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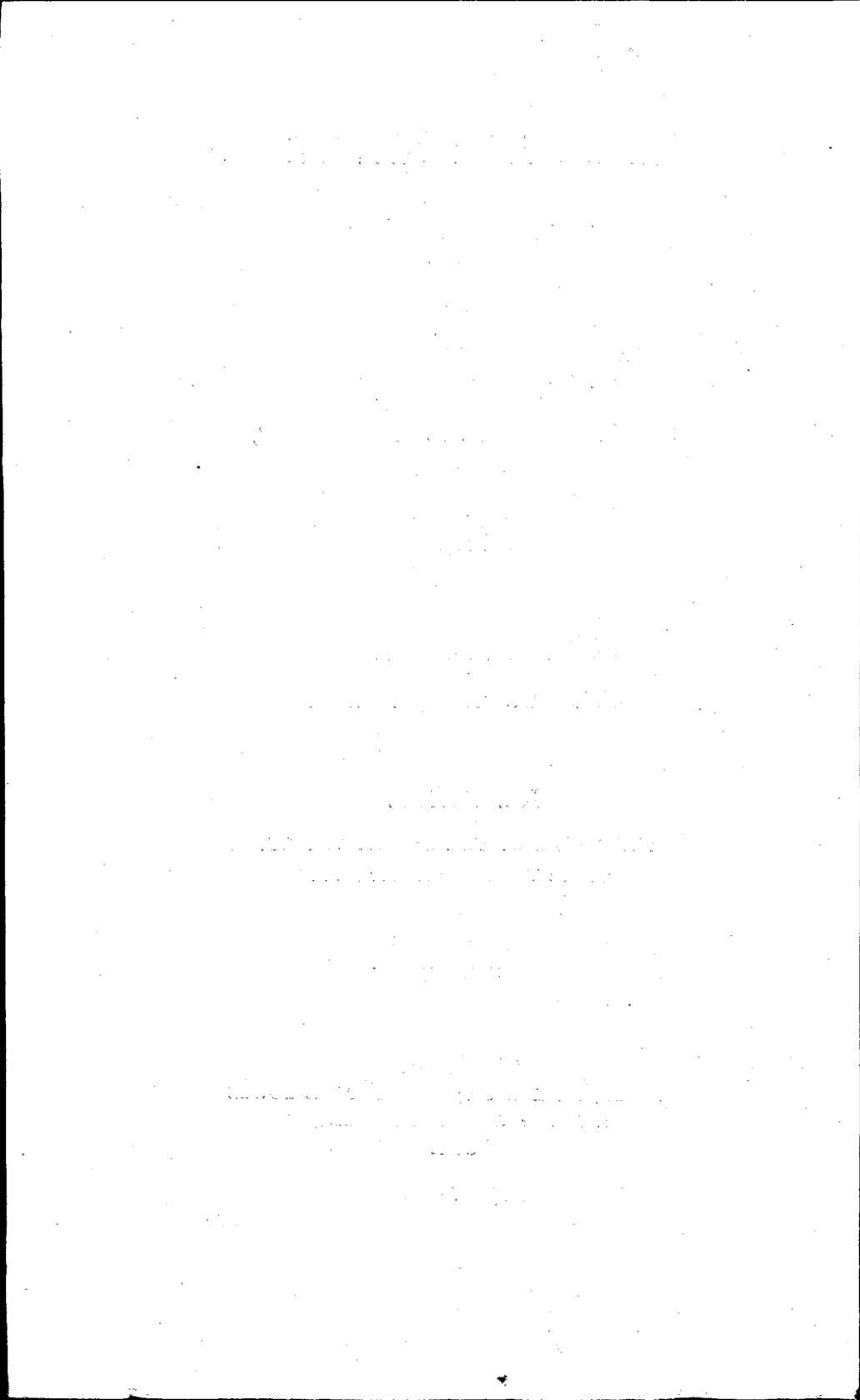
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VOL. II.

1891—1894.

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resume possession, nor casually lost; such belongs to the finder. Hence if the torques above mentioned had been, as probably was the case, buried with the Keltic chieftain, whose person they had adorned in life, they were not treasure trove."

Mr M. R. JAMES made the following communication :

ON THE FRESCOES IN ETON COLLEGE CHAPEL.

Two reasons have combined to induce me to handle a subject already fully treated by Mr J. W. Clark (and Mr Keyser) in the *Architectural History of Cambridge*. In the first place my attention has been specially drawn to several remains of English art which illustrate the life and miracles of the Virgin in the course of my recent investigation of the sculptures in the Lady Chapel at Ely; and in the second place, as I have been entrusted with Essex's pencil drawings of the Eton frescoes, through the kindness of the Provost of Eton, the present opportunity of exhibiting and commenting upon them seemed too good to be lost¹. That these paintings are the work of an English artist was among the discoveries which we owe to Mr J. W. Clark. That they are really beautiful works of art I think the drawings amply suffice to show. It is, I fear, too much to hope that the paintings themselves will see the light of day again in our time; but it is a thing to be hoped for and to be kept in view when any alteration of the interior arrangements of Eton College Chapel is next thought of.

