Westminster Abbey," in *Old London* (pub. by Archaeological Institute), 1866, p. 159 sq.; G. G. Scott, *Gleanings from Westminster*, London, 1862; *Colling Art Foliage*, London, 1865, with good examples of medieval decorative sculpture; W. B. Scott, *British School of Sculpture*, London, 1872; W. M. Rossetti, "British Sculpture," in *Fraser's Mag.*, April 1861; many good illustrations of English medieval sculpture are scattered throughout the volumes of *Archæologia*, the *Archæological Journal*, and other societies' "Proceedings."

and rows of colossal statues, both seated and standing, reaching high up the front of the church. Of the same century (the 12th), but rather later in date, is the very noble sculpture on the three western doors of Chartres cathedral, with fine tympanum reliefs and colossal statues attached to the jamb-shafts of the openings (see fig. 10). These latter figures, with their exaggerated height and the long straight folds of their drapery, are designed with great skill to assist and not to break the main upward lines of the doorways. The sculptors have willingly sacrificed the beauty and proportion of each separate statue for the sake of the architectonic effect of the whole façade. The heads, however, are full of nobility, beauty, and even grace, especially those that are softened by the addition of long wavy curls, which give relief to the general stiffness of the form. The sculptured doors of the north and south aisles of Bourges cathedral are fine examples of the end of the 12th century, and so were the west doors of Notre Dame in Paris till they were hopelessly injured by "restoration." The early sculpture at Bourges is specially interesting from the existence in many parts of its original coloured decoration.

In France, as in England, the 13th century was the golden age of sculpture; while still keeping its early dignity and subordination to its architectural setting, the sculpture reached a very high degree of graceful finish and even sensuous beauty. Nothing could surpass the loveliness of the angel statues round the Parisian Sainte Chapelle, and even the earlier work on the façade of Laon cathedral is full of grace and delicacy. Amiens cathedral is especially rich in sculpture of this date,—as, for example, the noble and majestic statues of Christ and the Apostles at the west end; the sculpture on the south transept of about 1260-70, of more developed style, is remarkable for dignity combined with soft beauty.² The noble row of kings on the west end of Notre Dame at Paris has, like the earlier sculpture, been ruined by "restoration," which has robbed the statues of both their spirit and their vigour. To the latter years of the 13th century belong the magnificent series of statues and reliefs round the three great western doorways of the same church, among which are no less than thirty-four life-sized figures. On the whole, the single statues throughout this period are finer than the reliefs with many figures. Some of the statues of the Virgin and Child are of extraordinary beauty, in spite of their being often treated with a certain mannerism,—a curved pose of the body, which appears to have been copied from ivory statuettes in which the figure followed the curve of the elephant's tusk. The north transept at Rheims is no less rich: the central statue of Christ is a work of much grace and nobility of form; and some nude figures—for example, that of St Sebastian—show a knowledge of the human form which was very unusual at that early date. Many of these Rheims statues, like those by Torell at Westminster, are quite equal to the best work of Niccola Pisano



FIG. 10.—Statues on jamb of central west door of Chartres cathedral, 12th century; specially designed to suit vertical lines of columns behind; all once covered with painting and gold.

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² See Ruskin, *The Bible of Amiens*, 1878.

The abbey church of St Denis possesses the largest collection of French 13th-century monumental effigies, a large number of which, with supposed portraits of the early kings, were made during the rebuilding of the church in 1264; some of them appear to be "archaistic" copies of older contemporary statues.¹

In the 14th century French sculpture began to decline, though much beautiful plastic work was still produced. Some of the reliefs on the choir screen of Notre Dame at Paris belong to this period, as does also much fine sculpture on the transepts of Rouen cathedral and the west end of Lyons. At the end of this century an able sculptor from the Netherlands, called Claux Sluter, executed much fine work, especially at Dijon, under the patronage of Philip the Bold, for whose newly founded Carthusian monastery in 1399 he sculptured the great "Moses fountain" in the cloister, with six life-sized statues of prophets in stone, painted and gilt in the usual mediæval fashion. Not long before his death in 1411 Sluter completed a very magnificent altar tomb for Philip the Bold, now in the museum at Dijon. It is of white marble, surrounded with arcading, which contains about forty small alabaster figures representing mourners of all classes, executed with much dramatic power. The recumbent portrait effigy of Philip in his ducal mantle with folded hands is a work of great power and delicacy of treatment.

The latter part of the 15th century in France was a time of transition from the mediæval style, which had gradually been deteriorating, to the more florid and realistic taste of the Renaissance. To this period belong a number of rich reliefs and statues on the choir-screen of Chartres cathedral. Those on the screen at Amiens are later still, and exhibit the rapid advance of the new style. Fig. 11 shows a statuette in the costume of the end of the 15th century, a characteristic example of the later mediæval method of treating saints in a realistic way.

