exhibit the features of the face to disadvantage, and was not overlooked by the designers of the mediaeval decorative sculpture. One of the large collection of casts of sculptures from French cathedrals exhibited in the museum at South Kensington, has furnished the two subjects given in our cut No. 95. The first is represented as blowing a horn, but he is producing the greatest possible distortion in his features, and especially in his mouth, by drawing the horn forcibly on one side with his left hand, while he pulls his beard in the other direction with the right hand. The force with which he is supposed to be blowing is perhaps represented by the form given to his eyes. The face of the lower figure is in at least comparative repose. The design of representing general distortion in the first is further shown by the ridiculously unnatural position of the arms. Such distortion of the members was not unfrequently introduced to heighten the effect of the grimace in the face; and, as in these examples, it was not uncommon to introduce as a further element of grotesque, the bodies, or parts of the bodies, of animals, or even of demons.