Before we proceed to the paintings themselves I must epitomise their history. For this I naturally turn to the *Architectural History* (I. 411, etc.), where I find the following main facts. The paintings were begun in 1479-80. The accounts of that date contain entries for candles to light the painter at his work; sponges to clean them appear in 1482-3, by which time some must have been finished. We find more candles entered in 1484-5; the colours are entered separately in 1487-8; and this item concludes with the words:

¹ These drawings have since been photographed by Messrs Gray and Davies, of Queen's Road, Bayswater.

Et pro diuersis aliis coloribus occupatis de coloribus propriis
 ipsius pictoris scilicet Willelmi Baker iij s.

Nothing more occurs till 1560. We then find:

Item to the Barber for wpynging owte the Imagery worke vpon the
 walles in the church vjs viijd.¹

The chapel was wainscotted in 1699-1701, and an organ-screen erected which damaged the frescoes considerably. In 1847 the whole of the wainscot, organ-screen, etc., was cleared out (alas!), and the paintings rediscovered. No orders were given about the treatment of them, and the consequence was that one of the Fellows walking into the chapel one afternoon found that the workmen had scraped off the upper quarter of the painting all along both sides, and were proposing to deal with the residue in like manner. They were stopped; an artist (Mr R. H. Essex) was employed to make careful pencil drawings of all that remained (which drawings we have before us to-night, their proper home being the library of the College); and great discussions followed as to the possibility of leaving these remains of art permanently visible, or at least accessible. The Prince Consort was particularly anxious that this end should be attained; but the then Provost (Hodgson) objected that the subjects of the pictures were papistical, and, I suppose, unfit for the daily contemplation of youth. The result was that the paintings, still *in situ*, are completely concealed from view by modern stall-work, with the exception of a small fragment which appears above and between the canopies at the S.W. corner of the chapel. Besides his pencil drawings, Essex made a couple of lithographs of single heads, the size of the original; and some careful but not very artistic lithographs were also made by the Misses Cust. These reproductions lead one to conclude that the colouring throughout was pale and subdued.

Some of the above details are taken from Maxwell Lyte's *History of Eton College*². He there reproduces Essex's two lithographs and some fragments of his drawings. References to articles in periodicals, and a careful description of the paint-

¹ *Architectural History*, ut supra, i. 442.

² 2nd ed., pp. 83-90.

ings by Mr C. E. Keyser, a well-known authority on the remains of mural paintings in England, will be found in the appendix to the *Architectural History*, I. 598-607.

We are to study these paintings in connexion with a series very similar in date and style, which is still visible on the walls of the Lady Chapel in Winchester Cathedral. This series was painted at the expense of Prior Silkstede (1498-1524). Very good reproductions of it are to be seen in Carter's *Ancient Painting and Sculpture*, and also in the Winchester volume, 1845, of the *Transactions of the British Archaeological Association*. Mr Keyser has brought the two series together in his account just mentioned.

The plans of the Eton and Winchester paintings which are appended to this paper (Figs. 1-4) will probably go further than anything else to make the *rationale* of the whole matter clear. Let me point out the main features which have to be kept in mind.

1. The Eton paintings are in two rows. At each end of each row, and also between each pair of subjects, is a full length figure of a saint, in a niche, on a pedestal, making nine figures in each row, and 36 figures in all.

2. The upper half of the upper row of paintings on each side is gone, except in the last (W.) subject on the S. side.

3. There is a gap in the lower row of paintings on each side at Eton, caused by the erection of the organ-screen in 1700: the stairs to the organ-loft have preserved part of the upper row on each side. The result is that we have lost, on the S. side, two subjects (4 and 5), in the lower row, and two figures (iv. and v.) as well as half of subject 3; and on the N. side subjects 4, 5, and half 6, with figures v. and vi.

The organ-screen has further mutilated the upper row on each side. On the S. side we have lost nearly all figure iv. and a large part of subject 4; on the N. side part of subject 5, the whole of figure vi. and part of subject 6.

Further, on the N. side, some unexplained mutilation has carried away the following portions:

Upper row, figure viii., subject 8, fig. ix.

Lower row, figure viii., half of subject 8.

1. At Winchester the paintings are in two rows, with small figures on shafts separating the main subjects. These figures seem to be all meant for Prophets; and need not detain us further: they are all in bad condition¹.

2. On the S. side the 2nd compartment from E. is narrower than the rest. In the upper row is a portrait of Prior Silkstede; in the lower row is a piscina, which takes the place of a painting.

On the N. side, similarly, the 4th compartment from the E. is occupied by a door: above it is a picture of the Annunciation, longer and lower than its neighbours.

