

ENGLISH ALABASTERS OF THE EMBATTLED TYPE.

By PHILIP NELSON, M.D. F.S.A.

Towards the latter end of the fourteenth century there was developed from the earliest type of alabaster panel, viz. that with simple moulded sides, another variety, which may be termed the embattled type.

In this second style of alabaster relief, the various scenes are carved in considerable prominence, beneath a battle-mented canopy or cornice, which projects upwards and forwards, the whole design being carved upon a panel, the sides and top of which are furnished with a carefully executed moulding. The cornice is embattled by a varying number of notches or crenellations, the earlier, it would appear, being provided with as many as three on each side, though too much importance may be attached to this point, which may mark a workshop, rather than a period, whilst on the reredos from Munkathveraa, Iceland, the battlements are only indicated by colour. The panels usually measure 16 inches in height by 10 inches in width.

As regards the date of these embattled panels, one is justified in regarding them as having been executed about the latter end of the fourteenth century, the earliest being of about 1380, whilst the later examples may be as recent as 1430. When we consider the school of carvers from whence these panels may have come, we find that it is a matter of much difficulty to speak with any measure of certainty.

If we accept the earlier plain rectangular panels as emanating from the London school, then we must, I think, look either to York or Nottingham as being the source of the second type. We know, of course, that as early as 1367 Nottingham provided the great reredos, at a cost of £200, for the chapel of St. George at Windsor Castle, Peter Maceon of St. Mary Street, Nottingham, being responsible for the work; but it is not improbable that this was made up of large alabaster images, such as were found at Flawford, in the neighbourhood of Nottingham, rather than of a set of panels depicting incidents.

It is matter for regret that so few specimens of the

embattled type have been found in England, and of them the larger number have come to light in the neighbourhood of York, viz. those preserved at Ripon, Preston-in-Holderness, and the Ascension in my own collection; one example only, that in St. Mary's church, Nottingham, having been found in the vicinity of the latter city, which circumstance may argue their production as having occurred principally at York. It is difficult to say whether the examples found on the Continent were exported at the time of their production, or later at the period of the Reformation, though the occurrence of a series of five such panels from a St. John Baptist retable and a Virgin triptych, complete in its original wooden frame, at Danzig, a place having a very considerable trade with York in the fourteenth and fifteenth centuries, would argue their export in the ordinary course of business.

The following passage shews that in 1390 there was already an export of alabaster work to parts as far distant as Spain: 'Supplient tres humblement Henry Mayn et William Mayn, son friere Merchauntz de Dertemouthe, qe come le disme jour d'Augst, l'an du regne nostre seignur le Roy Richard q'or'est quatorszisme (1390) en temps de peas, mesmez lex suppliantz chargerent vne nief a Dertemouthe, appelee le George, oue draps de layne de diuersez colours, ymagez d'alabastre et autres marchandizes, al value de mille liures pvr auoir passee le meer enuers les partiez de Cyuylle graunt (Seville).'¹

Embattled tables may be divided into three main groups according to the method of treating the canopy. These groups are as follows:

- I. Battlemented canopy which projects upwards and forwards with a varying number of crenellations.
- II. Similar to I, but with tourelles at each end.
- III. Canopy gently curved, with or without tourelles.

I. There are two sub-varieties of the first embattled type, dependent upon the manner in which the lower part of the panel is finished.

(a) In this, which I take to be the earlier type, the ground under the figures ends abruptly some distance above the base, leaving beneath a hollow oblong recess.

¹ *Select Cases in Chancery*, 1364-1471, Selden Soc. vol. x, p. 45.

(b) In the other variety, which is much the more frequently found, the lower part of the panel has the sides sloped away, leaving the central two-thirds of the base in prominent relief.

As regards the carving of the various subjects, several points will strike the observer as of constant recurrence, e.g. the presence of the sharp-pointed bascinet and camail, worn either with jupon or jerkin, in 'Betrayals' and 'Resurrections,' the simple treatment of the garments and the postures of the figures, a straight outstretched arm appearing on practically every panel. The garments are, in the earlier examples, edged within and without with a narrow band of gold; it is only in the later specimens that the use of scarlet appears commonly for the linings of the robes, though in the Danzig panels colour is freely used both on the garments and the faces of the executioners. This application of dark colour to the faces of the executioners is the first occurrence of this method of treatment that I have discovered upon alabaster, though the darkening of the frowning faces of the wicked became a convention largely employed in the more dramatic and sensational carvings of the succeeding style. This was no doubt a stage trick, derived from the mystery plays, in which painted masks were frequently worn.¹

The backgrounds of the panels are of gold adorned with rows of large gesso knobs, arranged diagonally. More rarely, as in the examples at Nottingham and New York, we find them decorated with diagonal rows of small knobs, having at the points where these rows intersect, knobs of larger size, whilst within each square so formed is a large central knob.

