

# The Kalkar School of Carving: Attribution of a Wooden Polychromed Sculpture

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**I**N THIS ARTICLE, I propose to reattribute *Saint Roch* (acc. no. 16.32.186), a wooden polychromed sculpture in the collection of The Metropolitan Museum of Art,<sup>1</sup> previously catalogued as early sixteenth-century Flemish or German, to a school of carving located in the town of Kalkar, in the Lower Rhine region of Germany near the Dutch border. Comparisons will be adduced between the piece and works produced in the first half of the sixteenth century by a circle of sculptors that included Heinrich Douwerman, Heinrich van Holt, and Arnt van Tricht. In addition to issues of iconography, provenance, and style, the article will examine the carving techniques used in the sculpture.

## ICONOGRAPHY

The wooden figure represents Saint Roch, patron saint of the plague-stricken (Figure 1). He stands squarely on a small piece of turf, staff in left hand, his head directed slightly to his right, and his left leg to the fore. To his right is a small angel dressed in a long robe, arms and gaze lifted; to his left is a dog with a loaf of bread in its jaws. The saint's vestments are of a style that was worn north of the Alps at the beginning of the sixteenth century. They consist of a broad cloak with a large collar, a knee-length jacket with a square neckline and a slit up the front from hem to hip level, and a doublet with a double row of slashing around the neck.<sup>2</sup> The costume is well fitted with details of contemporary masculine dress: a leather belt around the waist of the jacket, a strap over the right shoulder and across the chest that would support a bag hanging underneath his cloak, the knotted rope fastening the cloak, ankle-high boots each with two rectangular buckles, and a brimmed hat stylishly tilted to his left over a close-fitting felt cap. The saint's coordinated attire contrasts with the exposure of his right thigh with its wound, revealed by his pulling

open his jacket and by the stocking that sags below his knee. Although long, vigorously coiling locks of hair frame his face, the saint's features are affected by his malady. His lips are puckered; while his cheeks are somewhat drooping, his brows are knit and lines of tightness bracket his nose.

The sculpture portrays the culminating moment in Saint Roch's life. After having cared for the diseased on his pilgrimage to Rome, he was himself stricken by the plague and was cured by an angel and his devoted dog. The angel's damaged right hand would likely have been positioned to be applying a healing balm to the swollen sore on the saint's lower thigh, while the dog offers a nourishing loaf of bread.

Details of iconography are of limited assistance since Saint Roch was a popular iconographical type in the late Gothic era and his representation is more or less standard.<sup>3</sup> Even the figure's brimmed hat contains no effective guide to attribution (Figure 2). What at first might appear to be a coat of arms is instead three generic insignia, badges traditionally worn by medieval pilgrims as evidence of their completed journeys: crossed keys designating the journey to the Eternal City, a small medallion with a Holy Face emblematic of the pilgrimage to Jerusalem, and two crossed staves.<sup>4</sup>

## PROVENANCE AND DATE

The wooden sculpture was purchased by J. Pierpont Morgan in 1906 as part of the Georges Hoentschel Collection.<sup>5</sup> Hoentschel had acquired it in Cologne in October 1904.<sup>6</sup> Lent to the Museum by Morgan in 1907 with numerous other pieces of medieval and Renaissance decorative arts from this collection, it was eventually donated to the Museum in 1916 by Morgan's son after his father's death.<sup>7</sup>

The 1904 sale catalogue described the figure as Flemish and dated it to about 1500. The Metropolitan Museum's 1913 *Catalogue of Romanesque, Gothic, and Renaissance Sculpture* listed the object under Flemish

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Figure 1. School of Kalkar, perhaps circle of Heinrich Douwerman, *Saint Roch*, ca. 1500. Oak with traces of polychromy, 99 x 41 x 21 cm. The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, 1916 (16.32.186)



Figure 2. Detail of *Saint Roch* in Figure 1

sculptors as the work of an unknown artist.<sup>8</sup> In 1945 William Forsyth, curator of Medieval Art, shifted the Museum's sculpture across geographic borders, referring to other figures of saints that were associated with schools of the duchy of Gelders in the eastern Netherlands and the city of Cleves in Germany.<sup>9</sup> In 1990 an exhibition on late Gothic sculpture from Limburg compared the Metropolitan's *Saint Roch* to an example in the Musée des Beaux-Arts, Tours, a work attributed to the Master van Elsloo, active in Roermond in the duchy of Gelders, fifty kilometers south of Kalkar.<sup>10</sup> Thus, although all suggested attributions encompass a geographic area loosely straddling the eastern Netherlands and the Lower Rhine region, no comfortable match has been found between the Metropolitan Museum's *Saint Roch* and its exact origins.