3. Several of the subjects are very faint even in Carter's drawings, made more than a century ago. Especially is this the case with Nos. vii. and x. on the N. side.

I do not propose, in the body of this paper, to go through the subjects of the paintings in detail; these will come in more fitly in an Appendix. I shall rather devote myself to two particular points; (1) the elucidation of the figures of saints in the Eton series, (2) a conjectural restoration of the missing subjects at Eton.

We will take the figures first, and begin with the upper row on each side². All in this row, it will be remembered, are headless, with the exception of two at the S.W. end; and we are reduced in a good many cases to conjecture in identifying them. But the medieval systems of iconography are so simple, and so often repeated, that conjecture based on experience of them has a considerable chance of being correct. The first figure on the south side, beginning from the E. end (A. I.), is an angel with a scroll and sceptre (the only angel in the series), easily recognisable as Gabriel, in the act of appearing to the Virgin. The opposite figure on the north side (A. IX.) which has quite disappeared, must, I feel confident, have been the Virgin herself,—the two together forming a representation of

¹ To save space, these figures are not indicated on the diagrams (figs. 3, 4).

² I will call the upper row A, the lower row B, and refer to the figures by Roman numerals; the plan will show their position.

the Annunciation. It is very usual to place these two figures on opposite sides of an arch or of a building. Among several instances that I might quote I will cite their occurrence on the eastern bay of the roof of S. Mary's Church at Bury S. Edmunds.

Leaving the two easternmost figures, we have eight figures on each side to deal with (in row A). Now all the remaining figures on the north side have been men in long robes with scrolls. When we recollect that the figures at Winchester were almost certainly meant for prophets, we shall be the more ready to allow that those at Eton were prophets also. But in fact they are well-nigh unmistakable. Eight prophets and the Virgin, then, were the figures on the north side in the upper row.

On the south side there is more variety. Four of the figures (A. III. V. VI. VIII.) have the Evangelistic symbols at their feet, in the unusual order of Ox, Eagle, Winged Man, Lion. Moreover, in the S.W. corner the head of the figure with the lion, and the head of his neighbour on the right, survive; and it is plain that the person accompanied by the lion is not an Evangelist, but an ecclesiastic whose head-gear is mutilated, and who holds a staff—probably a double cross. Evidently, as I think, he is S. Gregory. And this leads me to conjecture that the eight figures represented the four Latin Doctors, SS. Ambrose, Augustine, Jerome and Gregory (very likely in that order), and the four Evangelists. The Doctors would thus have the symbols of the Evangelists beside them; a not uncommon arrangement. To cite one example, there is a xvth century stone pulpit at Botzen, on which the Doctors appear accompanied by the Evangelistic emblems as well as by their own. If this idea be rejected, I can only offer the suggestion that the figures were those of the four major Prophets alternating with the Evangelists. But I am fairly confident that the other suggestion is right.

In the lower row on either side were nine female saints. These figures are among the most beautiful parts of William Baker's work. We begin with those on the south side.

B. I. S. Katherine. Her wheel is gone: but this is the natural place in which to look for her; as the greatest of the Virgin Martyrs and the patroness of learning, she would occupy a position of honour in the series.

II. S. Barbara, with tower.

III. S. Apollonia, with pincers and tooth.

IV. Gone.

V. Gone.

VI. S. Dorothea.

VII. S. Lucy, probably: she has palm and book.

VIII. S. Juliana, a devil at her feet.

IX. S. Agnes, probably: she has a sword.

On the north side are:

B. I. S. Sativola or Sidwell with scythe; she was honoured at Exeter, where she has a church; her picture is also to be found in a window in New College Chapel, Oxford.

II. S. Martha, a dragon at her feet, led by a girdle. This is the Tarasque, the monster which she vanquished at Tarascon.

III. S. Etheldreda (or S. Radegund), a crowned abbess.

IV. S. Elizabeth, with a basket of bread.

V. Gone.

VI. Gone.

VII. S. Margaret, with dragon.

VIII. Gone.

IX. Symbol gone: very likely S. Christina.

The determination of eight of these figures must be considered doubtful; of five because they are gone, of the other three because their symbols are indistinct. I have suggested the names of Agnes, Lucy, and Christina for these last. For the five who are gone I have five names to offer, four of which are very obvious: Mary Magdalene, Agatha, Ursula, Cecilia, Osith.

Osith I suggest because she was a very popular English saint, and I find a distinctly English element in the selection. It is possible that Winifred might be a better conjecture. The other four almost *must* have found places in such a series as this.

The other question I propose to discuss in this paper is this: What were the subjects of the paintings which have been totally destroyed?

There were in all twenty-five¹ subjects represented, if we count the story of the Empress as a single one: this story, it will be remembered, occupies the whole of the lower row on the south side. Of these pictures three are quite gone, and a fourth is doubtful (A. 5 north); besides which, two scenes of the story of the Empress (B. 4, 5 south) are gone. Twenty-two subjects, however, at Eton are recognisable.

