

## AN ALABASTER STANDING ANGEL WITH SHIELD AT LOWICK—A CHELLASTON SHOP PATTERN

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The early 15th century saw the expansion of the alabaster tomb industry and the growing demand for the table tomb with 'weeper' relief sculpture upon its walls. We are favoured by the good number of monuments that have survived but documentary evidence is less plentiful. A deservedly famous exception is the combination of the Greene tomb of c.1419 in the Church of St. Peter at Lowick in Northamptonshire and the contract of 1418-19 for its making and erection by Thomas Prentys and Robert Sutton, carvers, of Chellaston in Derbyshire.<sup>1</sup> The firm link established between monument and workshop by this document makes the Lowick tomb a fundamental key to the alabaster trade of the period.

In an age of shop methods and tendencies towards repetition, one supposes that the limited individuality available or desired would be concentrated on the effigies themselves and that the 'accessory' sculpture may be most illustrative of stock patterns in more general use. A detailed analysis of this chest sculpture at Lowick throws a little light on the workings of a prosperous alabaster shop of the Midlands and provides the basis for wider identification of Chellaston products.

The descriptive details of the contract are confirmed by the monument as it survives and its condition is relatively good. Upon the tomb lie the effigies of Ralph and Katherine Greene with accessories mostly intact; around the four walls of the chest stand 18 shield-bearing Angels, each within its own tabernacle or niche, six on both North and South sides, three to both East and West. I number these Standing Angels from 1 to 18 beginning at the West end of the South side and continuing via the East end in an anti-clockwise direction round the chest (Fig. 1). Throughout I use 'left' and 'right' as the spectator's left and right and not in the sinister and dexter sense.

The major deficiencies, indicated in Fig. 1 by the shaded areas, are these: the original 'arch of alabaster above all the said tomb' has gone<sup>2</sup> and its supporting columns have been pared away along both North and South sides (Fig. 1a); the cutting of four vertical recesses has damaged Angels, 1, 10, 15 and adjacent parts, especially the corner pier at the North-East (Fig. 1b); the niche-canopies slab of the East end is missing (Fig. 1c).<sup>3</sup> There is miscellaneous damage to the canopies and mouldings of the chest in general and some regions are much diffused by erosion, but there is no evidence of restoration.

Each of the Standing Angels measures on average an overall 24/25 cms laterally by 46/47 cms high by 7 cms in depth. They all derive from a single pattern and a 'head to toe' analysis of them establishes the principles of that pattern and also some limited variations. Angel 12 (Plate 1) is a typical example.<sup>4</sup> Diagrams of details are half actual size.

### *Hair*

The hair style is a quite singular one that presumably reflects something of a fashion of the day. Fig 2 is an accurate recording of the hair of Angel 5 and may be taken as representative of the most common pattern. In total it is a hat-like formation with a central dome, a surrounding hollow and an outer brim of hair that emerges at the forehead and forms a continuous, horizontal roll around the head above ear-level with an increasing fullness of the roll towards the back. A thickish cirlet of roughly square section is placed around the dome and within the hollow. Gardner refers to alabaster chest angels in which 'the hair is brushed up around the cap or mitre . . . almost like a brim to a hat' and says 'this is seen beginning at Lowick'.<sup>5</sup> However, it is a cirlet and not a

cap or mitre that is worn by the Standing Angels at Lowick. The hair surface of the typical Angel 5 is engraved with a central parting from front to back and hair lines on both sides of it are placed in a lateral and forward direction across both dome and outer hair roll. These are arranged in an approximate scheme of alternating single and double parallel lines but with varying regularity and fluency. Angels 2, 5, 6, 11, 12, 16, 17 and 18 all conform to this formula in principle and on the little evidence surviving Angels 7, 9 and 13 may also be included.

Angel 1 departs from the standard only in preferring a pattern of double parallel hair lines to either side of the central parting and not the single and double alternating design. A distinct variation occurs on the worn head of Angel 8 (Fig. 3) where some lateral hair lines are discernible within the circlet and some parallel lines on the outer sides of the brim, but the top surface of this brim has an incised cross-hatch embellishment. Angels 3 and 10 have no circlets (Fig. 4 and Plate 2) and the lateral hair lines of Angel 10 are noticeably random. The remainder, Angels 4, 14 and 15 show a distinctive treatment of the outer roll of hair. The head of Angel 14 is much decayed but it may be coupled with Angel 4 (Fig. 6) whose clearer evidence shows a division of the surrounding brim into a set of three or four more tufted and curvilinear formations to either side upon which traces of the alternating single/double lining are loosely applied. In Angel 15 (Fig. 5) the elaboration of the side roll achieves another shade of difference and a semi-circular regularising of the sub-formations appears with some suggestion of concentric curves about a central recess carved upon each of them.