The ground upon which the various figures stand is of dark or olive green, powdered with daisies, more numerous in the later examples, having red centres and white petals.

"as it were a mede

Al ful of fresshe floures whyte and rede."

Each panel was furnished on the reverse with short loops of latten wire which passed through the wooden back of the reredos and held the various panels in place by means of wooden pegs. In the only example I have met with in

¹ 1516. It. paid to a peynter for peynting & mendyng of herodes heed iiijd : Sharpe, *Coventry Mysteries*, p. 28.



VIRGIN TRIPTYCH FROM MÜNKATHVERAA, ICELAND.

(NATIONAL MUSEUM, COPENHAGEN.)

which this did not occur, viz. 'the Ascension,' found near York, 1689, and now in my collection, narrow strips of latten take the place of the wire loops, and were splayed out to maintain the panel in position.

So far as I am aware, only two complete triptychs of this period have survived in their original wooden frames, viz. that formerly in the church at Munkathveraa, Iceland, and now in the National Museum, Copenhagen, which measures 5 feet 9 inches in length by 2 feet 5 inches in height, and that in the Marienkirche, Danzig. The altarpiece at Copenhagen contains five panels depicting 'Joys of the Virgin,' viz. the Annunciation, the Nativity, the Resurrection, the Ascension of our Lord and the Coronation of the Virgin, with terminal figures of St. John Baptist and St. John the Evangelist, which latter, however, no longer retain their canopies. The central portion of the triptych contains three large panels and in each wing is a single large panel and a narrow panel of a saint. (Plate 1.)

Crossing the entire triptych is a coarsely carved cresting of fleurs-de-lys, beneath which and on each side of the stiles dividing the panels are chamfers decorated with blocks of colour and gesso knobs enhanced with gold. Beneath is a broad band of wood on which are painted the following passages in Gothic characters with Lombardic capitals, descriptive of the various subjects above :

**S. johis b' Gaude casta concipiens. Gaude
virgo parturiens. Gaude nato resurgente. Gaude
christo ascendente. Gaude celo collocata.¹ S. joh'
ew.**

The canopies above the large panels are remarkable in that the crenellations are not carved out of the alabaster but are indicated thereon by the application of colour ;

¹ De V. Gaudiis B.M.V.

Gaude, virgo concipiens,
Gaude, clausa parturiens,
Gaude, nato resurgente,
Gaude, illo ascendente,
Gaude, caelo collocata,
Pacem nobis da, beata,
Et sis nobis advocata

Apud Deum, virgo grata. [virgo pia.]

Collect : MS. Parisiense sæc. xv, 15, 16.

Cod. Parisin. 3639.

De V. Gaudiis B.M.V.

Ave virgo concipiens,
Ave virgo parturiens,
Ave nato resurgente,
Ave ipso ascendente,
Ave caelo collocata,
Pacem nobis da, beata Virgo Maria.

Collect. MS. S. Jacobi in Insula Leodii
sæc. 13, 14. Cod. Darmstadien., 2777,
add. sæc. 14.

Analecta Hymnica, vol. xlv, p. 132.

indeed the whole work is slovenly in execution, and probably dates from circa 1430.