At Winchester (figs. 3, 4) there are twenty subjects (exclusive of the Annunciation and the picture of Prior Silkstede), one of which is doubtful. Nineteen may be regarded as certain.

Fourteen subjects unquestionably, fifteen probably, are common to the two series. Eton has eight (or seven) which are not at Winchester. Winchester has five (or four) which are not at Eton: these subjects are:

The illiterate priest reinstated. II. South.

The woman delivered at Mont St Michel. VII. South.

The drowned monk rescued. X. South.

The thief Ebbo preserved alive on the gallows. II. North.

The story of S. George and Julian the Apostate. VII, IX, XI. North.

What were the lost Eton subjects?

On the south side, the gap occurs in the story of the Empress; and we may say with great probability that the scenes lost were (1) the second accusation of the Empress, by the knight's wicked brother, (2) the Virgin appearing and showing the healing herb to the Empress.

On the north side the gaps are not so easy to fill; but considering the similarity of the two series we have before us, we are amply justified in supplying the missing matter from the Winchester list. As we have seen, there are five subjects from which we may choose our three. The most probable to my mind are the following:

(1) The story of the illiterate priest reinstated. I would place this in B. 4 North, under the picture of the sick clerk healed by the Virgin. I notice that there seems to be a certain amount of care taken to place two

¹ There are 16 compartments on each side, or 32 in all. Of these 24 represent separate scenes, while 8 (here counted as one) contain the story of the Empress.

similar subjects together, one above the other. Thus A. 6 and B. 6 both represent stories in which the devil is baffled; A. 7 and B. 7 both shew the punishment of people who insulted the Virgin. And this story of the illiterate priest would make a good pendant to that of the sick clerk.

(2) The story of S. George killing the Emperor Julian. I would place this in B. 5 North, under the similar story of the Virgin helping her champion.

(3). The story of the woman delivered at Mont St. Michel. This I would place in A. 8, above the picture of the Virgin delivering Abbot Elsin from shipwreck. Both stories are connected with the sea.

It is not altogether beyond hope, by the way, that the two gaps in the lower row may at some time be filled up, or rather that the pictures may be recovered; for I find a note on one of Essex's drawings which states that the gaps are caused, not by a scraping of the paint off the wall, but by the presence of a thick coating of oil-paint contemporary with the organ-screen. The frescoes, therefore, may (or may not) be extant under this paint.

I have nothing further to add that can be considered new, save one or two identifications of subjects which baffled Mr Keyser, but which a prolonged study of the drawings has made clear.

I may say in conclusion that if a sufficient number of subscribers can be got, it would no doubt be possible to publish the photographs of Essex's drawings in a small portfolio, with a printed description.

APPENDIX.

DETAILED DESCRIPTION OF THE PAINTINGS IN
ETON COLLEGE CHAPEL.

South side, beginning at the east end (Fig. 1).

A.

I. S. Gabriel, with sceptre.

1. The Assumption of the Virgin: the lower half of the Virgin's figure remains, supported by four Angels; the drapery of a fifth is seen on *L.* Rays surround them.

Inscription: *Gaudent . Angeli . letantur . archangeli .*

II. S. Matthew: no attribute.

2. The Funeral of the Virgin. S. John preceding to *L.*, holding palm and book (in bag-binding). Behind him another Apostle with book; part of a third seen on *L.* of S. John. On *R.* above, lower half of the Jew drawing his sword and inclining forward; below, the same Jew, bareheaded, fallen, *L.* hand stretched up, adhering to the Virgin's bier; his hat and sword on the ground.

Inscription: *Judeus . quidam . feretrum . beate . Virginis . tangens .*
.....*liberatur . Vinc . li .*

III. S. Ambrose: ox at feet, scroll.

3. Theophilus. On *L.* the lower part of the Devil with one leg hoofed, one human, giving bond to Theophilus facing *L.* In centre Theophilus facing *R.* The rest gone, save a foot on *R.*

Inscription: *Theophilus . christum . et . beatam . virginem . Abnegat .*
.....

IV. S. [Mark: gone.]

4. S. John of Damascus: his hand, cut off by the Caliph, is restored by the Virgin. S. John kneels face *R.*: his *R.* hand rests on a round block: on *R.* the lower part of two draped figures; the Virgin restoring the hand to him.

Inscription: gone.

V. S. Augustine, with bowl, scroll, and bird (eagle) at his feet.

5. The beam at Constantinople raised. On *L.* the architect, in gown, girdle, and cloak over *L.* shoulder, bends *L.* knee, joins his hands, and looks up to *R.* On *R.* three boys in tunics and high boots turn a windlass with

four handspikes at each end. In the foreground lie planks and satchels (these last belonging to the boys).

Inscription: gone.

