faces and exposed flesh, the wood for the dress—was a favourite practice with German ivory sculptors, and not without effective and sometimes extremely good results. Figures of this kind were, for the most part, of peasants or beggars, or, as in the museum at Kensington, a very clever one of an emaciated man, probably an illustration of the "Dance of Death." He dances along, with his wasted limbs, beating a drum, the nearly skeleton face grinning, and one empty eye-socket. One of the best-known workers in this combination style was Simon Troger, a Munich sculptor of the early eighteenth century. His work is really remarkable and original, and deserves notice. Another was Wilhelm Krüger, of Dantzig. Combinations with gold and silver smiths' work by jewellers and others were also made, notably by the last-named and by his fellow-townsman, Johann Köhler. It is a fashion which is asserting itself strongly at the present time, as we shall see in a subsequent chapter.

Some account must be given of the turned work in ivory, which was such a popular distraction in the seventeenth and eighteenth centuries. Doubtless a considerable amount of technical skill is shown in work of this kind, if the art displayed in connection with it is not of a particularly striking character. The most celebrated amongst the workers in this line, in which Nuremberg was especially distinguished, was perhaps the Zick family, the father Lorenz and his sons, David, Peter, and Stephen, about the second half of the seventeenth century. Amongst many others were Martin Teuber, who wrote an elaborate treatise on the subject, Marcus Heiden, and Fil. Senger (1681). Two tall cups by the last-named are in the museum at Kensington. Ivory turners will understand and be interested in the technical description of these. One of them was "executed on a rose-engine lathe, with pumping and rose motions to give pentagonal and swash forms, and with slide-rest

and template for the profile." The other was turned, "in eccentric turned mouldings, on the ellipse chuck, which was itself mounted on a rose-engine lathe, with both rose and pumping motions to form the bulbs." How much of the actual figures, such as those which form the stems and other intricate ornament, is due to the operations of the lathe, must be left to experts to determine.

Besides turned work, there was a rage for trick carving, of the kind in which the Chinese excel; balls within balls, movable objects and the like, as well as marvellous exercises of patient skill in the shape of minute carving; for example, several hundreds of tiny objects enclosed in a cherry stone, and similar things, with which most people are familiar in ordinary museums. In connection with minute carving, it may not be without interest to recall the microscopic work of the little religious triptychs, rosary beads, and things of the kind in box wood and pear wood, with which for excellence we have nothing in ivory to compare. Very wonderful are some examples of these in the Rothschild bequest in the British Museum and others in the Wallace collection.

It is unnecessary to follow further in detail the lesser lights among the German ivory carvers. It will be sufficient to name them, with brief references in the classified list subjoined to this chapter. Of the more northern countries little need be said. In Norway and Sweden and Denmark ivory sculpture was hardly less popular and prolific, but with few exceptions the art is deplorable. The best-known artists worked for the courts, and, to flatter their patrons, produced an exaggerated mixture of pseudo-classic allegorical groups: princes in Roman armour and full-bottomed wigs, attended by Minervas and chubby angels blowing trumpets, and so on, which seemed to please the ultra-rococo tastes of these potentates. One of the greatest

PLATE LXI EXAMPLES OF LATHE WORK GERMAN

EIGHTEENTH CENTURY

IVORIES

BY

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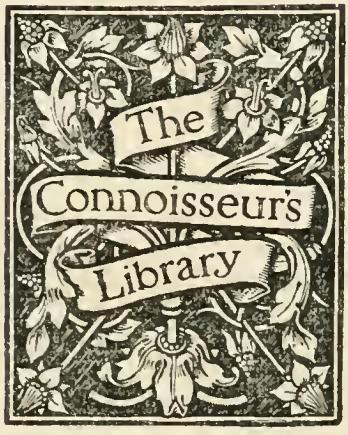

METHUEN AND CO.
36 ESSEX STREET
LONDON

First Published in 1905