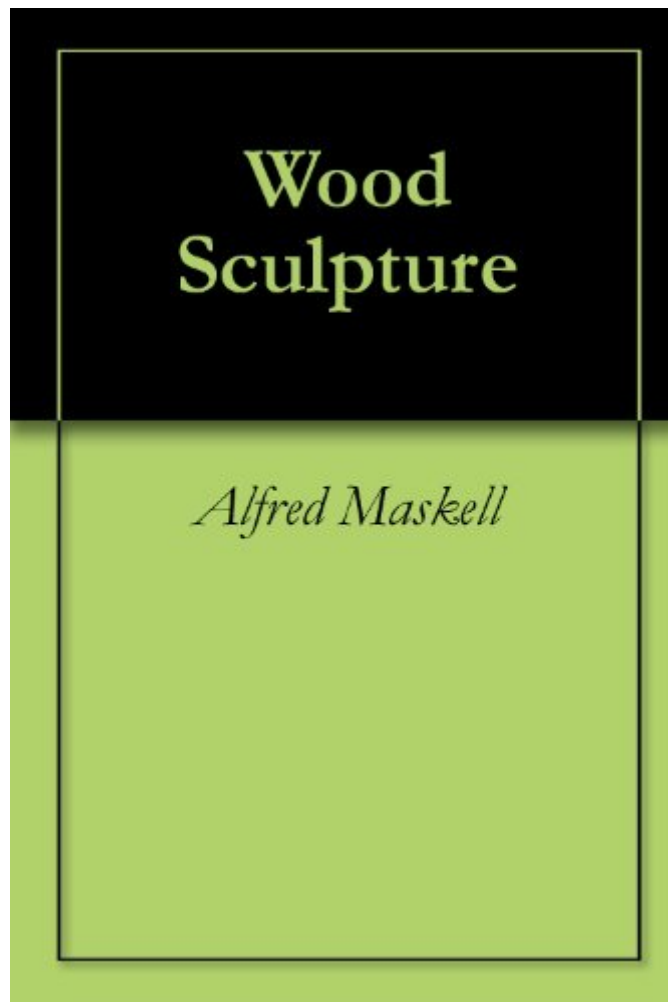


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# Wood Sculpture



## Synopsis

This volume was published in 1911. A short summary from the Preface: Hardly any other division of the arts covers so wide a field as that which is open before us in the study of the use of wood in its decorative applications of every kind. The history of all the arts in all countries from the earliest Egyptian times; the schools of painting, of engraving, and of sculpture in other materials; the goldsmiths', metal-workers', and even the potters' crafts; church lore and liturgiology; the varieties of furniture of every description, ecclesiastical and domestic; the science and art of coins and medals; symbolism, natural history, botany, even heraldry -- these things and more, perhaps, confront us from time to time, and present points of contact which cannot be ignored. In endeavouring, therefore, to treat so comprehensive a subject, in a single volume, I cannot but be aware that I lay myself open to the criticism of specialists in all the many divisions with which I may have the hardihood to connect it, and I can scarcely expect to avoid the numerous pitfalls. After about the twelfth century the quantity of available material is so great that it seemed to me that the only plan would be to restrict the general scope in the main to figure sculpture and to certain decorative work in relief, and to consider what examples could be selected which would best illustrate the evolution of the art and the influences exerted by one country on another. It may be asked why such and such a figure or other work has been included, or why such another one has been passed over. The only answer is that a choice had to be made. It was necessary, also, to draw a line somewhere, and I have done this -- generally speaking -- at the end of the Gothic period. Whole geographical divisions -- Russia, China, Japan, and the East have, perforce also, been left untouched.

..... Chapters: Chapter I. Introductory â " Prehistoric Art â " Wood Sculpture in Ancient Egypt Chapter II. Wood Sculpture in the early Middle Ages and Later Chapter III. The Thirteenth, Fourteenth, and Fifteenth Centuries -- Guilds and Corporations Chapter IV. Retables in Flanders and Germany Chapter V. Wood Sculpture in Germany in the Fifteenth and Early Sixteenth Centuries Chapter VI. The Franconian, Bavarian, and other German Artists and Workshops of the End of the Gothic Period Chapter VII. Veit Stoss â " Riemenschneider â " Pacher -- Multscher -- Briggemann Chapter VIII. Sculpture in Boxwood â " Francesco da Sant' Agata â " Conrad Meit â " Hans Wydz Chapter IX. German Medallions in Wood Chapter X. Microscopic or Miniature Wood Sculpture Chapter XI. Wood Sculpture in Spain â " Some Spanish Retables and their Makers Chapter XII. Crucifixes and Madonna Figures Chapter XIII. On some Examples of Wood Sculpture of the Trecento and Quattrocento in Italy Chapter XIV. On the Colouring of Wood Sculpture Chapter XV. Wood Sculpture in England in the Thirteenth, Fourteenth, and Fifteenth Centuries -- Coffers, Chest and Panellings -- Sepulchral Effigies and

Small Figure Work Chapter XVI. Choirs and Choir Stalls Chapter XVII. Symbolism in Church  
Woodwork -- Misericords -- Bench-Ends Chapter XVIII. Chancel Screens and other Carved  
Woodwork in Parish Churches in the West of England Conclusion

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