### *Head*

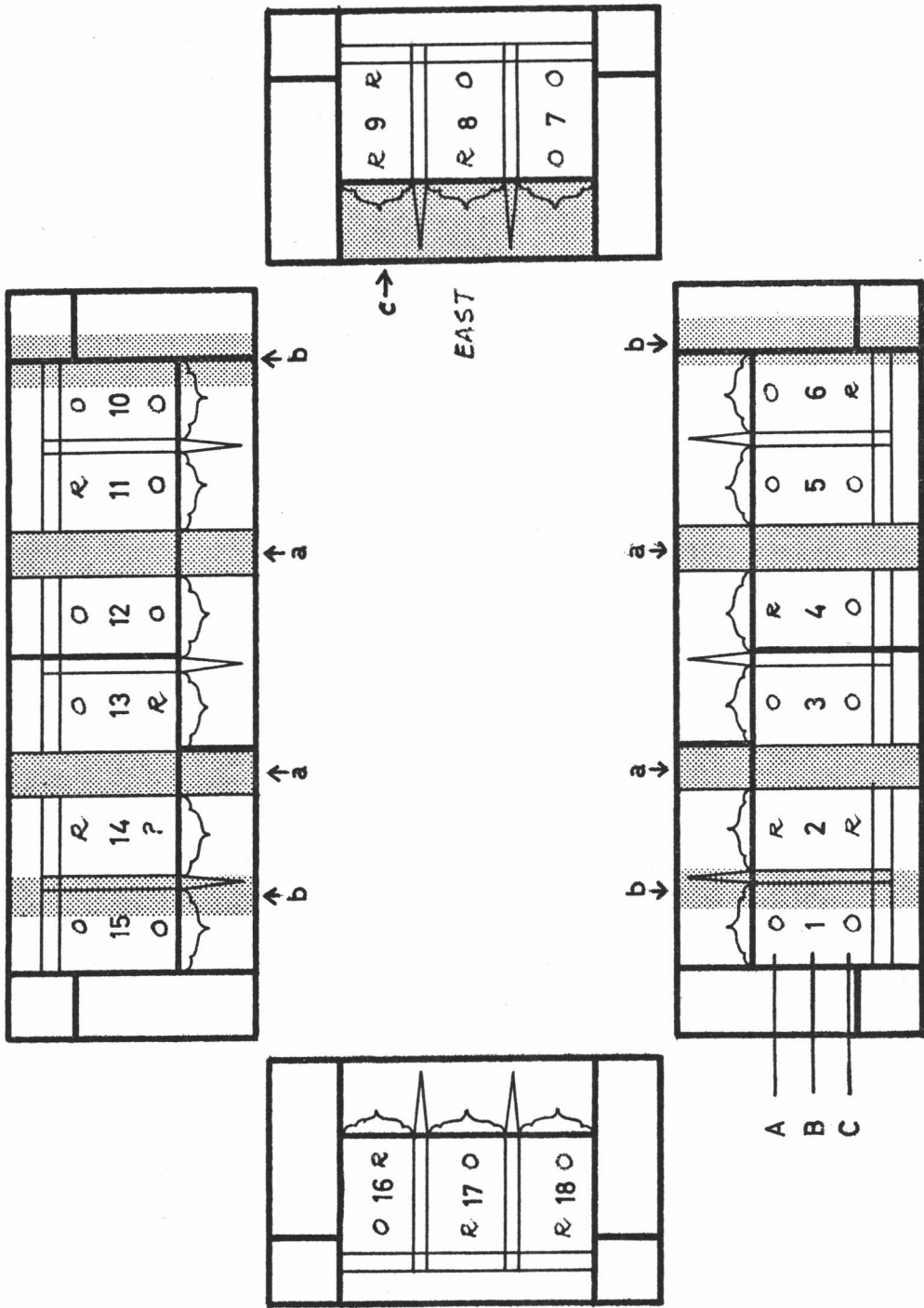
The condition of facial detail of the Angels is mostly poor, largely due to natural erosion. The features of Angels 1, 3 and 15 have disappeared with the exception of some traces of the ears. Angels 2, 4, 5, 9, 14 and 17 bear some shadowy remains and a stage of clearer focus is retained in the heads of Angels 6, 7, 8, 12, 13, 16 and 18. The heads and faces of Angels 10 and 11 are the best preserved.

All the pieces of facial evidence seem to contribute to a single type represented by Angel 10 (Plate 2), but one in which the different features are worked in different ways. The eyes are carved crudely as ball-like protruberances 'to be picked out in paint with pupils and lids'.<sup>6</sup> Even in the well preserved Angels 10 and 11 the noses are inevitably incomplete but the remains show a more organic structure which is confirmed in the modelling of the mouth and chin, both modulated in a subtle, rounded fashion. The ears in turn have their own more schematic formula, though delicately arrived at. This is shown in Fig. 7 and consists of an inner recess of two separate holes, probably drilled, which are linked together. This 'figure of eight' centre is echoed above and behind by a furrow and an outer rim that is not at all undercut but chamfered back to the head. A possible alternative may be the case in Angel 9 where a single central aperture replaces the most common double-hole type. The total expression is of a gentle and pleasant countenance.

### *Wings*

The wings spread symmetrically to either side, their alignment determined by the rectangular panel into which they fit (Plate 1). Each wing has a plain upper surface corresponding to the covert feather region, with a swollen and bevelled outer rim that is elaborated into a series of overlapping segments with projecting tips. The standard number of these tips or points is four per wing though Angels 10 and 11 have only three per wing. The poor condition of the wings of Angels 1 and 7 makes four points per wing probable rather than certain and there are doubts as to whether Angel 13 had four or three such points per wing.

The bevelled rim continues downwards to become the outer bevel of a primary feather, the major member of a set of primaries, all strictly vertical, progressively shorter towards the figure and separated from each other by a shallow receding step. In general there are



Key A Amice obverse or reverse  
 B Standing Angel position number  
 C Alb/lower dalmatic obverse or reverse

Fig. 1 General diagram of the arrangement of the angels around the chest.

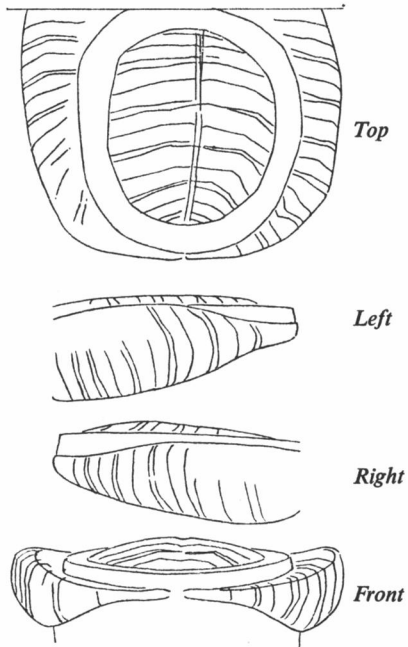


Fig. 2 The hair of Angel 5.

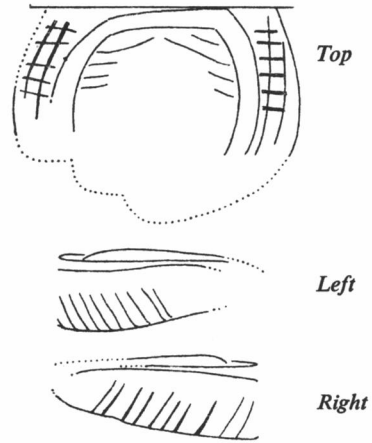


Fig. 3 The hair of Angel 8.