In the 16th century Italian influence, especially that of Benvenuto Cellini, was paramount in France. Jean Goujon (d. 1572) was the ablest French sculptor of the time; he combined great technical skill and refinement of modelling with the florid and affected style of the age. His nude figure of Diana reclining by a Stag, now in the Louvre, is a graceful and vigorous piece of work, superior in sculptural breadth to the somewhat similar bronze relief of a nymph by Cellini. Between 1540 and 1552 Goujon executed the fine monument at Rouen to Duke Louis de Brézé, and from 1555 to 1562 was mainly occupied in decorating the Louvre with sculpture. One of the most pleasing and graceful works of this period, thoroughly Italian in style, is the marble group of the Three Graces bearing on their heads an urn containing the heart of Henry II., executed in 1560 by Germain Pilon for Catherine de' Medici. The monument of Catherine and Henry II. at St Denis, by the same sculptor, is an inferior and coarser work. Maître Ponce, probably the same as the Italian Ponce Jacquie, chiselled the noble monument of Albert of Carpi (1535), now in the Louvre. Another very fine portrait effigy of about 1570, a recumbent figure in full armour of the duke of Montmorency, preserved in the Louvre, is the work of

¹ See Félibien, *Histoire de l'Abbaye de Saint-Denis*, Paris, 1706.

Barthélemy Prieur. François Duquesnoy of Brussels (1594-1644), usually known as Il Fiamingo, was a clever sculptor, thoroughly French in style, though he mostly worked in Italy. His large statues are very poor, but his reliefs in ivory of boys and cupids are modelled with wonderfully soft realistic power and graceful fancy.

No sculptor of any great merit appears to have arisen in France during the 17th century, though some, such as the two Coustous, had great technical skill. Pierre Puget (1622-1694) produced vigorous but coarse and tasteless work, such as his Milo devoured by a Lion. Other sculptors of the time were Simon Guillain, François and Michel Anguier, and Chas. Ant. Coyzevox (1640-1720), the last a sculptor of Lyons who produced some fine portrait busts. Fig. 12 shows a group by Clodion, whose real name was Claude Michel (c. 1745-1814). He worked largely in terra-cotta, and modelled with great spirit and invention, though in the sensual unsculptural manner prevalent in his time.



FIG. 12.—Bacchanal group by Clodion in terra-cotta.

In the following century Jean Antoine Houdon (1740-1828), a sculptor of most exceptional power, produced some works of the highest merit at a time when the plastic arts had reached a very low ebb. His standing colossal statue of S. Bruno in S. Maria degli Angeli at Rome is a most noble and stately piece of portraiture, full of commanding dignity and expression. His seated statue of Voltaire in the foyer of the Théâtre Français, though sculptural in treatment, is a most striking piece of lifelike realism. Houdon may in fact be regarded as the precursor of the modern school of French sculpture of the better sort. About the middle of the 18th century a revolution was brought about in the style of sculpture by the suddenly revived taste for antique art. A period of dull pseudo-classicism succeeded, which in most cases stifled all original talent and reduced the plastic arts to a lifeless form of archæology. Regarded even as imitations the works of this period are very unsuccessful; the sculptors got hold merely of the dry bones not of the spirit of classic art; and their study of the subject was so shallow and unintelligent that they mostly picked out what was third-rate for special admiration and ignored the glorious beauty of the best works of true Hellenic art. Thus in sculpture, as in painting and architecture, a study which might have been stimulating and useful in the highest degree became a serious hindrance to the development of modern art, and this not only in France but in the other countries of Europe; in France, however, the victories of Napoleon I. and his arrogant pretension to create a Gaulish empire on the model of that of ancient Rome caused the taste for



FIG. 11.—Statuette of St. Mary Magdalene, late 15th century; French work, painted and gilt.

pseudo-Roman art to be more pronounced than elsewhere. Among the first sculptors of this school were Antoine Chaudet (1763-1810) and Joseph Bosio (1769-1845). The latter was largely employed by Napoleon I.: he executed with some ability the bronze spiral reliefs round the column of the Place Vendôme and the statue of Napoleon on the top, and also modelled the classical quadriga on the triumphal arch in the Place du Carrousel. Jacques Pradier of Geneva (1790-1852) produced the Chained Prometheus of the Louvre and the Niobe group (1822). He possessed great technical ability, but aimed in most of his works at a soft sensuous beauty which is specially unsuited to sculpture. François Rude (1784-1855) worked in a style modelled on Græco-Roman sculpture treated with some freedom. His bronze Mercury in the Louvre is a clever work, but his statues of Marshal Ney in the Luxembourg Gardens and of General Cavaignac (1847) in the cemetery of Montmartre are conspicuously bad. The reliefs on the pediment of the Panthéon are by Pierre Jean David of Angers (1789-1856); his early works are of dull classic style, but later in life he became a realist and produced the most unsculpturesque results. A bronze statue of a Dancing Fisher-lad modelled by François Joseph Duvet, now in the Luxembourg collection, is an able work of the genre class. Other French sculptors who were highly esteemed in their time were Otton, Courtet, Simart, Etex, and Carpeaux.¹ The last was an artist of great ability, and produced an immense number of clever but often very offensive statues. He obtained the highest renown in France, and was a typical example of the sad degradation of taste which prevailed under the rule of Napoleon III.