Precise attribution to specific towns, workshops, and artists is complicated by the constellation of political nuclei fragmenting northern European countries in

the early sixteenth century and by the proximity of the different sculpture centers. The study of this region's artistic output has not benefited from the same attention contemporary works from southern Germany have been granted. The lack of a systematic recording of sculptures combined with the rarity of signed and documented works renders their identification problematic. Recently, however, an appreciation for Kalkar's artistic output has been revived through the exhibition "Gegen den Strom: Meisterwerke nieder-rheinischer Skulptur in Zeiten der Reformation 1500–1550," at the Suermondt-Ludwig-Museum in Aachen, Germany, in 1996–97.<sup>11</sup>

Unlike southern parts of Germany, the Lower Rhine region was for the most part unaffected by the economic crisis and religious turmoil usually associated with the Reformation, which allowed it to blossom into a rich center conducive to abundant artistic output. In the town of Kalkar, located between the Rhine and



Figure 3. Attributed to Heinrich Douwerman, *Saint Antony Abbott*, ca. 1520. Oak, 70.5 x 17.5 x 20.5 cm. Cloister of the Kruissheren, Cuijk-Saint Agatha (photo: Anne Gold, Aachen)



Figure 4. Right profile of *Saint Roch* in Figure 1



Figure 5. Attributed to Heinrich Douwerman, *Angel of the Annunciation* (right profile), ca. 1540. Oak, H. 81.5 cm. Private collection (photo: Stephan Kube, Greven)

Maas Rivers, a strong lineage of sculptors can be traced from the late fifteenth century to the first half of the sixteenth, when three sculptors are recorded as actively working: Heinrich Douwerman (died 1543/44), Heinrich van Holt (died 1545/46), and Arnt van Tricht (died 1570).<sup>12</sup> Their workshops generated sculptures for both religious and secular institutions in Kalkar and beyond, reaching the nearby centers of Xanten and Cleves. Although this extraordinary congregation of master carvers might seem excessive for a single town of about three to four thousand inhabitants in the early sixteenth century, the individual workshops were able to thrive because of the rich number of commissions

from surrounding cities and the lack of competition in them. In fact, all three workshops are recorded as active in Kalkar up to their masters' deaths.

Within the sizable body of sculpture produced by these workshops, there is confusion in attributing a work specifically to one or another of the three individual hands. Both Heinrich Douwerman and Heinrich van Holt are thought to have been trained by the same master carver, Dries Holthuis (active in Cleves ca. 1490–1503<sup>2</sup>), and Arnt van Tricht is believed to have worked in Douwerman's workshop before branching out as an autonomous sculptor in the 1520s. Moreover, a major obstacle in distinguishing among the three workshops is that only one commission in Douwerman's prolific oeuvre can be traced in archival documents as an entirely autograph work, the Altar of the Seven Sorrows of the Virgin (1518–21) in Kalkar's parish church of Saint Nikolai, and few commissions linking patron to artist are recorded in the town's archives for the other two workshops.

Thus, although stylistic and technical evidence will be shown here to suggest strongly that the Museum's *Saint Roch* belongs to Kalkar's rich artistic center, identification of a specific master carver will remain a challenge because of the basic similarities of the sculptures produced in these workshops.

#### STYLISTIC ANALOGIES

In size and proportion, the representation of Saint Roch flanked by an angel and a dog corresponds to the general figure type in religious sculptures produced in Kalkar in the early decades of the sixteenth century, as for example *Saint Antony Abbot*, attributed to Heinrich Douwerman, about 1520 (Figure 3).<sup>13</sup> *Saint Antony Abbot* stands crushing a demon with his right foot and has a tamed pig with a bell hung around its neck to his left—much the way *Saint Roch* is positioned between angel and dog. Both figures have similar stances, with one leg supporting the body weight while the other steps forward slightly beyond the edge of the base. Both hold one arm close to the body and the other to the fore, clutching a staff.

In style of drapery, close similarities can be seen between *Saint Roch* (Figure 4) and an *Angel of the Annunciation* (ca. 1540; Figure 5).<sup>14</sup> Both figures are clothed in voluminous mantles, which exhibit a similar pattern of drapery, especially in the orchestration of the folds gathered on the figures' right arms and leading to their pointed index fingers: smooth planes of material falling flatly against the shoulders, generous pleats folded over the upper arms, deeply carved creases near the elbows and forearms. The movement of the



Figure 6. Heinrich Douwerman, *Crucifixion* (detail), Altarpiece of the Seven Sorrows of the Virgin, 1518–21. Oak. Church of Saint Nikolai, Kalkar (photo: Medienzentrum Rheinland, Düsseldorf)