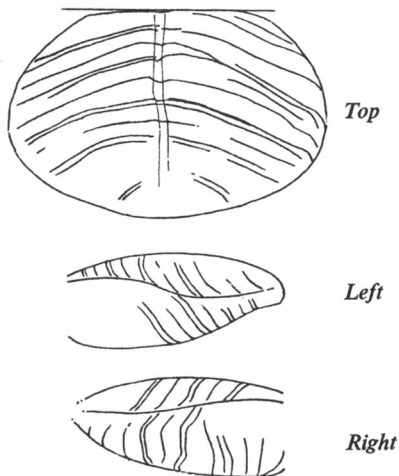


Fig. 4 The hair of Angel 3.

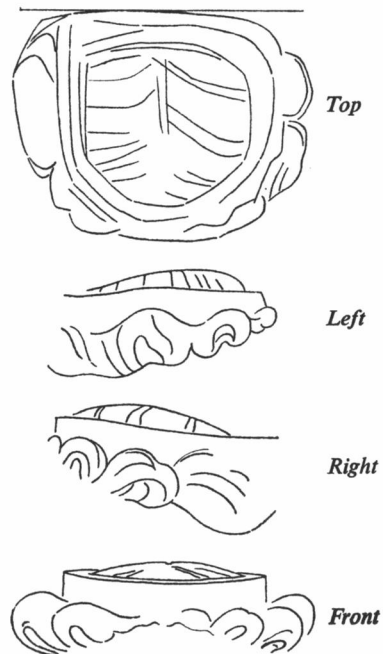


Fig. 5 The hair of Angel 4.



four primaries on each wing but the innermost of these, not easily seen or carved, can be a slight affair as in the right wings of Angels 7 and 13 and both wings of Angel 15. The carved detail of each primary feather is summarized by a two-way bevel from a central ridge to suggest the spine and the vanes, but these bevels vary much in clarity due to erosion or the difficulty of carving the inner ones or perhaps simply the element of carelessness. It is likely that further wing detail would be painted, presumably as a time saving device, during what appears to have been a busy period for the Chellaston shop towards 1420.

This limited degree of carved wing detail was regarded by Prior as the sign of a Midland practice, including Chellaston, and distinguishable from both a York and a London wing style.<sup>7</sup> Though it is certainly the maximum achieved at Lowick I would question this being the critical Midlands or Chellaston hallmark in the larger context of alabaster tomb angels of the earlier 15th century.

### *Shields and hands*

Every Standing Angel displays a heater-shaped shield to the front but no trace of arms survives in relief or paint. The hands hold the shield with fingers inclined downwards, approximately parallel to the shield contour, and the thumbs are angled towards the front of the shield. In this rather obscured part the fingers are simply and straightly cut, all much the same throughout the 18 figures and in similar grip positions. (Plate 2).

### *Costume*

The costume of the Lowick Standing Angel is an intriguing piece of the Chellaston shop pattern, certainly as important as the wing formation and more revealing ultimately of alabaster figure manufacture in the Midlands. Gardner says that alabaster angels 'are usually clad in an alb or surplice'<sup>8</sup> and Crossley describes the Lowick Angels themselves as 'clothed in albes'<sup>9</sup>, but the significant feature of the Lowick costume is the combination of alb and dalmatic. (Plates 1 and 3). These are the traditional vestments of the deacon and consist of the amice around the neck, a full-length alb and over this the dalmatic, shorter than the alb, with the characteristic vent or slit at either side of the skirt from the hem some distance upwards (Plate 2). It is the lower region of this costume, the visible part of the alb and the dalmatic below waist level, that introduces a note of asymmetrical variety into the Angel design.

In elevation the alb presents a wall of tubular folds that just reach the ground level of the pedestal upon which the Angel stands and from beneath which emerge the front portions of the feet. A horizontal section through the upper limit of the alb, at a level just below the junction with the dalmatic, gives the profile recorded in Fig. 8b, an accurate cross-section taken from Angel 1. Fig. 8a is a diagram of the alb of Angel 1 seen from a low view-point and includes the literal cross-section at the top together with the protruding folds of the alb in elevation, each convex fold indicated by a double line from the foremost point of each convex curve of the section. This section, isolated in Fig. 8b, is divided into sectors for the purpose of identifying the individual convex folds. These sectors are given an A to F coding from left to right and a small circle marks each convex fold. The fold arrangement has a broadly three part make-up based on the half hexagon of the pedestal plan—a central plane (the C sector), a projecting or positive side (the A and B sectors) and a receding or negative side (the D, E and F sectors). The feet are the generating force of this elementary displacement of the drapery. They emerge along opposed diagonal axes and present their little contrast of the foot on the positive side advancing over the pedestal edge and possibly revealing a smaller visible quantity, whilst the foot on the negative side remains in a more rearward position and makes visible a slightly larger portion of itself in the process. Of course, such lingerings of 14th century tradition are now merely superficial components of a shop pattern in repeated production and lack any deeper sculptural logic. For this reason their

structural principles are far from consistent and in particular the possible differentiation of visible foot quantities is complicated by the commonly damaged projecting foot. In our example, Angel 1, the foot to the left is the forward one and peeps through the correspondingly forward group of three folds of the B sector. In this there is one fold to either side of the foot and one fold above it which is hollowed at the junction with the foot and given an elementary oblique incision above that (Fig. 8a, shaded areas). In elevation this B group of three has its own gentle splaying of the folds about the foot. The A sector of a single fold to the outer side of the alb is inclined to turn outwards in sympathy with the B group and so this A and B part of the elevation makes a token departure from the loose verticality of the rest of the alb. The foot to the right of the figure appears from its more rearward sector, the D sector, which has one convex fold above the foot and which, like the middle B fold, is also agitated by an undercutting at the hem and an oblique cut just above that (Fig. 8a shaded areas). These oblique creases can vary in their angle, length and depth but the principle of the two cut formula for crumpled drapery is constant. To the right of the rearward foot the E sector contains a single fold as does the F division at the end of the section. The central C sector presents a triple complex of convex folds with its own 'bracket' symmetry. The alb section in total is a continuously curving profile of 10 convex folds and is of precise character.

