

CONTENTS

Preface	vi
List of Plates	vii
<i>Introduction</i>	
1. The English Sculptor in the Middle Ages	1
2. Craft and Art: Italian Renaissance Sculptors and the Tudor Court	31
3. Collaboration and Competition: Torrigiano and Royal Tomb Commissions	47
4. Originality and Constraint: Centering the Margins	73
<i>Chapters</i>	
I: The Tomb of Bishop William de Luda: an Architectural Model at Ely Cathedral	85
II: Ritual, Regicide and Representation: the Murder of Edward II and the Origin of the Royal Funerary Effigy in England	97
III: The Imagery of the Octagon at Ely	113
IV: A Neglected King at Ely Cathedral	147
V: Two Late-Medieval Statues at Eton College	156
VI: Pietro Torrigiano's Portrait Bust of King Henry VII <i>Co-authored with the sculpture conservator Carol Galvin</i>	170
VII: The Tomb of Dr John Yonge in the Public Record Office: Pietro Torrigiano's Methods and Models <i>Co-authored with the sculpture conservator Carol Galvin</i>	188
VIII: The Sculptural Programme of Bishop Fox's Chantry Chapel	207