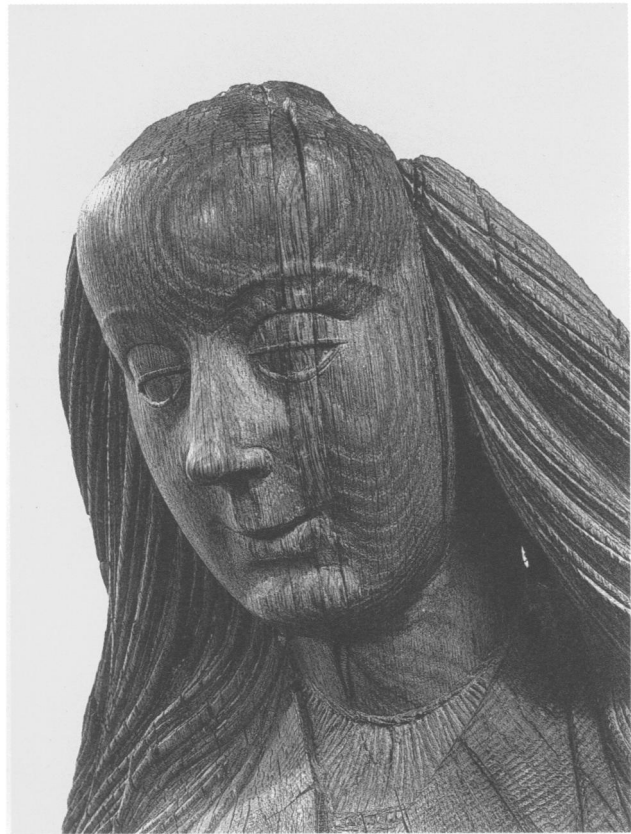


Figure 7. Attributed to Heinrich Douwerman, *Virgin Mary* (detail), 1510–15. Oak. Rijksmuseum, Amsterdam, Br 534c (photo: Rijksmuseum-Stichting)

*Angel's* knees pushing against the fabric of his robe is frequently seen in Douwerman's oeuvre, a detail noticeable in both *Saint Antony Abbot* and the Museum's *Saint Roch* (Figures 3, 4).

The hair in these works is arranged to frame the face and is composed of lush and convoluted strands. As in Douwerman's *Saint John* in the Altarpiece of the Seven Sorrows of the Virgin (Figure 6), hairstyles are more compressed near the crown of the head, are fuller toward the ears and shoulders, and finish on the forehead in multiple finials of curls.

In details of physiognomy, most figures deriving from the Kalkar school have wide crescent-shaped eyes set in heavy eyelids often half-closed, much like the Rijksmuseum's *Virgin Mary* (Figure 7),<sup>15</sup> or the *Bust of Saint Helen* (Figure 8), usually attributed to Heinrich von Holt, in the high altar retable in Xanten's Saint Viktor cathedral.<sup>16</sup> Eyebrows are sharply defined and extend to the eye socket with a markedly flat plane set at an angle. *Saint Roch's* pinched lips and long straight nose contracted near the bridge also resemble those found in van Holt's *Saint Helen*, as well as in a suffering crucified Christ in Kempen (Figure 9) attributed to Douwerman.<sup>17</sup>

Finally, *Saint Roch's* costume belongs to the region's vocabulary of fashion. Recurrently found decorating figures from the Lower Rhine school of carving are such details as the double row of slashing around the neckline of *Saint Roch's* doublet and that of a man in the Altarpiece of the Seven Sorrows of the Virgin in Saint Nikolai (Figure 10); the squared decorated edge of his jacket, which is similar to the one on the Musée de Cluny's *Enthroned Madonna* (Figure 11);<sup>18</sup> the rope fastening his cloak and the belt gathering his jacket much like those found on a figure in the Passion Altarpiece in Cologne (Figure 12).<sup>19</sup>

#### TECHNICAL ANALOGIES

The study of carving techniques provides compelling data in a comparison of *Saint Roch* with the artistic production of Kalkar.<sup>20</sup> Although quality control in the use of wood for artworks was introduced in Germany in the Gothic period, it varied from town to town. In the Kalkar region, wooden sculptures display no real standard in the quality of workmanship and materials



Figure 8. Attributed to Heinrich van Holt, *Bust of Saint Helen*, detail of the high altar retable, 1534–44. Oak. Cathedral of Saint Viktor, Xanten (photo: after *Gegen den Strom: Meisterwerke niederrheinischer Skulptur in Zeiten der Reformation 1500–1550*, exh. cat. [Berlin: D. Reimer, 1996], p. 69, fig. 3)



Figure 9. Attributed to Heinrich Douwerman, *Crucifix* (detail), ca. 1530. Oak. Saint Mary Geburt, Kempen (photo: Anne Gold)

and in the nature of the joins, but rather a particular blend of hazardous techniques combined with methodical precision. This characteristic duality encountered in the Museum's sculpture thus becomes an important point for attribution.