The existing schools of French sculpture are by far the most important in the world. Technical skill and intimate knowledge of the human form are possessed by several living sculptors of France to a degree which has probably never been surpassed, and some of them produce works of very great power, beauty, and originality. Many of their works have a similar fault to that of one class of French painters: they are much injured by an excess of sensual realism; in many cases nude statues are simply life-studies with all the faults and individual peculiarities of one model. Very unsculpturesque results are produced by treating a statue as a representation of a naked person,—one, that is, who is obviously in the habit of wearing clothes,—a very different thing from the purity of the ancient Greek treatment of the nude. Thus the great ability of many French sculptors is degraded to suit the taste of the voluptuary. An extravagance of attitude and an undignified arrangement of the figures do much to injure some of the large groups which are full of technical merit, and executed with marvellous anatomical knowledge. This is specially the case with much of the sculpture that is intended to decorate the buildings of Paris. The group of nude dancers by Carpeaux outside the new opera-house is a work of astonishing skill and prurient imagination, utterly unsculpturesque in style and especially unfitted to decorate the comparatively rigid lines of a building. The egotism of modern French sculptors will not allow them to accept the necessarily subordinate reserve which is so necessary for architectonic sculpture. Other French works, on the other hand, err in the direction of a sickly sentimentalism, or a petty realism, which is fatal to sculpturesque beauty. The real power and merits of the modern French school make these faults all the more conspicuous.²

¹ See Chesneau, *J. B. Carpeaux, sa vie, &c.*, Paris, 1880.

² On French sculpture see Adams, *Recueil de Sculptures Gothiques*, Paris, 1858; Cerf, *Description de Notre Dame de Reims*, Rheims, 1861; Éméric-David, *L'Art Statuaire*, Paris, 1805, and *Histoire de la Sculpture Française*, Paris, 1853; Guillebaud, *L'Architecture et la*

Germany.—Till the 12th century sculpture in Germany continued to be under the lifeless influence of Byzantium, tempered to some extent by an attempt to return to classical models. This is seen in the bronze pillar reliefs and other works produced by Bishop Bernward after his visit to Rome (see METAL-WORK, vol. xvi. p. 77). Hildesheim, Cologne, and the whole of the Rhine provinces were the most active seats of German sculpture, especially in metal, till the 12th century. Many remarkable pieces of bronze sculpture were produced at the end of that period, of which several specimens exist. The bronze font at Liège, with figure-subjects in relief of various baptismal scenes from the New Testament, by Lambert Patras of Dinant, cast about 1112, is a work of most wonderful beauty and perfection for its time; other fountains in Osnabrück and Hildesheim cathedrals are surrounded by spirited reliefs, fine in conception, but inferior in beauty to those on the Liège font. Fine bronze candelabra exist in the abbey church of Comburg and at Aix-la-Chapelle, the latter of about 1165. Merseburg cathedral has a strange realistic sepulchral figure of Rudolf of Swabia, executed about 1100; and at Magdeburg is a fine effigy, also in bronze, of Bishop Frederick (d. 1152), treated in a more graceful way. The last figure has a peculiarity which is not uncommon in the older bronze reliefs of Germany: the body is treated as a relief, while the head sticks out and is quite detached from the ground in a very awkward way. One of the finest plastic works of this century is the choir screen of Hildesheim cathedral, executed in hard stucco, once rich with gold and colours; on its lower part is a series of large reliefs of saints modelled with almost classical breadth and nobility, with drapery of especial excellence.

In the 13th century German sculpture had made considerable artistic progress, but it did not reach the high standard of France. One of the best examples is the "golden gate" of Freiburg cathedral, with sculptured figures on the jambs after the French fashion. The statues of the apostles on the nave pillars, and especially one of the Madonna at the east end (1260-70), possess great beauty and sculpturesque breadth. The statues both inside and outside Bamberg cathedral, of the middle of the 13th century, are nobly designed; and an equestrian statue of Conrad III. in the market-place at Bamberg, supported by a foliated corbel, exhibits startling vigour and originality, and is designed with wonderful largeness of effect, though small in scale. The statues of Henry the Lion and Queen Matilda at Brunswick, of about the same period, are of the highest beauty and dignity of expression. Strasburg cathedral, though sadly damaged by restoration, still possesses a large quantity of the finest sculpture of the 13th century. One tympanum relief of the Death of the Virgin, surrounded by the sorrowing Apostles, is a work of the very highest beauty, worthy to rank with the best Italian sculpture of even a later period. Of its class nothing can surpass the purely decorative carving at Strasburg, with varied realistic foliage studied from nature, evidently with the keenest interest and enjoyment.