The example at Danzig, which like the former represents five 'Joys of the Virgin,' measures about eight feet in length by three feet in height, and is in many respects remarkable, affording as it does the link between the 'embattled' and the succeeding type. This triptych includes the following 'Joys': the Annunciation, the Adoration of the Magi, a central panel of the Resurrection surmounted by a triple gabled canopy, the Ascension of our Lord and the Coronation of the Virgin by the three Persons of the Trinity. The fixed central portion contains three panels, whilst the wings, which are hinged, each accommodate a panel and a terminal image of a saint, the one St. John Baptist, the other St. John the Divine. Across the altar-piece is a deep oak cresting of fleurs-de-lys surmounting a band of openwork tracery, interrupted by the tall centre-piece, under which and on either side of the panels are chamfers adorned with bands of gold, enriched with gesso knobs, and of colour adorned with leaf-work. Across the foot of the triptych stretches a deep band of wood, upon the upper third of which are alternate blocks of gold and colour, beneath which is a series of inscriptions in Latin, descriptive of the scenes above, the capitals being in Lombardic, the remainder in Gothic characters. On the flat surface of the frame are stencilled, painted ornaments, floral and ornamental, and upon their mouldings are spaced small roses in relief. The lateral images had above them small wooden tracteries, suggestive of the succeeding detached alabaster canopies, beneath which are the nimbi painted upon the backgrounds. The various scenes are very carefully carved and, from an iconographical standpoint as well as from the fact of their foreshadowing the pictorial representations of the latest style, they are of supreme importance.

The embattled panels may be grouped into three main classes, according to the nature of the subjects represented, which groups are as follows :

- A. Virgin or Christmas series.
- B. Passion or Easter series.
- C. Martyrdom series.



M. M. Sabon, phot.

I. (BEAUVAIS MUSEUM.)



[F. H. Crossley, phot.]

2. (PATRINGTON CHURCH.)



3. (WHITTLESFORD CHURCH).
THE CORONATION.

A. The Virgin or Christmas retables. This series might consist of three panels as in the earlier retables, or it could extend to five scenes in the later ones, but in every case the central subject would depict the Resurrection: at least this arrangement is the case with the reredoses preserved at Copenhagen and Danzig, and was probably so at Preston-in-Holderness, and in the examples in my own possession.

I would suggest that the following may have been their methods of arrangement:

I. Early types.

- | | | |
|---|----------------------------------|--|
| A | 1. The Annunciation. | (1 & 2, Beauvais Museum) |
| | 2. The Resurrection. | (1, 2 & 3, Nelson Collection.) |
| | 3. The Coronation of the Virgin. | |
| B | 1. The Nativity. | (1 & 2, Nelson Collection.) |
| | 2. The Resurrection. | |
| | 3. [The Coronation.] | |
| C | 1. The Adoration of the Magi. | (1, Nelson Collection.)
(2, Messrs. Harding.) |
| | 2. The Resurrection. | (1, 2 & 3, Preston-in-Holderness.) |
| | 3. The Coronation. | |

II. Later types.

- | | | |
|---|----------------------------------|---|
| A | 1. The Annunciation. | |
| | 2. The Nativity. | |
| | 3. The Resurrection. | |
| | 4. The Ascension of our Lord. | (1, 2, 3, 4 & 5, Munkathveraa, Iceland, now at Copenhagen.) |
| | 5. The Coronation of the Virgin. | |
| B | 1. The Annunciation. | |
| | 2. The Adoration of the Magi. | (1, 2, 3, 4, & 5, Marienkirche, Danzig.) |
| | 3. The Resurrection. | |
| | 4. The Ascension of our Lord. | |
| | 5. The Coronation of the Virgin. | |

I have never as yet seen or heard of an Assumption of the Virgin of this type, though this scene was to prove so popular in the succeeding period.

I. Virgin series depicts 'Joys of the Virgin,' and may include :

1. The Annunciation. Of this subject there are three types—

(a) This, the earlier type, is known to us by a solitary example, viz. that preserved in the Museum at Beauvais. In this on the left side of the panel stands the Virgin, crowned and nimbed, clad in a cloak, beneath which is a robe girt about the waist, over which robe is a barm-cloth or apron. The Virgin stands with her hands in front of her and receives the Archangel who is clothed in an albe and dalmatic and whose hands were held out towards the Virgin. This is an extremely beautiful and dignified rendering of this incident and one which evidently transmits to us a traditional sculptural treatment. (Plate II, 1.)

(b) A later and more pictorial variety shows us our Lady kneeling in front of a desk, having a pendant cloth, on which rests an open book. Behind her on the left of the panel is the lily-pot.¹ The Virgin, uncrowned, turns to receive the message from the archangel, who hovering above bears a long scroll, which falls behind the Virgin, whilst in the upper part of the panel was the Sacred Dove. On either side of this panel is a curtain which hung from the cornice, now unfortunately lost. Two examples are known, viz. that in my possession and the later one at Copenhagen. (Plate III.)