The addition to the alb of an equivalent sectional record of the dalmatic of the same Angel 1 shows the basic similarity of the two profiles with an approximate synchronisation of their convex folds (Fig. 9b). The slits at the sides of the dalmatic skirt are an extra feature and these 'V' grooves are cut into the convex surfaces of the A and F folds (Fig. 9b, arrowed). Fig. 9a is a diagram of the literal cross-section of the dalmatic of Angel 1 and its folds in elevation, added to the combined plan and elevation of the alb, the whole seen from the same low view-point. The dalmatic folds below the waist originate from behind the shield with the central C group about vertical and in general a

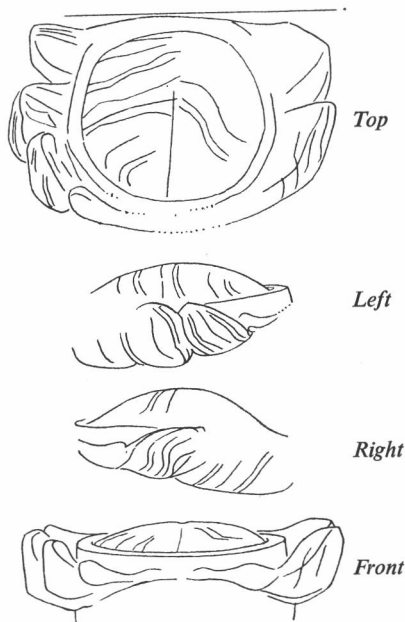


Fig. 6 The hair of Angel 4.



Fig. 7 Detail of ear.

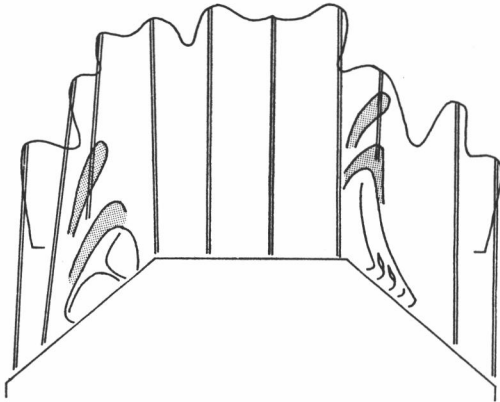


Fig. 8(a) Section and elevation of the alb of Angel 1.

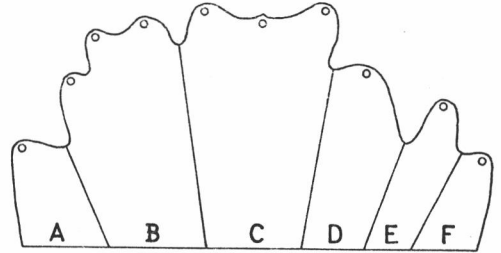


Fig. 8(b) Section through the upper limit of the alb of Angel 1.

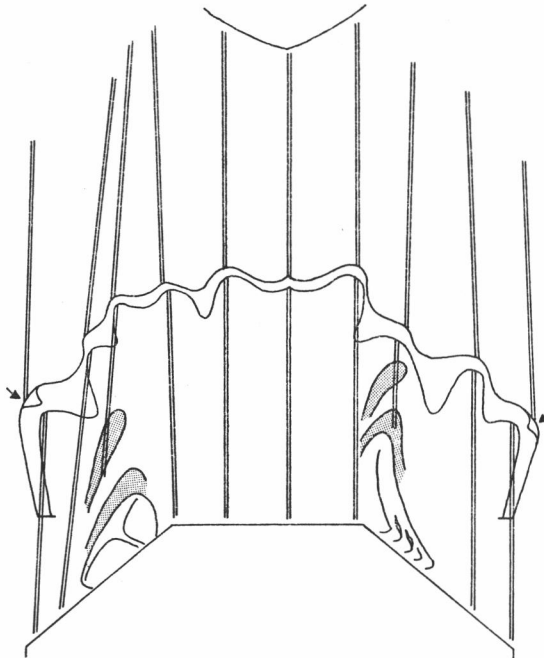


Fig. 9(a) Section and elevation of the alb and dalmatic of Angel 1.

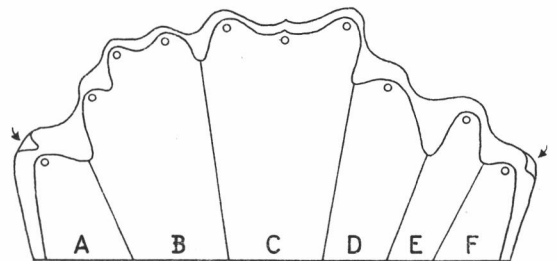


Fig. 9(b) Section through the upper limit of the alb and the lower limit of the dalmatic of Angel 1.

slight flaring of the folds to either side. In addition the three folds of the B group maintain their own internal splaying arrangement as a continuation of that described in the B sector of the alb. The D fold of the dalmatic is part of a recess that is clearly indented at the hem level but becomes less deep higher up. As a result, when the Angel is viewed from the front, the D fold itself can be vertical but seem angled to a small extent and in several Angels this illusion seems to have been furthered and the D fold is truly inclined. This can give a little impression of another internal flaring in the D and E region of the dalmatic elevation. The hem level of the dalmatic hovers about a horizontal mean. This combined elevation of the alb and dalmatic is entirely typical of the 14th to early 15th century drapery change. The passion for the oblique, the curvilinear and the trailing elaboration is now largely replaced by the perpendicular, the straight and the simple termination but still the asymmetrical traces of *déhanchement* are discernible.