Nuremberg is rich in good sculpture of the 14th century. The church of St Sebald, the Frauenkirche, and the west façade of St Lawrence are lavishly decorated with reliefs and statues, very rich in effect, but showing the germs of,

Sculpture du Vme au XVIe siècle, Paris, 1851-59; Méhard, *Sculpture Antique et Moderne*, Paris, 1867; Didron, *Annales Archéologiques*, various articles; Félibien, *Histoire de l'Art en France*, Paris, 1856; Mrs Pattison, *Renaissance of Art in France*, London, 1879; Montfaucon, *Monumens de la Monarchie Française*, Paris, 1729-33; Jouy, *Sculptures Modernes du Louvre*, Paris, 1855; Revel, *Œuvre de Jean Goujon*, Paris, 1868; Viollet-le-Duc, *Dictionnaire de l'Architecture*, Paris, 1869, art. "Sculpture," vol. viii. pp. 97-279; Claretie, *Peintres et Sculpteurs Contemporains*, Paris, in progress.

that mannerism which grew so strong in Germany during the 15th century. Of special beauty are the statuettes which adorn the "beautiful fountain," executed by Heinrich der Balier (1385-1396), and richly decorated with gold and colour by the painter Rudolf.¹ A number of colossal figures were executed for Cologne cathedral between 1349 and 1361, but they are of no great merit. Augsburg produced several sculptors of ability about this time; the museum possesses some very noble wooden statues of this school, large in scale and dignified in treatment. On the exterior of the choir of the church of Marienburg castle is a very remarkable colossal figure of the Virgin of about 1340-50. Like the Hildesheim choir screen, it is made of hard stucco and is decorated with glass mosaics. The equestrian bronze group of St George and the Dragon in the market-place at Prague is excellent in workmanship and full of vigour, though much wanting dignity of style. Another fine work in bronze of about the same date is the effigy of Archbishop Conrad (d. 1261) in Cologne cathedral, executed many years after his death. The portrait appears truthful and the whole figure is noble in style. The military effigies of this time in Germany as elsewhere were almost unavoidably stiff and lifeless from the necessity of representing them in plate armour; the ecclesiastical chasuble, in which priestly effigies nearly always appear, is also a thoroughly unsculpturesque form of drapery, both from its awkward shape and its absence of folds. Fig. 13 shows a characteristic example of these sepulchral effigies in slight relief. It is interesting to compare this with a somewhat similarly treated Florentine effigy, executed in marble at the beginning of the next century, but of very superior grace and delicacy of treatment (see fig. 16 below).

The 15th century was one of great activity and originality in the sculpture of Germany and produced many artists of very high ability. One speciality of the time was the production of an immense number of wooden altars and reredoses, painted and gilt in the most gorgeous way and covered with subject-reliefs and statues, the former often treated in a very pictorial style.² Wooden screens, stalls, tabernacles, and other church-fittings of the greatest elaboration and clever workmanship were largely produced in Germany at the same time, and on into the 16th century.³ Jörg Syrlin, one of the most able of these sculptors in wood, executed the gorgeous choir-stalls in Ulm cathedral, richly decorated with statuettes and canopied work, between 1469 and 1474; his son and namesake sculptured

¹ See Baader, *Beiträge zur Kunstgesch. Nürnbergs*; and Rettberg, *Nürnbergers Kunstleben*, Stuttgart, 1854.

² This class of large wooden retable was much imitated in Spain and Scandinavia. The metropolitan cathedral of Roskilde in Denmark possesses a very large and magnificent example covered with subject reliefs enriched with gold and colours.

³ See Waagen, *Kunst und Künstler in Deutschl.*, Leipsic, 1843-45.



FIG. 13.—Sepulchral effigy in low relief of Günther of Schwarzburg (d. 1349), in Frankfort cathedral.

the elaborate stalls in Blaubeuren church of 1493 and the great pulpit in Ulm cathedral. Veit Stoss of Nuremberg, though a man of bad character, was a most skilful sculptor in wood; he carved the high altar, the tabernacle, and the stalls of the Frauenkirche at Cracow, between 1472 and 1495. One of his finest works is a large piece of wooden panelling, nearly 6 feet square, carved in 1495, with central reliefs of the Doom and the Heavenly Host, framed by minute reliefs of scenes from Bible history. It is now in the Nuremberg town-hall. Wohlgenuth (1434-1519), the master of A. Dürer, was not only a painter but also a clever wood-carver, as was also Dürer himself (1471-1528), who executed a tabernacle for the Host with an exquisitely carved relief of Christ in Majesty between the Virgin and St John, which still exists in the chapel of the monastery of Landau. Dürer also produced miniature reliefs cut in boxwood and hone-stone, of which the British Museum (print room) possesses one of the finest examples. Adam Kraft (c. 1455-1507) was another of this class of sculptors, but he worked also in stone; he produced the great Schreyer monument (1492) for St Sebald's at Nuremberg,—a very skilful though mannered piece of sculpture, with very realistic figures in the costume of the time, carved in a way more suited to wood than stone, and too pictorial in effect. He also made the great tabernacle for the Host, 80 feet high, covered with statuettes, in Ulm cathedral, and the very spirited "Stations of the Cross" on the road to the Nuremberg cemetery.