Kalkar is at the center of a region where sculptors favored oak exclusively over other species of wood;<sup>21</sup> oak is a ring-porous hardwood recognized for its excellent physical characteristics and durability. Particularly, it is resistant to changes in relative humidity, an important quality for art that was often kept in the uncontrolled climates of churches in northern Germany. Consistent with this practice, the Museum's *Saint Roch* was carved in the round from a relatively large log of oak, which must have measured at least 50 centimeters in diameter and 99 centimeters in length.

Since oak is laborious to carve when dry, the Kalkar school's method of seasoning was dictated by the need to carve while the wood was still relatively fresh.<sup>22</sup> However, to insure the future integrity of the finished work, a regulated drying of the raw material was very important in the carving process. To overcome problems of warp, dimensional change (shrinkage and



Figure 10. Attributed to Heinrich Douwerman and Arnt van Tricht, *Presentation in the Temple* (detail), Altarpiece of the Seven Sorrows of the Virgin, 1518–21. Oak. Church of Saint Nikolai, Kalkar (photo: Anne Gold)



Figure 11. Attributed to Heinrich Douwerman, *Enthroned Madonna* (detail), ca. 1540. Oak. Musée National du Moyen Âge, Thermes de Cluny, Paris, CL 13236 (photo: Ulrike Villwock)



Figure 12. Attributed to Arnt van Tricht, *Descent from the Cross* (detail), Passion Altarpiece, ca. 1535–40. Oak. Schnütgen-Museum, Cologne (photo: Rheinisches Bildarchiv Köln)

swelling), surface checks, and fractures, sixteenth-century sculptors would monitor the log's drying stages from freshly cut to a seasoned state, as well as the continuing exchange of moisture between the wood and the surrounding atmosphere during the carving process. Many techniques were available to combat the common symptoms related to the wood's drying process. Certain workshops dried their woods in generally controlled environments such as sheds. Others utilized more drastic means such as ovens,<sup>23</sup> while some chose to rely on the systematic removal of the log's heart to homogenize the drying rate throughout the log, as sapwood and heartwood shrink differently upon drying. Yet others would simply season their woods in the existing conditions by letting them dry gradually over time.

In Kalkar, no real evidence points toward the use of any of these methods of wood preparation. Rather than slowly seasoning a log before use, the workshops seem to have worked in synergy with the drying wood and repaired the cracks that formed during the carving process.<sup>24</sup> *Saint Roch* appears to have been carved in rel-



Figure 13. Dowel consolidating a radial crack on the front edge of the base of *Saint Roch* in Figure 1 (photo: Lucretia Goddard Kargère)

atively fresh oak, which is consistent with this working method. An original repair, a large rectangular dowel (9 x 7 mm) in the front edge of the base, serves to consolidate a radial crack, which may have formed as the wood was drying during carving (Figure 13).

In addition, in a number of sculptures from Kalkar the heart of the log is still exposed on the work's





Figure 14. Back of *Saint Roch* in Figure 1

perimeter,<sup>25</sup> even though its complete removal was generally recommended. This core constitutes a zone of discontinuity in the wood, different in density, which is prone to cracking. On the Museum's *Saint Roch*, the pith is readily visible on the figure's right shoulder blade (Figure 14), as well as on the underside of the sculpture (Figure 15). As expected, on the bottom of the work cracks can be seen radiating from the heart of the log, and they have caused a large portion of the base behind the saint's right foot to fall away (visible in the lower right of Figure 15 and at the lower left edge of the base

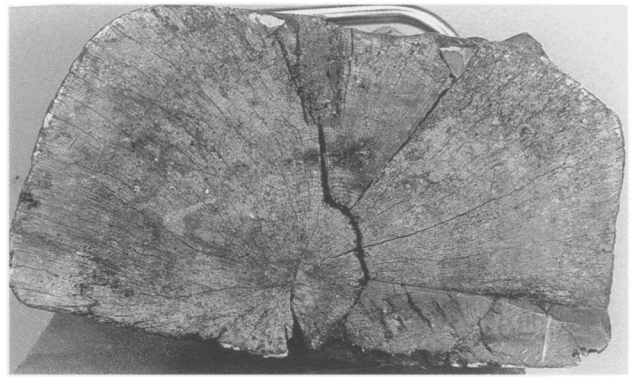


Figure 15. Underside of the base of *Saint Roch* in Figure 1 (photo: Lucretia Goddard Kargère)

in Figure 4). This corner was replaced with a different species of wood in a later restoration (see Appendix).