VI. S. Jerome with scroll and winged man at his feet.

6. A youth betroths himself to the Virgin (unintentionally) by putting a ring on the finger of her image. On *L.* a gothic panelled base. Drapery of a figure: lower part of the youth with gypciere at girdle kneeling, face *L.* On *R.* drapery of two figures facing *R.*

Inscription: *Qualiter · imaginem · quidam · beate · virginis · anulo · desponsavit · et · < mundo > · renunciavit · Vinc · li° · 8° · ca° · 87°*

VII. S. Luke, with scroll.

7. S. Bonnet (of Clermont) celebrates mass in the presence of the Virgin.

On *L.*, foot-piece of altar: on it S. Bonnet stands in chasuble, face *L.* Part of two draped figures on *R.* (the Virgin gives a vestment to S. Bonnet).

Inscription: *Qualiter · beata · virgo · sancto · Bonito · aluarnensi · episcopo · post · missarum · solemniam · vestem · celestem · tradiderat (?-it) · Vinc · li° · 8° · ca° · 97°*

VIII. S. Gregory in tiara (?), with cross-staff (?), scroll, and lion at his feet.

8. A Jewish boy, having received the Sacrament, is put into an oven by his father: the Virgin rescues him. On *L.* in front, four figures (three youths and a woman) kneel; a priest standing before an altar (full-face) housels them. On *R.* the Virgin stands by an oven on *R.*, in which a boy is seen, through an arched opening.

Inscription: *Qualiter · cuiusdam · Judei · filius · cum · christianis · communionem · accipiens · a · crudeli · patre · in · fornacem · projicitur · legenda · sanctorum*

IX. S. John, face *L.*, beardless.

B.

I. S. Katherine, with sword, crowned.

1. The story of the Empress. The Emperor takes leave of her. On *L.* the Emperor, crowned, in armour, bends from his horse and takes the hand of the Empress, crowned, in ermine, kneeling: behind him are two mounted attendants. He is beardless, with long hair. On *R.* the Empress standing pushes the Emperor's brother, in round cap and long gown, through the door of a tower.

Inscription: *hic · deuotus · imperator · peregrinaturus · uxori · < sue · valedicit >*

II. S. Barbara, turbaned, with hexagonal tower in two stories, and palm.

2. The Emperor returns: his brother accuses the Empress of infidelity in his absence. The Emperor smites her, and orders her to be exposed in a forest. On *L.* in front the brother in gown, bare-headed, *L.* hand raised, *R.* of him the Emperor with *R.* hand raised to strike the kneeling Empress: behind, three attendants. On *R.* the Empress weeping led to *R.* between two men with staves: one has the letters *AMALE* on a band across his breast.

Inscription: *hic · rediens · imperator · accusatam · false · sibi · uxorem · jubet · in · siluam · deduci · et · decapitari · Vincentius li° · 8° · cap ·*

III. S. Apollonia with pincers and tooth, and book under arm.

3. The Empress, taken out by guards to the forest, is rescued by a knight and his train. The right-hand half of this subject is gone. On *L.* the two guards; the one with *AMALE* on his breast is fallen, and about to be killed with the sword by a man standing over him; the other defends himself with staff against a mounted headless figure with starred breast. Centre, the Empress kneels, face *R.* The rest gone.

Inscription: *hic · superuenientis · militis.....*

IV. Gone. S. Agatha [?].

4. Gone. Probably represented the Empress accused for the second time (of murder) by the knight's brother, and put on a desert island.

Inscription: gone.

V. Gone. S. Ursula [?].

5. Gone. Probably the Virgin appearing to the Empress on the island, and shewing her a herb which would cure leprosy.

Inscription: gone.

VI. S. Doróthea, with rose in *R.* hand, and basket in *L.*

6. The Empress heals the knight's brother of leprosy by means of the herb. *L.* two beggars, one in hut, the other touching his cap and leaning on a crutch: he has lost his *R.* foot, and has a begging-bowl at his girdle. In centre, the Empress, face *R.*, gives the knight's brother drink out of a bowl. He kneels. On *R.* stands the knight, his *L.* hand on his brother's head. He wears cap, gown, sword, and rich collar. On either side of him is an attendant.

Inscription:*vincent · li° · 8° · cap ·*

VII. S. Lucy [?], with palm and book.

7. The Empress heals the Emperor's brother of leprosy by means of the herb. On *L.* a Cardinal with double cross attending on a Pope in cope

with morse and tiara, facing *R.* In front of them an attendant (headless), and the Emperor's brother kneeling, with staff. On *R.* the Empress facing *L.* gives him drink out of a bowl. On her *R.* stands the Emperor with sceptre. On extreme *R.* an attendant with sword.

Inscription: *hic · imperator · ipsam · <false · accusatam> · cognoscit · et · reconciliacionem · intime · exoptat · postquam · viderit · fratrem · suum · scelus · suum · confessum ·vinc · li° · 8° · ca° · 90° ·*

VIII. S. Juliana, in ermine bodice, a devil at her feet in a chain.

8. The Empress takes leave of her husband and enters a convent. On *L.* a porch; in it stands an abbess with pastoral staff, on *R.* a nun. Before her kneels the Empress in a nun's habit, her crown on the ground on *R.* On *R.* the Emperor with sceptre, in long robe, faces *L.* Behind him an attendant with shield (?).