(c) Danzig. This, the last variety, is the earliest example I have found depicting the Annunciation in the dramatic fashion which became the accepted version throughout the remaining period of the English alabaster industry. The Virgin, who is crowned and nimbed, is almost identical with the panel in my possession. (Plate III, 1.) She kneels before a prie-dieu beneath a falling curtain. Behind her stands St. Gabriel, in a long girded albe, wearing a cross-surmounted head-dress, who holds a scroll which twines about the lily and ascends to the Almighty, from whose mouth descends the divine Child. This panel may thus be regarded as a 'Miraculous Conception.'

A close resemblance exists between the design of

¹ The lily here is not used as an emblem of purity but to indicate spring, the time of flowers.





2. (NATIONAL MUSEUM, COPENHAGEN.)

THE ANNUNCIATION.



I. (BRITISH MUSEUM.)



2. (NATIONAL MUSEUM, COPENHAGEN.)

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these panels and that on the roof-boss at Patrington church, Yorks, and it may be noted that the figure of St. John Baptist and the Annunciation in the Munkathveraa and Danzig triptychs are repeated in the case of the Patrington pendant, and these resemblances may further enforce the claim of York to be considered the school from whence these embattled alabasters may have originated. (Plate II, 2.) A later panel of similar style, though in this case the Virgin is crowned, occurs on the tomb of Precentor Boleyn at Wells, circa 1451-1472.

2. The Nativity. Of this subject five specimens are known, viz. that in the British Museum and my own, both much alike, though the latter is perhaps the earlier, the example formerly in the abbey of Marolles, illustrated by Lenoir, *Musée Impérial des Monumens Français*, pl. 35, that at Copenhagen, and the fragment at Whittlesford.

(a) Nelson Collection. Here the Virgin rests upon a bed having double curtains at the head, and upon her knee is Our Lord, who rests his right hand on his Mother's breast, whilst in his left he holds an orb. He turns towards the kneeling figure of the midwife, who holds her right hand out towards the Child, her left resting on the foot of the cradle. Behind is St. Joseph who wears a cloak and robe and upon his head a hood, the liripipe of the latter being visible over his left shoulder. In his left hand is his cross-staff, his right hand being held above his shoulder. In front of St. Joseph are the ass and the ox, feeding from a basket; the head of the ox is now missing. This panel is from the same retable as the Resurrection (Type II, (b)), and like it has the background deeply recessed. (Plate v, 1.)

(b) In the example in the British Museum the curtains fall on either side from the cornice. Here the midwife kneels at the head of the cradle, whilst St. Joseph, who wears no hood, leans his weight upon his staff, which he holds with both hands. (Plate iv, 1.)

(c) On this example, which is illustrated pl. 35, Lenoir, *Musée Impérial des Monumens Français*, the curtain, a single one, falls from the right-hand side of the cornice. The midwife, who stands on the left-hand side, holds up her hands to receive the Child, who turns to the Holy Mother, who is nimbed and reclines upon a couch, in front of which is a cradle. Behind are the ox and the ass, together with

St. Joseph, who wears a hood and rests his right arm upon his staff.

(*d*) Our Lady, who is nimbed, rests on a bed beneath two curtains and holds the Child on her lap. Behind stands St. Joseph wearing a hood, who holds his staff with both hands. In the foreground are the ass and the ox, feeding from a moulded trough. National Museum, Copenhagen, from Munkthveraa. (Plate IV, 2.)

(*e*) Whittlesford. Lower half very similar in design to (*a*).

3. The Adoration of the Magi. Of this subject four examples are known, that found at Preston-in-Holderness, that at Orléans, that in my collection and that at Danzig.

(*a*) Preston-in-Holderness. The Virgin, who is cloaked and nimbed, is represented as sitting up in a bed, behind which is a curtain. Upon her knee is the Divine Child, who turns towards the kneeling figure of Melchior, who presents a chalice of gold, whilst behind the bed are Balthazar, who holds a box of frankincense, and Gaspar, who points above. In front of our Lord are the ox and the ass feeding from a wicker trough, and behind them is the seated figure of St. Joseph, who holds his staff.