The Vischer family of Nuremberg for three generations were among the ablest sculptors in bronze during the 15th and 16th centuries. Hermann Vischer the elder worked mostly between 1450 and 1505, following the earlier mediæval traditions, but without the originality of his son. Among his existing works the chief are the bronze font at Wittenberg church (1457) and four episcopal effigies in relief, dated from 1475 to 1505, in Bamberg cathedral; this church also contains a fine series of bronze sepulchral monuments of various dates throughout the 15th and 16th centuries. Hermann's son Peter Vischer was the chief artist of the family; he was admitted a master in the sculptor's guild in 1489, and passed the greater part of his life at Nuremberg, where he died in 1529. In technique few bronze sculptors have ever equalled him; but his designs are marred by an excess of mannered realism and a too exuberant fancy. His chief early work was the tomb of Archbishop Ernest in Magdeburg cathedral (1495), surrounded with fine statuettes of the apostles under semi-Gothic canopies; it is purer in style than his later works, such as the magnificent shrine of St Sebald at Nuremberg, a tall canopied bronze structure, crowded with reliefs and statuettes in the most lavish way. The general form of the shrine is Gothic,⁴ but the details are those of the 16th-century Italian Renaissance treated with much freedom and originality. Some of the statuettes of saints attached to the slender columns of the canopy are modelled with much grace and even dignity of form. A small portrait figure of Peter himself, introduced at one end of the base, is a marvel of clever realism: he has represented himself as a stout, bearded man, wearing a large leather apron and holding some of the tools of his craft. In this work, executed from 1508 to 1519, Peter was assisted by his sons, as is recorded in an inscription on the base—"Petter Vischer, Purger zu Nürnberg, machet das Werck mit seinen Sunnen, und ward folbracht im Jar MDXXIX . . ." This gorgeous shrine is a remarkable example of the uncommercial spirit which animated the artists of that time,

⁴ This great work is really a canopied pedestal to support and enclose the shrine, not the shrine itself, which is a work of the 14th century, having the gabled form commonly used in the Middle Ages for metal reliquaries.

and of the evident delight which they took in their work. Dragons, grotesques, and little figures of boys, mixed with graceful scroll foliage, crowd every possible part of the canopy and its shafts, designed in the most free and unconventional way and executed with an utter disregard of the time and labour which were lavished on them. Other existing works by Peter Vischer and his sons are the Entombment relief, signed "P. V. 1522," in the Aegidienkirche, the monument of Cardinal Albert (1525) in the church at Aschaffenburg, and the fine tomb of Frederick the Wise (1527) in the castle chapel at Wittenberg.

Next to Nuremberg, the chief centres of bronze sculpture were Augsburg and Lübeck. Innsbruck possesses one of the finest series of bronze statues of the first half of the 16th century, namely twenty-eight colossal figures round the tomb of the emperor Maximilian, which stands in the centre of the nave, representing a succession of heroes and ancestors of the emperor. The first of the statues which was completed cost 3000 florins, and so Maximilian invited the help of Peter Vischer, whose skill was greater and whose work less expensive than that of the local craftsmen. Most of them, however, were executed by sculptors of whom little is now known. They differ much in style, though all are of great technical merit. The finest (see fig. 14) is an ideal statue of King Arthur of Britain, in plate armour of the 14th or early 15th century, very remarkable for the nobility of the face and pose. That of Theodoric is also a very fine conception. Some of the portrait figures of the Hapsburgs are almost ludicrously realistic, and are disfigured by the ugly German armour of the time.

From sixteenth century onwards.

In the latter part of the 16th century the influence of the later Italian Renaissance becomes very apparent, and many elaborate works in bronze were produced, especially at Augsburg, where Hubert Gerhard cast the "Augustus fountain" in 1593, and Adrian de Vries made the "Hercules fountain" in 1599; both were influenced by the style of Giovanni di Bologna, as shown in his magnificent fountain at Bologna.

In the following century Andreas Schlüter of Hamburg (b. about 1662) produced smaller bronze reliefs and accessories of great merit. His colossal statue of Frederick III. on the bridge at Berlin is less successful. On the whole the 17th and 18th centuries in Germany, as in England, were periods of great decadence in the plastic art; little of merit was produced, except some portrait figures. In the second half of the 18th century there was a strong revival in sculpture, especially in the classic style; and since then Germany has produced an immense quantity of large and pretentious sculpture, mostly dull in design and second-rate in execution. Johann Gottfried of Berlin (1764-1850) finished a number of portrait figures,



FIG. 14.—Bronze statue of King Arthur at Innsbruck.