Inscription: *hic · tandem · imperatrix · marito · suo · et · mundo · renuncians · monachali · veste · velata · castitatem · seruare · deo · et · beate · virgini · decernit · vinc · 11° · 8° · ca · 90° ·*

IX. S. Agnes [?], with sword.

North side, beginning at the west end (Fig. 2).

A.

I. Prophet with scroll.

1. S. Gregory in the pestilence at Rome carries the Virgin's picture in procession. S. Michael is seen on the castle of S. Angelo, sheathing his sword, and angels sing *Regina caeli*. The lower parts of six vested ecclesiastics walking *R.* The first two (from *L.*) hold the staves of a canopy, probably; the third a half-length picture of the Virgin and Child; the other three have books (?).

Inscription:p · *meritis · beate · Virginis · a · peste · sevis <s> ima · liberatur · legenda · sanctorum ·*

II. Prophet with scroll.

2. A robber-knight is devoted to the Virgin: he has a wicked steward. He captures a holy man who detects the Devil in the person of the steward. The Devil confesses that but for the knight's devotion to the Virgin, he would have strangled him. In front, the Devil advancing: he has clawed hands and feet, otherwise he is a beardless man in a tunic; his attitude expresses confusion. Behind him are the lower parts of four figures: the holy man (in long robe), attendant, knight (in short gown) and attendant.

Inscription: *Qualiter · miles · quidam · · convertitur · et · <meritis · beate> · virginis · liberatur ·*

III. Prophet with scroll.

3. A monk, knowing only his *ave* or, rather, certain psalms of which

the initials form the words *ave maria*, dies and is buried; from his mouth springs a lily (or rose), inscribed with the words *ave maria*. In front two men in jerkins dig a grave; bones lie about. Behind, the draperies of four or five monks.

Inscription: *Qualiter . ab . ore . cuiusdam . monachi . in . honore . beate . virginis . certos . psalmos . dicentis . rosa . excrevit . inscripta . ave . maria . vin . li^o . 8^o .*

IV. Prophet with scroll.

4. A clerk devoted to the Virgin falls ill; the Virgin comes, gives him medicine, and cures him. A bed, with locked box at the foot; a figure in it with joined hands; on *L.* draperies of the Virgin and an angel (?); on *R.*, those of another figure.

Inscription: gone.

V. Prophet with scroll.

5. A knight on his way to a tournament stops to say the office of the Virgin; on arriving at the lists he finds that some one has taken his form and defeated all comers.

In front a knight in armour prostrate, another kneels on him about to kill him; behind on *L.* two armed figures face *L.*: on *R.* three attendants face *L.* One has several pointed weapons (?) under his arm.

Inscription: gone.

VI. Gone. Prophet [?].

6. A painter is engaged to paint the Virgin treading on the Devil. The Devil appears to him, and asks him not to paint him in so ugly a guise. He refuses to listen. The Devil breaks the ladder on which he is painting: the painted image or picture of the Virgin puts out its hand and saves him from falling. The left-hand half is gone. On *L.*, feet of three figures; on *R.*, an excited man moving a ladder; planks on the ground, a scaffolding above.

Inscription: *... retentus . est . et . ab . insidiis . diaboli .*

VII. Prophet with scroll.

7. A man playing dice blasphemes the Virgin, and falls dead. In front a figure lying on its back, head to *L.*: behind, remains of two figures on *L.*, and a table on *R.*

Inscription: *Qualiter . sutor . (? lusor) . quidam . ad . tessaras . christum <ho> rrida . morte . delin*

VIII. Gone. Prophet [?].

8. Gone. Probably the story of a woman, going to Mont St. Michel, overtaken by the tide, and delivered by the Virgin.

Inscription: Gone.

IX. Gone. Probably the Virgin.

B.

I. S. Sativola or Sidwell with scythe.

1. A woman dies unshriven of one deadly sin; by the Virgin's intercession she is revived and absolved, and dies again. In front the woman lies dead, head to *L.* Above on *L.* the Virgin crowned kneels to Christ, coped, crowned with thorns, shewing the wounds in his hands and feet; the globe under his feet. On *R.* the woman kneels and confesses to a monk in a chair.

Inscription: *Qualiter · beata · virgo · mulierem · ad · mortem · vsque · laborantem · de · peccato · gravi · commisso · non · confessam · vite · restituit · et · a · periculo · dampnacionis · liberauit · vinc · l^o · 8 · ca^o · 7^o.*

II. S. Martha leading the *Tarasque* by her girdle; she has a palm.

2. A woman's son is taken captive. She takes an image of the Child from the Virgin's lap as hostage. Her son is restored. On *L.* the boy stands by his kneeling mother, who looks round at him, and takes the image of the Child out of a box. On *R.* in an arched recess with window (indicating a church), the woman kneels on a step and puts the image of the Child into the arms of the Virgin who is seated crowned on an altar (or plain base).

