

Beardsley, but unlike Whistler. When the truth is improbable, it had perhaps better not be recorded.

The exhibition of contemporary German art at the Metropolitan Museum, which has for some time been in preparation, will soon be accessible to the public in the new Fifth Avenue extension of the building. The opening reception is set for the evening of Monday, January 4. The museum, by the way, has just issued a "Catalogue of the Collection of Casts," which is really much more than a list of the objects in question. Prepared under the supervision of the assistant director, Mr. Edward Robinson, it bears the stamp of his scholarship. The field of architectural and sculptural art in ancient times, in the Middle Ages and in the Renaissance, is well illustrated at the museum, and luminous guidance to it is afforded in this book. The short introductory notices to the different periods are so framed as to aid the layman as well as the student. There is a good bibliography and there is a first rate index. The full page illustrations are from well chosen subjects and the volume is handsomely printed. This publication is in every way a credit to the museum. In no institution abroad could the work have been better done. R. C.

**MONUMENTAL EFFIGIES.**  
*Strange Wooden Relics in England and Wales.*

From The London Athenæum.  
Dr. Alfred C. Fryer read a paper [before the Society of Antiquaries], "On the Wooden Monumental Effigies of England and Wales," of which the following is an abstract. As far as can be ascertained, there are ninety-three wooden monumental effigies in England and Wales, and these are distributed over twenty-six counties. The greater proportion are military personages; but there are, however, as many as twenty-four ladies, as well as one judge, three laymen, an archbishop and three priests, while two of the effigies have cadavers. Authentic records exist of twenty-two wooden effigies which have now been destroyed.

The exposure of the actual dead at the time of the funeral was followed, toward the close of the fourteenth century, by the practice of bearing in the funeral procession the hastily made "lively figure" of the dead person "in the very robes of estate." These "lively figures" were closely allied to wooden effigies, and may have been suggested by them, as their foundations were of wood, while the face and hands were of wax, or fine plaster tinted to life. In 1296 we find that a tomb was erected in Westminster Abbey to William of Valence. This had a full-sized wooden figure covered with a number of plates of copper, some of which were enamelled. Even before this date there were wooden effigies, and the earliest appears to have been to Martin or Caduacan, Bishop of Bangor, who died as a monk at Abbey Dore in 1241. This effigy is destroyed, but it was actually existing in 1786, and was then in excellent preservation. The wooden effigy to Robert, Duke of Normandy, in Gloucester Cathedral, was most likely carved about 1280; a fine effigy to John de Pitchford at Pitchford, Shropshire, a few years later, and a priest at Clifford, Herefordshire, a few years earlier. Besides these, there is one to Archbishop Peckham in Canterbury Cathedral, and a few others were carved in the closing years of the thirteenth century. A large number were carved in the first half of the fourteenth century; but there is none after 1350 until we find the beautiful wooden effigies to Michael de la Pole, second Earl of Suffolk, and his countess, which were carved in 1415. It would seem as if the frightful devastation of the Black Death had killed off most of those carvers in wood who executed effigies. Fine wooden effigies exist at Brancepeth and Staindrop, in Durham; at Worsborough and Thornhill, in Yorkshire; at Burford, in Shropshire; Chew Magna, in Somerset; Goudhurst, in Kent, and other places; and the latest are three in Brading Church, Isle of Wight, to three members of the Oglander family. The effigy to Sir John Oglander, the author of the famous Oglander Memoirs, was carved about 1640.

When the medieval artist had carved his effigy he hollowed out the portion of the board with the effigy upon it, as well as the animal at the feet and the cushion under the head, and then filled in this space with charcoal to absorb moisture. After this he would size the figure, and pieces of linen would be placed over the cracks, and then the decorator would give it a coat of gesso, with a thicker coating for those portions he desired to decorate in relief. Various stamps of diverse patterns—some being for mail and some for decorative purposes—were impressed on the gesso before it hardened. All the painting on the figure was done in distemper, and it was finally covered with a coat of oleaginous varnish. This was needful, but, alas! did not prove a sufficient protection, for the constant changes of temperature caused contraction and expansion of the wood, and the consequent fretting of the surface upon which the coloring was laid. Although large numbers of wooden effigies have been destroyed, and many that remain have suffered from neglect, sanding, injudicious "restorations," relentless scrubbing, shrouds of whitewash and destruction in village bonfires, yet, out of this havoc a remnant has been preserved from which it is possible to study the technique of the arts employed in carving and painting these effigies in wood. We may, indeed, be thankful that the relentless hand of the modern restorer and the ravages of time have still left us some treasures which we may consider representative of a great national school of medieval handicraft.

The memorial to John Bunyan which is to be placed in Westminster Abbey will take the form of a stained glass window depicting scenes in the "Pilgrim's Progress." Mr. J. M. Comper, the artist appointed by the dean, has selected these scenes for the two main openings of the window: Christian's meeting with Evangelist; his admittance at the Wicket Gate; his deliverance from the burden of sin at the foot of the Cross; Mr. Interpreter's house; Piety, Prudence and Charity harnessing him in armor of proof; his fight with Apollyon; Vanity Fair, and crossing the river to the Celestial City. The highlight will depict Christian's entrance into the City and his joyous reception there. Round the centre panels will run a series of vignettes representing minor scenes in the allegory. The cost of the memorial is estimated at \$6,000. The window chosen is in the north aisle of the Abbey.

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