A proper approach to carving would also be to extract any knots in order to impede serious distortion of the wood grain in the drying process. Because shrinkage in a knot is different from that in the surrounding wood, knots are known for their potential to loosen and drop out, or if they remain tight, to develop radial cracks. The Museum's sculpture shows large knots, one of which is readily visible on the saint's chest, next to the strap (Figure 2). Although they would be considered defects in so-called perfect practice, knots appear irregularly on wooden sculptures of the Kalkar region.<sup>26</sup>

Beyond these less than rigorous techniques, the Museum's sculpture presents a certain sophistication and precision in carving that are common to the region's artistic production. In accordance with the proper approach to wood carving, the back of *Saint Roch* was hollowed out (Figure 14). This was an ordinary technique designed to reduce an object's weight; removal of the log's core also inhibited the formation of additional cracks. The manner of hollowing in the *Saint Roch* displays a particular attention to detail: the cavity was covered by an oak plank (42 x 6.5 cm) inserted precisely within the rectangular opening that spans nearly the whole length of the saint's cloak, from the edge of the large collar to below knee level. As in a *Saint John the Baptist*, dated to after 1530 and attributed to Douwerman (Figure 16), *Saint Roch's* closing plank is fastened to the sculpture by means of three small round dowels approximately 0.5 centimeters in diameter and 6 centimeters long. Each is inserted diagonally through the plank near its edge and into the body. Both the clean-cut box-shaped cavity and the method of securing the plank represent essential points of correspondence with the woodworking practices observed on a series of sculptures from Kalkar: notably on a *Saint Ursula* attributed to Douwerman (Figure 21),



Figure 16. Attributed to Heinrich Douwerman, *Saint John the Baptist* (back view), after 1530. Oak, H. 87.8 cm. Church of Saint Nicolai, Kalkar (photo: Michael Rief)

a *Female Saint* attributed to van Holt,<sup>27</sup> and a *Saint Antony Abbot* attributed to Douwerman.<sup>28</sup>

Another characteristic particular to the Kalkar school of carving was the artist's adding pieces of wood to the sculpture's main volume. Throughout Kalkar production, small to minute wooden dowels can be seen that secure strands of hair,<sup>29</sup> components of the body such as fingers or hands,<sup>30</sup> sections of the drapery,<sup>31</sup> and decorative costume details such as tassels, parts of belts, or sashes. For example, two pieces of the shoulder and the



Figure 17. Right shoulder of *Saint John the Baptist* in Figure 16 (photo: Michael Rief)

extremity of curls were carved separately and doweled onto the right shoulder of the *Saint John the Baptist* in Saint Nikolai (Figure 17). In some instances, the added elements have the appearance of afterthoughts; while they could technically have been carved within the original diameter of the log of wood, they were instead added separately. The Museum's *Saint Roch* has such an appendage, two elements of drapery placed to form the exposed corner of the saint's doublet (Figure 18): a triangular piece (3 x 3 cm) and a trapezoidal piece (approx. 9 x 3 cm). These small pieces of carved oak were attached to the main body of the sculpture by two minuscule wooden dowels or pegs (2 mm in diameter).

Similarities among Kalkar sculptures can also be seen in the joining technique that was employed to attach the wings on angels. The wings of the *Saint Roch* angel, now lost (Figure 4), were clearly outside the sculpture's original diameter and were carved separately, not an unusual technique in the construction of sculptures representing winged angels. The particular type of joining, however, is analogous to that found on the *Angel of the Annunciation* (Figure 19), where each wing was



Figure 18. Elements added onto *Saint Roch*'s doublet in Figure 1 (photo: Lucretia Goddard Kargère)

set in by a rectangular tenon and mortise joint (the mortises for the *Saint Roch* angel's wings are 1.5 x 0.5 cm and 1.5 cm deep), and the joining was further strengthened by two small dowels inserted at an angle (cross-dowels).

In addition to the similarity of construction techniques among wood sculptures from Kalkar, there are readily noticeable correspondences in the handling of the wood-carving tools themselves. For example, *Saint Roch*'s hair (Figure 20) reveals a technique of carving that appears on other heads. Just by examining the hair it is possible to distinguish the steps involved in giving the locks their organized shape. First, the hair was blocked out in a series of convex vertical strips. The surface of each strip was then chiseled to form sinuous grooves, thus creating waves neatly coming into and out of synchronization. The early steps of this technique of carving hair can be seen on the unfinished reverse of a *Saint Ursula* (Figure 21) attributed to Douwerman,



Figure 19. Back of the *Angel of the Annunciation* in Figure 5 (photo: Michael Rief)

while the winding play within each vertical strip, although different in amplitude and sweep, is manifested on the carefully carved back of a *Virgin Mary of the Annunciation* (Figure 22), also attributed to him.

Compelling evidence for the association of the Metropolitan's sculpture with the Kalkar workshops is offered by the treatment of the eyes (Figures 2, 7). Their modeling is defined by an almond-shaped curvature set deeply in the eyebrow's broad arch, followed by the delineation of the recessed crescentlike eyeball. There is additional similarity in details such as the ripple of skin further outlining the eyelid's upper border and the round irises engraved with the simple movement of a gouge.