Inscription: *Qualiter · mulier · quedam · per · filium · beate · virginis · suum · filium · a · carceribus · liberatum · sibi · restituit · legenda · sanctorum.*

III. S. Etheldreda or S. Radegund, crowned, in nun's habit with pastoral staff and book.

3. A lady, unable to attend mass on Purification Day, has a vision in which she sees mass celebrated before the Virgin, and has a candle given to her which she keeps, and which she finds in her hand on awaking. This candle heals diseases. On *L.* the Virgin crowned, with spiral candle, advances, followed by four Virgins with candles. In front on *R.* the lady kneels at desk, a candle in *R.* hand, *L.* hand to her eye, indicating sleep. An angel speaks to her. Behind, an altar with priest holding maniple, and deacon, both facing west. In the wall are two two-light windows with four figures of saints in the glass: viz. Adrian with sword, anvil, and lion; Alban (?) with sword; an ecclesiastic bare-headed with indistinct object; and Anthony with crutch and pig.

Inscription: *Qualiter · mulier · quedam · nobilissima · in · die · purificationis · beate · virginis · <legenda> · sanctorum.*

IV. S. Elizabeth with three cakes, jewelled turban-like headdress.

4. Gone. [The story of a priest who knew only the Mass of the Virgin; his Bishop deprived him, but was compelled by the Virgin to reinstate him.]

Inscription: Gone.

V. Gone. S. Mary Magdalene [?].

5. Gone. [The story of S. George raised from his tomb by the Virgin, and sent, in consequence of the prayers of S. Basil, to kill Julian the Apostate.]

Inscription : Gone.

VI. Gone. S. Cecilia [?].

6. Amoras, a knight, is distressed for money, and sells his wife to the Devil. They go to keep the appointment; on the way the wife goes into a Chapel to pray to the Virgin. The Virgin assumes her form, and accompanies Amoras (who is ignorant of the change) to the Devil. The Devil is confounded, and the bargain falls through. The left-hand half is gone. There remains the hindquarters of a horse going to *L.* with a lady on its back. On *R.* Amoras in slashed cloak and laced doublet faces *R.*, gives a paper to, and takes a bag from, the Devil, who has one fleshless leg.

Inscription : <Qualiter · miles ·> quidam · a · diabolo · deceptus · exor · ejus · ad · diabolum · conducit · legenda · sanctorum.

VII. S. Margaret with long cross emerges from back of dragon; her robe in its mouth.

7. A soldier (of Brabant) throws a stone at an image of the Virgin and Child which a woman is adoring; the image bleeds, and the soldier is struck dead. Behind on *L.* a man in laced doublet, with sword, about to throw a stone: on *R.* a man stands with spear. On *R.* the west part of a church with side-turret, four-light window, and bell-cot. An image of the Virgin (injured) in a niche below the window, to which a woman kneels. In front, on *L.*, the thrower lies on the ground dead.

Inscription : Qualiter · ymago · filii · beate · virginis (above the line) · a · perfidis · percussa · sanguinem · dedit · Vincent.

VIII. Gone. ? S. Osith or S. Winifred.

8. The Virgin appears to Abbot Elsin in a storm in the Channel, and saves the ship. The left-hand half is gone. On *R.* the Virgin, full-face, crowned, with book under her arm.

Inscription : <naufraga>ntibus · a · periculis · liberat · <Vinc ·> li° · 8° · ca · 89° ·

IX. S. Christina [?], no visible attribute.

Below the lower row runs a band of ornament composed of alternate circles and squares inscribed in quatrefoils, each connected with the next, and with the top and bottom of the band, by horizontal and vertical bands.

	I	1	II	2	III	3	IV	4	V	5	VI	6	VII	7	VIII	8	IX
A	S. Gabriel	The Assumption of the Virgin.	S. Matthew	A Jew at the Virgin's funeral attempts to upset the bier; his hand is withered.	S. Ambrose (Ox)	Theophilus sells his soul to the Devil.	S. Mark	The hand of S. John of Damascus, cut off by the caliph, is restored by the Virgin.	S. Augustine (Eagle)	A beam at Constantinople is raised by a machine of which the Virgin had given the design.	S. Jerome (Winged man)	A youth betrothed to the Virgin's image.	S. Luke	S. Bonnet says mass before the Virgin.	S. Gregory (Lion)	A Jewish boy rescued by the Virgin from the furnace into which his father had thrown him.	S. John
EAST		Not at Winchester		Not at Winchester		Not at Winchester		Winch. N. I		Winch. S. VIII		Winch. S. I		Not at Winchester		Winch. S. IV	
B	S. Katherine	1 The Emperor's departure.	S. Barbara	2 The Empress banished.	S. Apollonia	3 The Empress rescued.	gone. S. Agatha?	4 gone. [The second accusation of the Empress?]	gone. S. Ursula?	5 gone. [The Empress sees the Virgin in a vision?]	S. Dorothea	6 The Empress heals the knight's brother.	S. Lucy	7 The Empress heals her brother-in-law.	S. Juliana	8 The Empress takes the veil.	S. Agnes?
	I	II	III	IV	V	VI	VII	VIII	IX								
	B. 1—8. The story of the Empress. Not at Winchester.																