This element of asymmetrical variety in the lower half of the costume is the only major departure from the equality about a vertical axis in the Lowick Standing Angel. It is extended a little further by the mechanical process of reversing the combined alb and dalmatic design laterally from left to right in some of the 18 Angels. Thus the elevation and section of Angel 1 (Figs. 9a and b), which we may call the obverse with its A to F sequence reading from left to right, is simply reversed to read from right to left as in Angel 14 (Figs. 11a and b and Plate 3), to be called the reverse. At Lowick 11 of the 18 Angels are in the alb/dalmatic obverse position—Angels 1, 3, 4, 5, 7, 8, 10, 12, 13, 15 and 16. The remaining seven are in reverse position with the little complication that Angel 7 has two of the larger foot quantities.

The particular identity of this A to F fold pattern of the alb and dalmatic is a fundamental of the Standing Angels on the Greene chest. Nevertheless this lower costume also reveals certain subtractions from and additions to the norm, albeit of a minor order.

#### *Alb/dalmatic variations*

The variations in the fold pattern of the alb and lower dalmatic are summarised in Fig. 10 where all the principal convex folds are indicated by a small circle and the synchronisation of these in each Angel is shown by their vertical alignment in the columns of the chart. The following notes may be read in conjunction with the list.

#### 1 Omission of principal folds.

There are just seven omissions from the ten part fold section that is basic throughout. Angel 4 lacks the outer fold of the B sector of the dalmatic and the small central fold of the C group in both alb and dalmatic; Angel 5 omits this central C fold also in alb and dalmatic; Angel 15 omits the same fold in the alb only; Angel 17 loses the outer fold of the B sector in the dalmatic. Thus there are 353 of the principal folds present out of a total maximum of 360.

#### 2 Additions to the dalmatic.

Some extra ridges are recordable on the dalmatic at around the shield point level but these mostly fade away in a downward direction and seldom become part of the dalmatic profile at the hem. These additions are shown on the comprehensive list of all alb and lower dalmatic convex folds (Fig. 10) in two degrees of prominence—those of very slight substance by a short vertical line and those of more, but still minor, projection by a cross. In both cases a point beneath the symbol indicates that these ridges fade away short of the hem region. The positions of these in elevation are shown in a composite diagram (Fig. 12) by broken lines, with a higher sectional line just below the shield point. The dalmatic extras may be categorised as:

(a) Solitary instances of a slight ridge in the E sector of Angels 10 and 18, both dissolving.

a	A	B				C	D	E	F	b
<b>1</b>	DAL	o	o	o	o †	o o o	! o o	o	o	<b>O</b>
	ALB	o	o	o	o	o o o	o o o	o	o	
<b>2</b>	DAL	o	o	o	o +	o o o	o o o	o	o	<b>R</b>
	ALB	o	o	o	o	o o o	o o o	o	o	
<b>3</b>	DAL	o	o	o	o !	o o o	! o o	o	o	<b>O</b>
	ALB	o	o	o	o	o o o	o o o	o	o	
<b>4</b>	DAL	o		o	o	o o o	o o o	o	o	<b>O</b>
	ALB	o	o	o	o	o o o	o o o	o	o	
<b>5</b>	DAL	o	o	o	o	o o o	o o o	o	o	<b>O</b>
	ALB	o	o	o	o	o o o	o o o	o	o	
<b>6</b>	DAL	o	! o	o	o †	o o o	+ o o	o	o	<b>R</b>
	ALB	o	o	o	o	o o o	o o o	o	o	
<b>7</b>	DAL	o	o	o	o	o o o	! o o	o	o	<b>O</b>
	ALB	o	o	o	o	o o o	o o o	o	o	
<b>8</b>	DAL	o	o +	o	o	o o o	! o o	o	o	<b>O</b>
	ALB	o	o	o	o	o o o	o o o	o	o	
<b>9</b>	DAL	o	o	o	o	o o o	o o o	o	o	<b>R</b>
	ALB	o	o	o	o	o o o	o o o	o	o	
<b>10</b>	DAL	o	+ o	o	o	o o o	o o !	o	o	<b>O</b>
	ALB	o	o	o	o	o o o	o o o	o	o	
<b>11</b>	DAL	o	o	o	o !	o o o	o o o	o	o	<b>R</b>
	ALB	o	o	o	o	o o o	o o o	o	o	
<b>12</b>	DAL	o	o	o	o	o o o	o o o	o	o	<b>O</b>
	ALB	+ o	o	o	o	o o o	o o o	o	o	
<b>13</b>	DAL	o	† o	o	o	o o o	! o o	o	o	<b>O</b>
	ALB	o	o	o	o	o o o	o o o	o	o	
<b>14</b>	DAL	o	o	o	o †	o o o	o o o	o	o	<b>R</b>
	ALB	o	o	o	o	o o o	o o o	o	o	
<b>15</b>	DAL	o	† o	o	o	o o o	! o o	o	o	<b>O</b>
	ALB	o	o	o	o	o o o	o o o	o	o	
<b>16</b>	DAL	o	o	o	o +	o o o	! o o	o	o	<b>O</b>
	ALB	o	o	o	o	o o o	o o o	o	o	
<b>17</b>	DAL	o		o	o †	o o o	o o o	o	o	<b>R</b>
	ALB	o	o	o	o	o o o	o o o	o	o	
<b>18</b>	DAL	o	+ o	o	o !	o o o	o o !	o	o	<b>R</b>
	ALB	+ o	o	o	o !	o o o	o o o	o	o	

Fig. 10 Summary of the fold pattern of the alb and lower dalmatic.