Finally, the object's very woodenness contributes to the attribution of the sculpture. Close examination of the work indicates that it was originally painted in several colors (see Appendix). In its present state, the work's



Figure 20. Detail of *Saint Roch*'s hair in Figure 1 (photo: Lucretia Goddard Kargère)

lack of polychromy allows us to see the sculptor's interest in a surface characterized by a rich variety of texture and play of light similar to that of the finished wood surfaces evidenced on late Gothic sculptures from the Lower Rhine region. Like much of Kalkar's artistic production, whether polychromed or monochrome,<sup>32</sup> *Saint Roch* shows small decorative touches to the surface of the wood, elements of embellishment that affirm the sculptor's delight in further defining the sculptural form not only by painted decorations, as in the Romanesque era, but also by detailed surface carving. Stippling carved with the point of a knife give texture to the dog's collar (Figure 23), serpentine incisions intermittently spaced by dots decorate the square neckline of the saint's jacket (Figure 2), and large zigzag patterns (*Tremolierung*, or crescentlike cuts made by rocking a knife back and forth on the wood) evoke grass on the sculpture's base (Figure 1). Such details in



Figure 21. Attributed to Heinrich Douwerman, *Saint Ursula* (back view), ca. 1520. Oak, H. 92 cm. Rijksmuseum, Amsterdam (photo: Rijksmuseum Stichting)

carving would have emerged through the thin layers of polychromy. In addition, few tool marks are apparent on most of the sculpture's surface, indicating the sculptor's search for a smoothly finished appearance, despite the fact that the surface was meant to be concealed under layers of paint (see Appendix).

Numerous aspects of the technical features of *Saint Roch* and details of its carving offer evidence for an attribution to the school of wood-carvers flourishing in the region of Kalkar in the early decades of the sixteenth century. Although perhaps less accomplished than Douwerman's best work, *Saint Roch* displays closest parallels to the oeuvre of this master and his workshop. In the context of the Metropolitan Museum's collection, the work stands out as an attractive exemplar of a late Gothic, North German wood sculpture, and its careful study provides an additional reference to our increasing understanding of this specific region.



Figure 22. Attributed to Heinrich Douwerman, *Virgin Mary of the Annunciation* (back view), ca. 1540. Oak, H. 87.5 cm. Private collection (photo: after *Gegen den Strom*, p. 232, fig. 31.2)

## APPENDIX: CONDITION OF THE SCULPTURE

The figure of the saint is relatively complete as a sculpture. The dog's right leg and left ear and the angel's wings and right hand are missing. While the dog's leg and the angel's wings appear to have become disconnected from their mortise and tenon joints, the dog's ear and angel's hand have been broken off.

The back of *Saint Roch* and some specific areas of the front display a discoloration of the wood that looks much like white-rot degradation. This bleached-white aspect affects only the upper crust of the wooden surface and seems to have been caused by the object's being close to a source of moisture. The hook on the back of the sculpture (Figure 14),<sup>33</sup> which presumably served as an attachment device, and the principal areas of degradation indicate that the work was most likely placed adjacent to a wall, a common source of dampness. The discoloration is not so evident on the front of the figure simply because it was covered with repeated applications of wax or oil, which have darkened with time, coatings that were meant to saturate the raw aspect of stripped wood.

The surface displays a number of radial cracks, readily visible on the sculpture's base, the saint's chest, his right shoulder, his staff, his right index finger, and the dog's tail. The cracks caused to separate from the whole a number of small pieces of wood, which were replaced during a subsequent restoration, possibly after the sculpture was stripped of its paint layers. These repairs are made up of a rectangular piece on the back right edge of the base, three small triangular elements on the upper edge of the saint's brimmed



Figure 23. Detail of *Saint Roch*'s dog in Figure 1 (photo: Lucretia Goddard Kargère)

hat, of which one is visible to the proper left of the set of crossed keys (Figure 2), and the outermost half of the dog's loaf of bread. All repairs are readily recognizable, as they were carved from a different species of wood, darker red in color than the oak of the figure. In addition, these repairs show traces of tool marks that are markedly different, finer and longer, than the original carving marks. This distinction is most apparent in the design imitating grass on the sculpture's base. While on the original surface the so-called *Tremolierung* displays an ample array of narrow, deep incisions; on the repaired portion it has the aspect of fine, long, tight, shallow channels.

The sculpture has been stripped of its original layers of polychromy, even perhaps washed with water or lye (an alkali solution: sodium hydroxide), in view of the raised aspect of the wood grain. Under magnification, the minute islands of remaining polychromy show traces of two successive colors in addition to the primary paint layers, likely remnants of campaigns in which the sculpture was completely repainted. While too few traces of paint remain to permit an accurate determination of the original colors used, they appear to have included gold for the saint's hair, his cloak, and the angel's robe, and silver for the lining of the saint's cloak. His fallen right stocking appears to have been red, while the grass was painted with a green glaze.