some of which are ably modelled, as did also Friedrich Tieck (1776-1851) and Christian Rauch (1777-1857); the works of Rauch are, however, mostly weak and sentimental in style, as, for example, his recumbent statue of Queen Louisa at Charlottenburg (1813) and his statues of Generals Bülow and Scharnhorst at Berlin. Friedrich Drake was the ablest of Rauch's pupils, but he lived at a very unhappy period for the sculptor's art. His chief work is perhaps the colossal bronze equestrian statue of King William of Prussia at Cologne. Albert Wolf was a sculptor of more ability; he executed the equestrian portrait of King Ernest Augustus at Hanover, and a Horseman attacked by a Lion now in the Berlin Museum. Augustus Kiss (1802-1865) produced the companion group to this, the celebrated Amazon and Panther in bronze, as well as the fine group of St George and the Dragon in a courtyard of the royal palace at Berlin. The St George and his horse are of bronze; the dragon is formed of gilt plates of hammered iron. Kiss worked only in metal. The bad taste of the first half of the present century is strongly shown by many of the works of Theodore Kalide, whose Bacchanal sprawling on a Panther's Back is a marvel of awkwardness of pose and absence of any feeling for beauty. Rietschel was perhaps the best German sculptor of this period, and produced work superior to that of his contemporaries, such as Haagen, Wichmann, Fischer, and Hiedel. Some revival of a better style is shown in some sculpture, especially reliefs, by Hähnel, whose chief works are at Dresden. Schwanthaler (1802-1848), who was largely patronized by King Louis of Bavaria, studied at Rome and was at first a feeble imitator of antique classic art, but later in life he developed a more romantic and pseudo-mediaeval style. By him are a large number of reliefs and statues in the Glyptothek at Munich and in the Walhalla, also the colossal but feeble bronze statue of Bavaria; in point of size one of the most ambitious works of modern times.¹ Since the beginning of the second half of the century the sculpture of Germany has made visible progress, and several living artists have produced works of merit and originality, far superior to the feeble imitations of classic art which for nearly a century destroyed all possible vigour and individuality in the plastic productions of most European countries.²

Spain.—In the early mediæval period the sculpture of northern Spain was much influenced by contemporary art in France. From the 12th to the 14th century many French architects and sculptors visited and worked in Spain. The cathedral of Santiago de Compostella possesses one of the grandest existing specimens in the world of late 12th-century architectonic sculpture; this, though the work of a native artist, Mastei Mateo,³ is thoroughly French in style; as recorded by an inscription on the front, it was completed in 1188. The whole of the western portal with its three doorways is covered with statues and reliefs, all richly decorated with colour, part of which still remains. Round the central arch are figures of the twenty-four elders, and in the tympanum a very noble relief of Christ in Majesty between Saints and Angels. As at Chartres, the jamb-shafts of the doorways are decorated with standing statues of saints,—St James the elder, the patron of the church, being attached to the

¹ In size, but not in merit, this enormous statue has recently been surpassed by the figure of America made in Paris and now (1886) being erected as a beacon at the entrance to the harbour of New York City.

² On German sculpture see Foerster, *Denkmale deutscher Baukunst*, Leipzig, 1855; Wanderer, *Adam Kraft and his School*, Nuremberg, 1868; Rabe, *Das Grabmal des J. von Brandenburg . . . von P. Vischer*, Berlin, 1843; Reindel, *Vischer's Shrine of St. Sebaldus*, Nuremberg, 1855; Lübke, *Hist. of Sculpt.*, Eng. trans., London, 1872.

³ A kneeling portrait-statue of Mateo is introduced at the back of the central pier. This figure is now much revered by the Spanish peasants, and the head is partly worn away with kisses.

central pillar. These noble figures, though treated in a somewhat rigid manner, are thoroughly subordinate to the main lines of the building. Their heads, with pointed beards and a fixed mechanical smile, together with the stiff drapery arranged in long narrow folds, recall the Æginetan pediment sculpture of about 500 B.C. This appears strange at first sight, but the fact is that the works of the early Greek and the mediæval Spaniard were both produced at a somewhat similar stage in two far distant periods of artistic development. In both cases plastic art was freeing itself from the bonds of a hieratic archaism, and had reached one of the last steps in a development which in the one case culminated in the perfection of the Phidian age, and in the other led to the exquisitely beautiful yet simple and reserved art of the end of the 13th and early part of the 14th century,—the golden age of sculpture in France and England.

In the 14th century the silversmiths of Spain produced many works of sculpture of great size and technical power. One of the finest, by a Valencian called Peter Bernec, is the great silver retable at Gerona cathedral. It is divided into three tiers of statuettes and reliefs, richly framed in canopied niches, all of silver, partly cast and partly hammered.

In the 15th century an infusion of German influence was mixed with that of France, as may be seen in the very rich sculptural decorations which adorn the main door of Salamanca cathedral, the façade of S. Juan at Valladolid, and the church and cloisters of S. Juan de los Reyes at Toledo, perhaps the most gorgeous examples of architectural sculpture in the world. The carved foliage of this period is of especial beauty and spirited execution; realistic forms of plant-growth are mingled with other more conventional foliage in the most masterly manner. The very noble bronze monument of Archdeacon Pelayo (d. 1490) in Burgos cathedral was probably the work of Simon of Cologne, who was also architect of the Certosa at Miraflores, 2 miles from Burgos. The church of this monastery contains two of the most magnificently rich monuments in the world, especially the altar-tomb of King John II. and his queen by Gil de Siloe,—a perfect marvel of rich alabaster canopy-work and intricate under-cutting. The effigies have little merit.