Key A-F Fold section of alb and dalmatic  
a Standing Angel number  
b Obverse and reverse

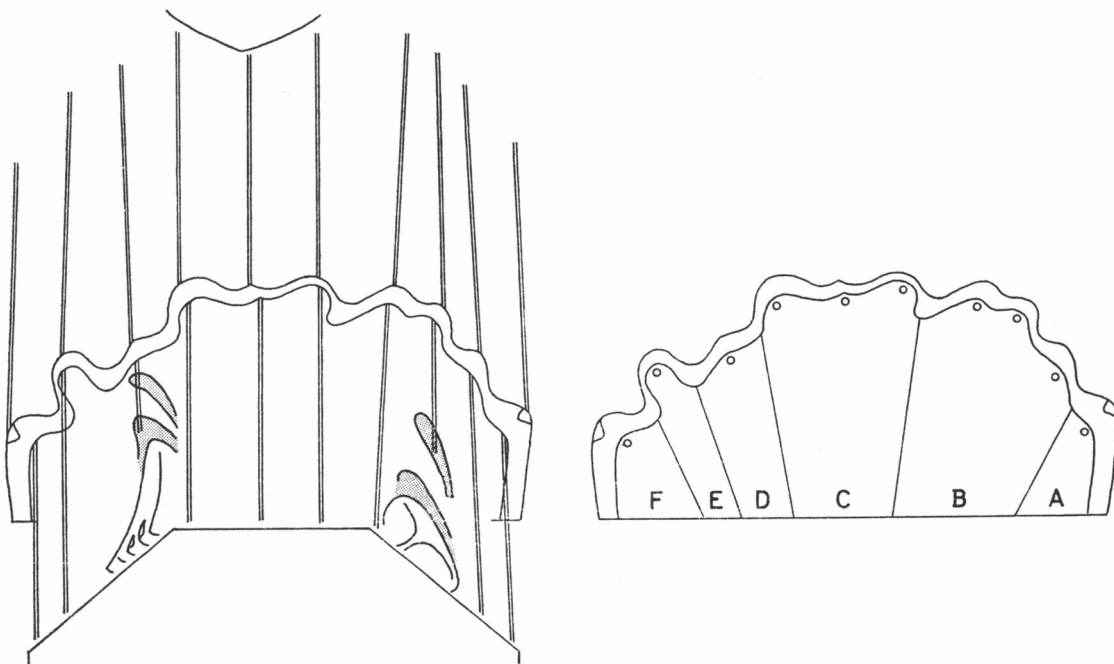
(b) Eight appearances of a ridge to the inside of the D fold, all fading in Angels 1, 3, 7, 8, 13, 15 and 16 but continuing to the dalmatic border in Angel 6. All the above additions are more likely to do with the failure to clean out the hollows between principal folds than to be the conscious introduction of extra folds.

(c) The more frequent elaboration of the B sector from three to four folds is perhaps more purposeful, but the principal folds of this dalmatic sector are themselves relatively gentle, especially at the higher level, and so any minor additions assume importance. The fold list shows that the dalmatic B sectors of Angels 1, 2, 3, 8, 10, 11, 13, 14, 15 and 16 are so extended from three to four folds but the extra fold occupies different positions relative to the principal folds (which relate in turn to the principal alb trio below). These extra folds vary also in prominence and length. Angel 17 gains two extra folds in the B sector but there must be some confusion here between the outer of these and the missing principle fold. Angels 6 and 18 extend their dalmatic B groups to five folds.

### 3 Additions to the alb.

In spite of these several losses and gains the parallelism of the alb and the dalmatic profiles is not seriously disturbed in 15 of the 18 Angels. The three exceptions are Angel 17, already mentioned, and Angels 12 and 18 which, in making rare additions to the number of folds in the alb, in the A and/or B sector, do cause a dislocation of the usual synchronisation in that part of the pattern. The three affected profile combinations are shown in Fig. 13.

4 The oblique crease incisions of the alb, one above each foot, are parallel in both obverse and reverse editions as a principle of the pattern (Figs. 9a and 11a, shaded areas) but in Angels 2, 4 and 5 the reversing procedure has lapsed and these cuts are in opposite directions.



Figs. 11(a) and 11(b) Elevation and section of the alb and dalmatic of Angel 14.

5 The slits or side vents in the dalmatic A and F folds are consistently present. Their length is mostly from 13 to 15 cms but Angel 14 has one vent of only 11 cms and Angels 16, 17 and 18 each have one with no clear upper limit as though the craftsman had mistakenly continued the groove as a fold.

The costume formation above the waist maintains a constant and symmetrical scheme. Immediately above the shield the dalmatic appears with a set of rudimentary folds—a central panel of three reflecting the C sector of the lower dalmatic, and two or three vertical ridges to either side. An oblique crease cuts around the sleeve at the elbow joint, a funnelled sleeve that is indented below to suggest the forearm within hangs beneath the arm with a hollowed loop.

The last element of the deacon's vestments, the amice, again has its own formula (Plate 2 and Fig. 14). It rises high behind the head in a smooth, conical formation. The outer surface is made concave to create a prominent rim around the boundaries, a rim that persists to the frontal opening and merges into an inner crossing of the fabric. Upon each of these two overlapping parts are three parallel furrows and on the outer corner of the collar are two such grooves contributing to a triangular embellishment. This crossing of the inner amice, with its own modicum of asymmetrical variety, is also subject to lateral reversal. Thus the 'right over left' version of Fig. 14, which we may call the obverse, occurs on 11 of the 18 Angels—1, 3, 5, 6, 7, 10, 11, 12, 15, 17 and 18 and the reverse position, i.e. 'left over right', is common to the rest excepting Angel 14 which is too worn to be identified accurately or may never have been particularised.