FIG. 1. ETON COLLEGE CHAPEL. SOUTH SIDE.

	I	1	II	2	III	3	IV	4	V	5	VI	6	VII	7	VIII	8	IX
A	Prophet	The procession of S. Angelo.	Prophet	The Devil detected as steward to a knight.	Prophet	Burial of a monk from whose mouth a rose grew after death.	Prophet	A sick clerk to whom the Virgin ministered.	Prophet	[The Virgin's champion in a tournament is made victorious?]	Prophet [?]	A pious painter is saved from falling by a picture of the Virgin.	Prophet	A blaspheming dicer is killed.	Prophet [?]	gone. [The miracle of Mont St Michel? Winch. S. VII]	The Virgin [?]
WEST		Winch. S. V		Winch. N. VI		Winch. N. III		Winch. N. VIII		Winch. N. X		Winch. N. IV		Not at Winchester			
B	S. Sidwell	1 A woman dying unconfessed is revived by the Virgin.	S. Martha	2 A woman takes an image of Christ as hostage for her captive son.	S. Etheldreda	3 A lady on Purification Day sees a Mass in a vision, and gets a candle.	S. Elizabeth	4 gone. [An illiterate priest reinstated? Winch. S. II]	S. Mary Magdalene [?]	5 gone. [S. George kills Julian the Apostate? Winch. N. VII. IX. XI]	S. Cecilia [?]	6 Amoras sells the Not his wife to Devil. at Winchester	S. Margaret	7 A stone is thrown at the Virgin's image, which bleeds, and the thrower falls dead.	gone.	8 The Virgin rescues a ship in distress.	S. Christina [?]
	I	II	III	IV	V	VI	VII	VIII	IX								

FIG. 2. ETON COLLEGE CHAPEL. NORTH SIDE.

Small figures standing on shafts, probably representing prophets, separate the pictures.

	I	III	IV	VI	VIII	X	XII	
	A youth betrothed to the Virgin's image. Eton, S. A, 6	Portrait of Prior Silkstede [1498—1524]	A Jewish boy rescued by the Virgin from the furnace into which his father had thrown him. Eton, S. A, 8	A woman takes an image of Christ as hostage for her captive son. Eton, N. B, 2	A beam at Constantinople is raised by a machine of which the Virgin had given the design. Eton, S. A, 5	The Virgin rescues a monk who had fallen over a bridge and been drowned. Not at Eton	The Virgin rescues a ship in distress. Eton, N. B, 8	
EAST	An illiterate Priest suspended by his Bishop is restored by the Virgin. Not at Eton	PISCINA.	The procession of S. Angelo. Eton, N. A, 1	The Miracle of Mont S. Michel. Not at Eton ?	A woman dying unconfessed is revived by the Virgin. Eton, N. B, 1	A stone is thrown at the Virgin's image, which bleeds, and the thrower falls dead. Eton, N. B, 7	A lady on Purification Day sees a Mass in a vision, and gets a candle. Eton, N. B, 3	WEST
	II		V	VII	IX	XI	XIII	

FIG. 3. LADY CHAPEL IN WINCHESTER CATHEDRAL SOUTH SIDE.

	I	III	V	VI	VIII	X	
	The hand of S. John of Damascus, cut off by the caliph, is restored by the Virgin. Eton, S. A, 4	Burial of a monk from whose mouth a rose grew after death. Eton, N. A, 3	The Annunciation. Represented at Eton by the two upper eastern figures; S. A, 1; N. A, 9	The Devil detected as steward to a knight. Eton, N. A, 2	A sick clerk to whom the Virgin ministered. Eton, N. A, 4	Apparently a battle-scene. [The Virgin's champion in a tournament made victorious ?] Eton, N. A, 5	
WEST	The thief Ebbo is kept alive on the gallows by the Virgin. Not at Eton	A pious painter is saved from falling by a picture of the Virgin. Eton, N. A, 6	Door.	S. Basil intercedes with Julian the Apostate on behalf of Cæsarea in Cappadocia. Not at Eton ?	The Virgin raises S. George from his tomb, and arms him to fight against Julian. Not at Eton ?	S. George kills Julian the Apostate. Eton, N. B, 5 ?	EAST
	II	IV		VII	IX	XI	

FIG. 4. LADY CHAPEL IN WINCHESTER CATHEDRAL NORTH SIDE.

[To face p. 106.]