In the early part of the 16th century a strong Italian influence superseded that of France and Germany, partly owing to the presence in Spain of the Florentine Torrigiano and other Italian artists. The magnificent tomb of Ferdinand and Isabella in Granada cathedral is a fine specimen of Italian Renaissance sculpture, somewhat similar in general form to the tomb of Sixtus IV. by Ant. Pollaiuolo in St Peter's, but half a century later in the style of its detail. It looks as if it had been executed by Torrigiano, but the design which he made for it is said to have been rejected. Some of the work of this period, though purely Italian in style, was produced by Spanish sculptors,—for example, the choir reliefs at Toledo cathedral, and those in the Colegio Mayor at Salamanca by Alonso Berruguete, who obtained his artistic training in Rome and Florence. Esteban Jordan, Gregorio Hernandez, and other Spanish sculptors produced a large number of elaborate retables, carved in wood with subjects in relief and richly decorated in gold and colours. These sumptuous masses of polychromatic sculpture resemble the 15th-century retables of Germany more than any Italian examples, and were a sort of survival of an older mediæval style. Alonso Cano (1600-1667), the painter, was remarkable for clever realistic sculpture, very highly coloured and religious in style. Montañes, who died in 1614, was one of the ablest Spanish sculptors of his time. His finest works are the reliefs of the Madonna

and Saints on an altar in the university church of Seville, and in the cathedral, in the chapel of St Augustine, a very nobly designed Conception, modelled with great skill. In later times Spain has produced little or no sculpture of any merit.

Italy.—Till the great revival of plastic art took place in the middle of the 13th century, the sculpture of Italy was decidedly inferior to that of other more northern countries. Much of it was actually the work of northern sculptors,—as, for example, the very rude sculpture on the façade of S. Andrea at Pistoia, executed about 1186 by Gruamons and his brother Adeodatus.¹ Fig. 15 shows a



FIG. 15.—Relief by Benedetto Antelami for the pulpit of Parma cathedral in 1178; Byzantine style.

relief by Antelami of Parma of the year 1178. Unlike the sculpture of the Pisani and later artists, these early figures are thoroughly secondary to the architecture they are designed to decorate; they are evidently the work of men who were architects first and sculptors in a secondary degree. After the 13th century the reverse was usually the case, and, as at the west end of Orvieto cathedral, the sculptured decorations are treated as being of primary importance,—not that the Italian sculptor-architect ever allowed his statues or reliefs to weaken or damage their architectural surroundings, as is unfortunately the case with much modern sculpture. In southern Italy, during the 13th century, there existed a school of sculpture resembling that of France, owing probably to the Norman occupation. The pulpit in the cathedral of Ravello, executed by Nicolaus di Bartolomeo di Foggia in 1272, is an important work of this class; it is enriched with very noble sculpture, especially a large female head crowned with a richly foliated coronet, and combining lifelike vigour with largeness of style in a very remarkable way. The bronze doors at Monreale, Pisa, and elsewhere, which are among the chief works of plastic art in Italy during the 12th century, are described in MONREALE and METALWORK. The history of Italian sculpture of the best period is given to a great extent in the separate articles on the PISANI (q.v.) and other Italian artists. During the 13th century Rome and the central provinces of Italy produced very few sculptors of ability, almost the only men of note being the Cosmati (see ROME, vol. xx. p. 835).

During the 14th century Florence and the neighbouring cities were the chief centres of Italian sculpture, and there numerous sculptors of successively increasing artistic power lived and worked, till in the 15th century Florence had become the aesthetic capital of the world, and reached a pitch of artistic wealth, and perfection which Athens

The other finest examples of this early class of sculpture exist at Pistoia, Parma, Modena, and Verona; in most of them the old Byzantine influence is very strong.

alone in its best days could have rivalled. The similarity between the plastic arts of Athens in the 5th or 4th century B.C. and of Florence in the 15th century is not one of analogy only. Though free from any touch of copyism, there are many points in the works of such men as Donatello, Luca della Robbia, and Vittore Pisanello which strongly recall the sculpture of ancient Greece, and suggest that, if a sculptor of the later Phidian school had been surrounded by the same types of face and costume as those among which the Italians lived, he would have produced plastic works closely resembling those of the great Florentine masters. In the 14th century, in northern Italy, various schools of sculpture existed, especially at Verona and Venice, whose art differed widely from the contemporary art of Tuscany; but Milan and Pavia, on the other hand, possessed sculptors who followed closely the style of the Pisani. The chief examples of the latter class are the magnificent shrine of St Augustine in the cathedral of Pavia, dated 1362, and the somewhat similar shrine of Peter the Martyr (1339), by Balduccio of Pisa, in the church of St Eustorgio at Milan, both of white marble, decorated in the most lavish way with statuettes and subject reliefs. Many other fine pieces of the Pisan school exist in Milan. The well-known tombs of the Scaliger family at Verona show a more native style of design, and in general form, though not in detail, suggest the influence of transalpine Gothic. In Venice the northern and almost French character of much of the early 15th-century sculpture is more strongly marked, especially in the noble figures in high relief which decorate the lower story and angles of the doge's palace; these are mostly the work of a Venetian named Bartolomeo Bon. A magnificent marble tympanum relief by Bon has recently been added to the South Kensington Museum; it has a noble colossal figure of the Madonna, who shelters under her mantle a number of kneeling worshippers; the background is enriched with foliage and heads, forming a "Jesse tree," designed with great decorative skill. The cathedral of Como, built at the very end of the 15th century, is decorated with good sculpture of almost Gothic style, but on the whole rather dull and mechanical in detail, like much of the sculpture in the extreme north of Italy. A large quantity of rich sculpture was produced in Naples during the 14th century, but of no great merit either in design or in execution. The lofty monument of King Robert (1350), behind the high altar of S. Chiara, and other tombs in the same church



FIG. 16.—Florentine marble effigy in low relief in the church of the Certosa near Florence.