### *Reversal*

The overall design of the Standing Angel is symmetrical about a vertical axis with the exception of two parts—the lower region of the costume and the amice. We have seen that these two elements with an asymmetrical arrangement are used to further the cause of variety by the mechanical process of reversing them from side to side. The 18 Angels are divided among six separate slabs of alabaster, (the boundaries of the slabs are

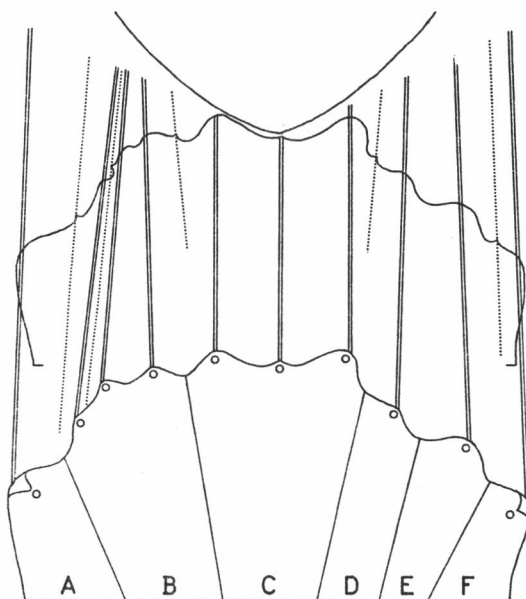


Fig. 12 Elevation showing position of extra ridges on the dalmatic.



shown by a heavy line in Fig. 1), each slab bearing three Angels together with the appropriate pieces of the niche work. This allocation and the resulting sequence of obverse and reverse of both the lower costume and the amice is also shown in Fig. 1 by the letter O for obverse and the letter R for reverse at the two levels of lower for the alb/dalmatic and higher for the amice. There is no strict alternation of the two versions at either level and neither is there any obvious coincidence of the two variables. Perhaps this apparently random layout of obverse and reverse is a third way of gaining variety. It may be significant that each slab is made to contain a mixture of two and one of the two alternatives in both alb/dalmatic and amice as though this was part of the overseer's instructions, either to ensure a minimum variation or possibly to do with a piece-work rate for the job. In considering all the elements of difference in all parts of the 18 Angels I have observed no group of factors that distinguishes clearly the separate work of individual craftsmen but some of the variations point to more than one person at work on the six pieces of alabaster that make up the chest.

It is likely that such blatant reversal method had its beginnings considerably before 1419 in an industry that had been shop-minded from an early date. Hildburgh refers to the lower half of two costumed figures in an alabaster Crucifixion panel and a weeper from John of Eltham's tomb at Westminster of c.1340 as 'almost the same' and using reversal.<sup>10</sup> Whatever the precise degree of 'likeness' and 'reversal' is in this case it would seem that at least such tendencies were beginning within the industry and, according to Hildburgh's dating of the panel, by 1340. Stone is not convinced by this particular drapery argument, but his view that 'such draperies were being carved and drawn throughout the whole of the middle of the (14th) century' would, like Hildburgh's,

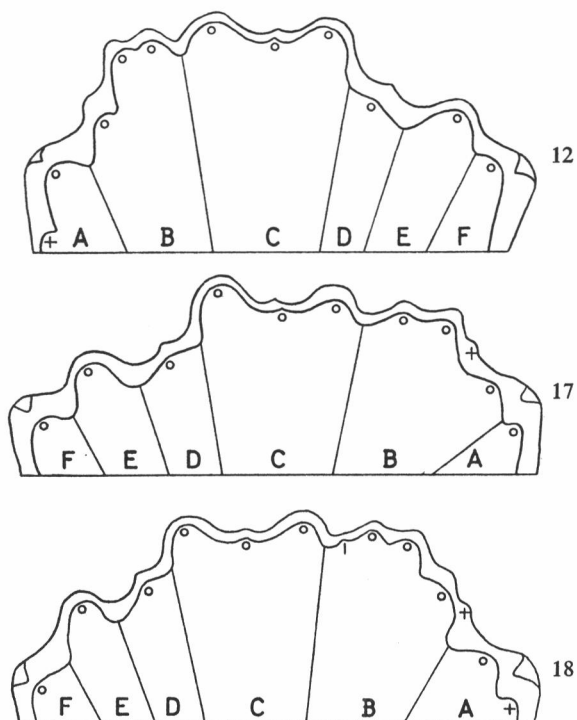


Fig. 13 Sections of Angels 12, 17 and 18.

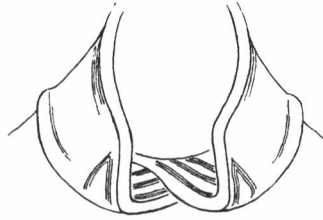


Fig. 14 The amice.

depend upon how precisely these drapery patterns were to be defined.<sup>11</sup> We may describe these earlier trends as towards 'repetition in general' but I am not aware of any mid-14th century instance of the 'repetition in particular' that is evident at Lowick by 1419.

### Patterns

Repetition of a sculptural image from a pattern of some kind is a reasonably straightforward affair. Reversal needs a pattern that can be conveniently used either way and here one imagines that a pictorial, flat pattern with the details visible on both sides would be a possibility. Such a pattern might be perforated or transparent. The production of separate obverse and reverse editions for bench use, or the making of an incised obverse pattern from which a reversal could be printed are other alternatives. A pictorial pattern would facilitate adjustments and instructions to be added but the use of three dimensional relief models cannot be excluded. The craftsman's reference to the pattern appears to have been as much optical as measured. The three examples of paired profiles in Fig. 13 are typical of the variations in sizes and proportions that are common in all parts of the Angels. These and the deviations in fold order would hardly arise if a measuring check was constantly being made.

