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 thedoge’s palace; @@1 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

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

the year 1400, which has

absurdly been attributed to

Donatello. Rome was very

remarkable during the 14th

century for its extraordinary

poverty in the production of

sculpture. The clumsy effigies

at the north-east of S. Maria

in Trastevere are striking ex­

amples of the degradation of

the plastic art there about the

year 1400; and it was not

till nearly the middle of the

century that the arrival of

able Florentine sculptors,

such as Filarete, Mino da

Fiesole, and the Pollaiuoli,

initiated a brilliant era of

artistic activity, which, how­

ever, for about a century

continued to depend on the

presence of sculptors from

Tuscany and other northern

provinces. It was not, in fact,

till the period of full decad­

ence had begun that Rome

itself produced any notable

artists.

For the great sculptors of Florence during the 14th and 15th centuries we refer the reader to the separate bio­graphical notices on the sub­ject. The Pisani and Arnolfo del Cambio were succeeded by Orcagna and others, who carried on and developed the

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

@@@1 See Ruskin, Stones of Venice ; and Mothes, Gesch. der Bunk, u. Bildh. Venedigs, Leipsic, 1859.