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¹ See Ruskin, *Stones of Venice*; and Mothes, *Gesch. der Bauk. u. Bildh. Venedigs*, Leipzig, 1861.

are the most conspicuous works of this period. Very beautiful sepulchral effigies in low relief were produced in many parts of Italy, especially at Florence. The tomb of Lorenzo Acciaiuoli (see fig. 16), in the Certosa near Florence,



FIG. 17.—Statue of St George by Donatello, outside the church of Or San Michele at Florence.



FIG. 18.—Bronze colossal statue of Colleoni at Venice, modelled by Verrocchio and cast by Leopardi.

great lessons these pioneers of the Renaissance had taught. Ghiberti, the sculptor of the world-famed bap-

tistery gates; Donatello, the master of delicate relief and dignified realism (see fig. 17); Luca della Robbia, with his classic purity of style and sweetness of expression, came next in order. Unsensational beauty elevated by religious spirit was attained in the highest degree by Mino da Fiesole, the two Rossellini, Benedetto da Maiano, and other sculptors of Florence. Two of the noblest equestrian statues the world has probably ever seen are the Gattamelata statue at Padua by Donatello and the statue of Colleoni at Venice by Verrocchio and Leopardi (see fig. 18). A third, which was probably of equal beauty, was modelled in clay by Leonardo da Vinci, but it no longer exists. Finally came Michel-



FIG. 19.—Head of the colossal statue of David by Michelangelo at Florence.

angelo, who raised the sculpture of the modern world to its highest pitch of magnificence, and at the same time sowed the seeds of its rapidly approaching decline; the head of his David (see fig. 19) is a work of unrivalled force and dignity. His rivals and imitators, Baccio Bandinelli, Giacomo della Porta, Montelupo, Ammanati, Vincenzo de' Rossi, and others, copied and exaggerated his faults without possessing a touch of his gigantic genius. In other parts of Italy, such as Pavia, the traditions of the 15th century lasted longer, though gradually fading. The statuary and reliefs which make the Certosa near Pavia one of the most gorgeous buildings in the world are free from the influence of Michelangelo, which at Florence and Rome was overwhelming. Though much of the sculpture was begun in the second half of the 15th century, the greater part was not executed till much later. The magnificent tomb of the founder, Giovanni Galeazzo Visconti, was not completed till about 1560, and is a gorgeous example of the style of the Renaissance grown weak from excess of richness and from loss of the simple purity of the art of the 15th century. Everywhere in this wonderful building the fault is the same; and the growing love of luxury and display, which was the curse of the time, is reflected in the plastic decorations of the whole church. The old religious spirit had died out and was succeeded by unbelief or by an affected revival of paganism. Monuments to ancient Romans, such as those to the two Plinys on the façade of Como cathedral, or "heros" to unsaintly mortals, such as that erected at Rimini by Sigismondo Pandolfo in honour of Isotta,¹ grew up side by side with shrines and churches dedicated to the saints. We have seen how the youthful vigour of the Christian faith vivified for a time the dry bones of expiring classic art, and now the decay of this same belief brought with it the destruction of all that was most valuable in mediæval sculpture. Sculpture like the other arts became the bond-slave of the rich and ceased to be the natural expression of a whole people. Though for a long time in Italy great technical skill continued to exist, the vivifying spirit was dead, and at last a dull scholasticism or a riotous extravagance of design became the leading characteristics.

¹ See Yriarte, *Rimini au XVme Siècle*, Paris, 1880; also the article RIMINI.

The 16th century was one of transition to this state of degradation, but nevertheless produced many sculptors of great ability who were not wholly crushed by the declining taste of their time. John of Douay (1524-1608), usually known as Giovanni da Bologna, one of the ablest, lived and worked almost entirely in Italy. His bronze statue of Mercury flying upwards, in the Uffizi, one of his finest

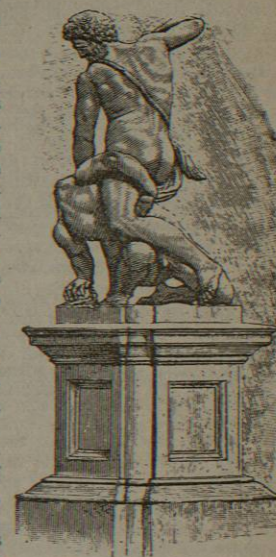


FIG. 20.—Group by Giovanni da Bologna, formerly in Brasenose College, Oxford; destroyed in 1881.



FIG. 21.—Bronze statue of Perseus and Medusa by Cellini, modelled by Antonio Begarelli of Modena (d. 1565), and were enthusiastically admired by Michelangelo; the finest are a Pietà in S. Maria Pomposa and a large Descent from the Cross in S. Francesco