## ACKNOWLEDGMENTS

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## NOTES

1. The sculpture is currently on long-term loan to the Iris and B. Gerald Cantor Center of Visual Arts at Stanford University, Stanford, Calif.
2. M. Leloir, *Dictionnaire du costume et de ses accessoires, des armes et des étoffes des origines à nos jours* (Paris: Librairie Grund, 1951),

- pp. 96, 228; F. Boucher, *20,000 Years of Fashion*, expanded ed. (New York: Harry N. Abrams, 1987), p. 247.
3. R. Didier, C. Ceulemans, and J. Gerits, *Laat-gotische beeldsnijkunst uit Limburg en Grensland* (Sint-Truiden: Provinciaal Museum voor Religieuze Kunst, 1990), vol. 1, esp. p. 37; M. Devigne, *La sculpture Mosane du XIIIème au XVème siècle* (Paris and Brussels: G. van Oest, 1932), pp. 152–53, 156, fig. 232, *Saint Roch*, first quarter of the 16th century, Church of Neeroeteren; fig. 233, *Saint Roch*, first quarter of the 16th century, Saint Trudo Church, Exel; fig. 235, *Saint Roch*, ca. 1530, Saint John Church, Tongeren.
4. L. Réau, "Saint Roch," in *Iconographie de l'art chrétien*, vol. 3 (Paris: Presses Universitaires de France, 1959), p. 1158.
5. E. R[obinson], "The Hoentschel Collection," *MMAB* 2 (June 1907), pp. 94–98, esp. pp. 96, 98.
6. Bourgeois Frères, Cologne, sale cat., October 19–27, 1904, p. 216, no. 1175, illus.
7. "Mr. Morgan's Recent Gift," *MMAB* 11 (March 1916), pp. 56–58; J. Strouse, "J. Pierpont Morgan: Financier and Collector," *MMAB* 57 (Winter 2000), pp. 36, 39.
8. J. Breck, *Catalogue of Romanesque, Gothic, and Renaissance Sculpture* (New York: MMA, 1913), p. 194, no. 227.
9. Forsyth's manuscript note, September 1945, is in the file for MMA 16.32.186 in the Department of Medieval Art. In it he compared the Museum's *Saint Roch* to sculptures of saints in the Aartsbisschoppelijk Museum in Utrecht. See *Beeldhouwkunst van de Middeleeuwen tot Heden* (Amsterdam and Brussels: A. Elsevier, 1962), no. 191, pl. 67 (*Saint Antony Abbot*, attributed to the school of Cleves-Gelders), no. 202, pl. 71 (*Saint Roch*, attributed to the school of Cleves-Gelders), no. 203, pl. 72 (*Saint Roch*, attributed to the school of Cleves-Gelders).
10. Didier et al., *Laat-gotische beeldsnijkunst*, vol. 1, figs. 22, 23.
11. B. Rommé, ed., *Gegen den Strom: Meisterwerke niederrheinischer Skulptur in Zeiten der Reformation 1500–1550*, exh. cat., Suermondt-Ludwig-Museum, Aachen (Berlin: D. Reimer, 1996).  
For earlier publications on the subject, see: S. Beissel, "Die Kalkarer Bildhauer auf dem Wege von der Gotik zur Renaissance," *Zeitschrift für Christliche Kunst* 16 (1903), pp. 353–70; E. Willemsen, "Beobachtung zur Oberflächenstruktur niederrheinischer Skulpturen," *Jahrbuch der rheinischen Denkmalpflege* 24 (1962), pp. 189–97; F. J. Nüss, *Heinrich Douvermann: Ein spätgotischer Bildschnitzer am Niederrhein* (Duisburg: Carl Lange Verlag, 1963); J. Taubert, "Zur Oberflächen-gestalt der sog. ungefassten spätgotischen Holzplastik," in *Farbige Skulpturen* (Munich: Callwey, 1978), p. 75; H. P. Hilger, *Die Stadtpfarrkirche St. Nicolai in Kalkar* (Cleves: Boss-Verlag, 1990).
12. B. Rommé, "Die Bildschnitzkunst in Kalkar in der ersten Hälfte des 16. Jahrhunderts," in *Gegen den Strom*, p. 15.
13. *Gegen den Strom*, no. 56. There is another very similar sculpture of Saint Antony Abbot, also attributed to Douverman, ca. 1518, in the Stichting Museum Catharijneconvent, Utrecht. It measures 90.2 by 38 by 23 cm. Many standing figures from this school of carving measure in average 90 cm high. However, heights range from a *Saint Margaret*, attributed to Douverman (no. 19), which is 26 cm, to a *Saint Christopher*, attributed to Arnt van Tricht (no. 43), 206 cm.
14. *Gegen den Strom*, no. 30.
15. *Ibid.*, no. 24.
16. *Ibid.*, p. 69.
17. *Ibid.*, no. 26.
18. *Ibid.*, no. 32.
19. *Ibid.*, no. 72.