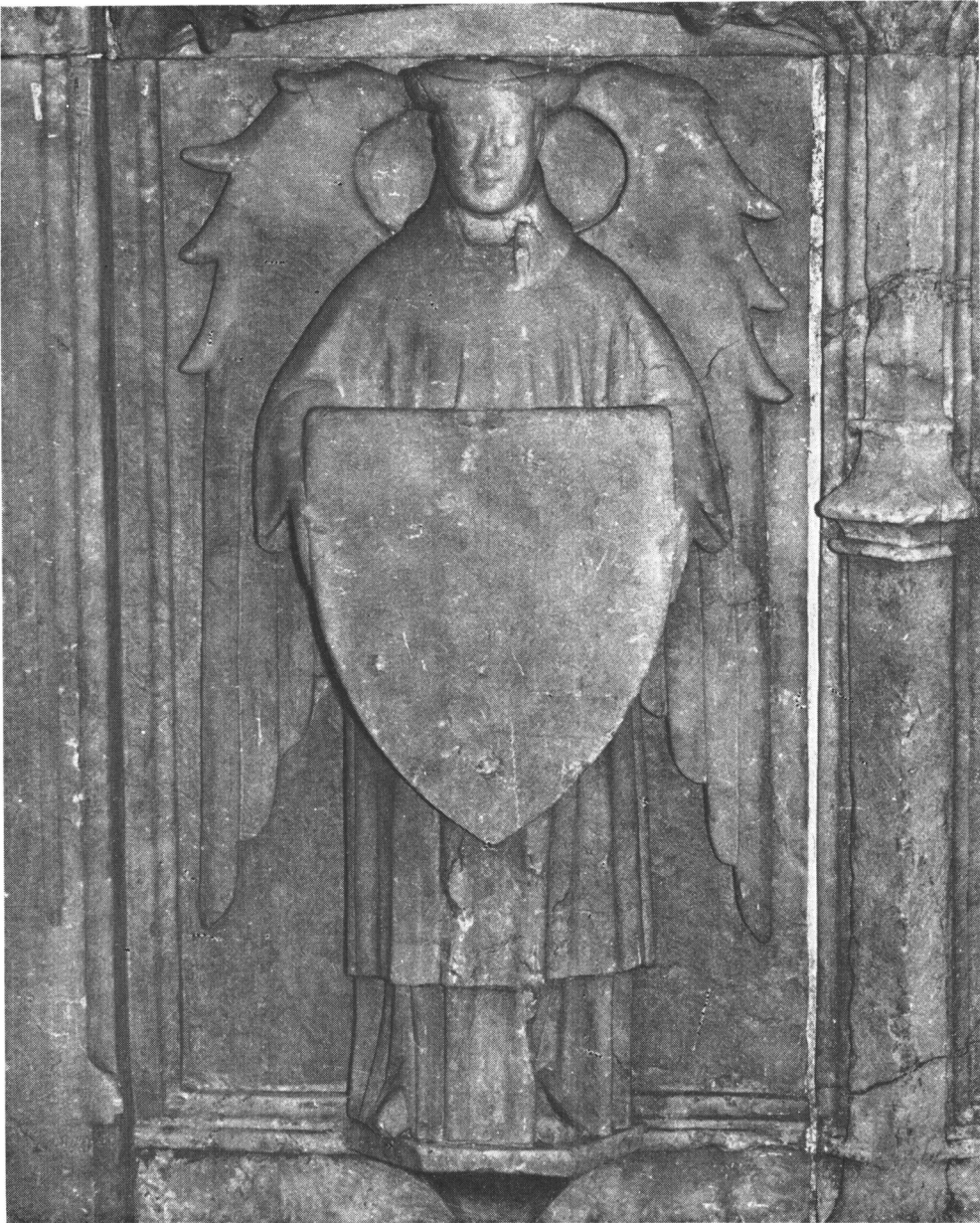
The Standing Angels at Lowick are clearly derived from a specific pattern. Many of the fluctuations in the alb/dalmatic fold arrangement could be ascribed to inattentive use of the pattern, especially in the confusing reversing procedure, but the B sector additions may linger from an earlier and less stereotyped drapery carving when parallelism and repetition were less absolute. In a design that maintains a high degree of uniformity over 18 examples it is only the hair style that shows distinct differences. The fold variations and these several hair formations may imply the making of more than one version of the basic Angel pattern, a set of variations on the theme. More likely is the practice of modifying a pattern over a period of time and the survival of earlier phases of the pattern to which the craftsman could refer, either directly because they remained about the workshop, or instinctively from his past experience of carving them.

The Standing Angel with Shield pattern at the Lowick stage of its evolution is helpful in tracing other monuments of Chellaston provenance and is a key to the wider range of the Midlands alabaster angel repertoire in the earlier 15th century.

### REFERENCES

- <sup>1</sup>The original contract in medieval French is in the Northamptonshire Record Office, Stopford Sackville Collection, 4239. A photograph of this is in the Church of St. Peter at Lowick. The contract was published in the rare *Halstead's Genealogies*, 188-9, and reprinted in A. Hartshorne's *Recumbent Effigies of Northamptonshire*, (London 1876), 117. An English translation appears in Sir W. H. St. J. Hope's 'On the early working of Alabaster in England', *Archaeological Journal*, LXI (Hope), (1904), 230-231; this version is also included in F. H. Crossley's *English Church Monuments A.D. 1150-1550* (Crossley), (London 1921), 30, and extracts from it in A. Gardner's *Alabaster Tombs of the Pre-Reformation Period in England* (Gardner), (Cambridge 1940), 5. Both Hope and Gardner record that the original contract was lost i.e. in 1904 and 1940 respectively.
- <sup>2</sup>Hope, 230.

AN ALABASTER STANDING ANGEL WITH SHIELD AT LOWICK



Pl. 1 Lowick Standing Angel 12.



Pl. 2 Lowick Standing Angel 10.



AN ALABASTER STANDING ANGEL WITH SHIELD AT LOWICK



Pl. 3 Detail of Lowick Standing Angel 14.

<sup>3</sup>In the photograph of the south side of the tomb by J. A. Gotch reproduced in Hope facing page 230 may be seen the forlorn result of these curiously precise amputations. The same photograph is included in E. S. Prior and A. Gardner's *An Account of Medieval Figure-Sculpture in England* (Prior and Gardner), (Cambridge 1912), 101. The south side is also shown in Crossley, 34.

<sup>4</sup>Photographs of the Standing Angels are included in L. Stone's 'Sculpture in Britain—the Middle Ages', *Pelican History of Art* (Stone), (1955), plate 158A; Crossley, 138; Gardner, Fig. 19; Hope facing page 231.

<sup>5</sup>Gardner, 18.

<sup>6</sup>Stone, 190.

<sup>7</sup>Prior and Gardner, 449.

<sup>8</sup>Gardner, 18.

<sup>9</sup>Crossley, 129.

<sup>10</sup>W. L. Hildburgh, 'English Alabaster Tables of about the Third Quarter of the Fourteenth Century', *Art Bulletin*, XXXII (1950), 9.

<sup>11</sup>Stone, 189.