(*b*) Orléans Museum. Beneath a canted embattled cornice, from which depend curtains on both sides, is the Blessed Virgin, upon a bed holding the figure of Christ. Seated upon the bed is Melchior, who offers a chalice of gold, whilst behind the bed are Balthazar and Gaspar. Behind at the foot of the bed is St. Joseph, who holds his cross-staff.

(*c*) In the collection of the writer is another example of this subject which is very similar to that at Preston-in-Holderness but somewhat more complete. (Plate VI.) It differs from it, however, in that St. Joseph wears a long robe, and our Lord is represented as quite nude. Melchior at the foot of the bed holds his crown in his left hand. This makes a pair with the Resurrection in the possession of Messrs. Harding. (Plate VII, 3.)

(*d*) Danzig. This specimen is practically identical with the above (*c*), save that the Child is represented within a rayed mandorla and the Virgin is crowned.

4. The Resurrection. In every example save two, in addition to the central figure of our Lord, who wears a



I. THE NATIVITY.



PLATE V.



THE ADORATION OF THE MAGI.



I.



[M. Couzi, phot.

2. (MUSÉE DE SAINT-RAYMOND, TOULOUSE.)



3.

THE RESURRECTION.

loin cloth and is draped with the shroud, four soldiers are present, resting in various attitudes suggestive of somnolence; in two alone (Type II, (*b*) and (*e*)) are there three soldiers only represented, and the former panel is remarkable in other respects.

Speaking in general terms of the soldiery, these are represented in full plate armour, with camails and pointed bascinets and as wearing broad belts across the hips, formed of square embossed plates. They wear either close fitting jupons or jerkins with full sleeves, long or short. In three examples shields appear, in one of which the recumbent figure in the foreground has a long misericorde suspended from a narrow belt, in addition to the battle-axe which appears constantly in the foreground, whilst the figures behind hold spears, one of which bears a pennon.

Of the Resurrection no less than fourteen examples are known, which can be divided into two groups according to the posture of the central soldier :

- Type I. Soldier sitting up and facing to the right.
 „ II. Soldier lying down and supporting his chin on his right hand.

Type I.

(*a*) Musée de Cluny.

(*b*) Toulouse, Musée de Saint-Raymond. This is remarkable in that the soldier on the right rests his left elbow on a short shield. (Plate VII, 2.)

(*c*) Nelson Collection. The central soldier has a short, sleeved jerkin, as has also the one on the left. Two are armed with spears and two with pole-axes. (Plate VII, 1.)

(*d*) Beauvais Museum. The soldier on the right-hand side wears a full-sleeved jerkin. From the same reredos as the Annunciation (*a*).

(*e*) Preston-in-Holderness. Somewhat similar to (*c*), but figure on the right wears a pleated jupon.

(*f*) Hopton Hall. In this the tomb is almost horizontal, not raked down towards the right as in all the other examples, whilst there appear, in addition to the usual characters represented, figures of two censuring angels.

(*g*) Danzig. This extremely tall panel is very similar to that at Hopton Hall, save that the embattled canopy is replaced by one with three gables separated by buttresses,

having animal-head pendants, behind which are six small tracery lights. The soldier at the head of the tomb rests his left arm on a heater-shaped shield, charged with two chevrons. Our Lord's right arm is close to His side.

Type II.

(a) Ripon Cathedral. The figure of the soldier in the foreground wears a much-pleated, long-sleeved jerkin. This is part of the same retable as the Coronation of the Virgin, no. 6 (b). (Plate VIII, 1.)

(b) Nelson Collection. This has several unusual features. The whole panel is deeply recessed, three soldiers only appear, each of whom wears a long-sleeved jerkin, whilst the one in the centre has a narrow belt to which is attached a long misericorde. The soldier to the left has a long oblong shield, whilst the spear held by the third bears a triangular pennon. The figure of our Lord has, in addition to the loin-cloth, the winding sheet draped across the front of His body, not over the back as in every other example. (Plate v, 2.)

(c) Preston-in-Holderness. In this specimen, from which the cornice is missing, the central figure wears a much-pleated jerkin. This is from the same retable as the Adoration (a), and the Coronation of the Virgin (e). The non-horizontal position of the tomb is to enforce the effect of 'the earth did quake, and the rocks rent; and the graves were opened' (*Matthew* xxvii, 51 and 52).

(d) In this example, formerly in the abbey of Marolles, illustrated pl. 35, