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). @@3 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

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 arcading 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 Niccola 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

@@@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.

@@@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.