20. M. Rief, "Zur Retabelproduktion und Bildhauertechnik am Niederrhein im späten 15. und frühen 16. Jahrhundert," in *Gegen den Strom*, pp. 39–49.
21. *Ibid.*, p. 39. To the west of the region, in the Netherlandish provinces of North Brabant, and to the north, in Gelders and Overijssel, both oak and walnut were used. To the south toward Cologne, sculptors seem to have selected among oak, walnut, and linden.
22. The definition of fresh wood is often ambiguous, but it should be understood as wood that has not yet shrunk from drying and loss of its bound water. See R. B. Hoadley, *Understanding Wood* (Newton, Conn.: Taunton Press, 1980), p. 72.
23. H. Westhoff, "Holzskulpturen des 14. Jahrhunderts und ihre Fassung," *Maltechnik Restaura* 89 (1983), pp. 9–22.
24. M. Rief, in *Gegen den Strom*, for example no. 32, the *Enthroned Madonna*, attributed to Douwerman (Musée National du Moyen Âge, Thermes de Cluny, Paris, CL 13236), shows numerous original repairs masking drying cracks that had formed.
25. See *Gegen den Strom*, for example nos. 22 (*Saint John the Evangelist*, attributed to Douwerman, Saint Mariae Himmelfahrt, Cleves), 28 (*Saint John the Baptist*, attributed to Douwerman, Saint Nikolai, Kalkar), and 35 (*Saint Barbara*, attributed to Arnt van Tricht, Saint Antony Abbot, Hanselaer).
26. M. Rief, in *Gegen den Strom*, p. 41.
27. *Gegen den Strom*, no. 3, *Female Saint*, 1530–40 (Staatliche Museen zu Berlin).
28. *Ibid.*, no. 59, *Saint Antony Abbot*, before 1518 (Stichting Museum Catharijneconvent, Utrecht).
29. *Ibid.*, no. 32, *Enthroned Madonna*, ca. 1540, attributed to Heinrich Douwerman (Musée de Cluny, Paris).
30. *Ibid.*, no. 30, *Angel of the Annunciation*, ca. 1540, attributed to Douwerman (private collection).
31. *Ibid.*, no. 28, *Saint John the Evangelist*, after 1530, attributed to Douwerman (Saint Nikolai, Kalkar).
32. Issues in nomenclature surround the concept of wood sculptures that were left mostly unpainted. For publications on this issue, see, for example: E. Oellermann, "Die Restaurierung des Heilig-Blut-Altars von Tilman Riemenschneider," *Amtsbericht des Bayerischen Landesamtes für Denkmalpflege* 24 (1966), pp. 75–85; J. Taubert, "Zur Oberflächenbehandlung der sog. ungefassten spätgotischen Holzplastik," *Städte-Jahrbuch* 1 (1967), pp. 119–39; H. Krohm and E. Oellermann, "Der ehemalige Münnerstädter Magdalenenaltar von Tilman Riemenschneider und seine Geschichte Forschungsergebnisse zur monochromen Oberflächengestalt," *Zeitschrift des deutschen Vereins für Kunstwissenschaft* 34 (1980), pp. 16–99; J. Rosenfeld, *Die nichtpolychromierte Retabelskulptur als bildreformerisches Phänomen im ausgehenden Mittelalter und in der beginnenden Neuzeit* (Ammersbek bei Hamburg: Verlag an der Lottbek, 1990); H. Westhoff, "Holzschichtige Skulptur aus der Werkstatt des Nikolaus Weckmann," in *Meisterwerke Massenhaft: Die Bildhauerwerkstatt des Niklaus Weckmann und die Malerei in Ulm um 1500*, exh. cat. (Ulm: Süddeutsche Verlagsgesellschaft, 1993), pp. 135–45; M. Marincola and J. Soutanian, "Monochromy, Polychromy, and Authenticity: The Cloisters' Standing Bishop Attributed to Tilman Riemenschneider," in *Painted Wood: History and Conservation*, ed. V. Dorge and F. C. Howlett, proceedings of a symposium organized by the Wooden Artifacts Group, the American Institute for Conservation of Historic and Artistic Works, in Williamsburg, Va., November 11–14, 1994 (Los Angeles: Getty Conservation Institute, 1998), pp. 278–86.
33. The hook, although old in manufacture, is of uncertain age.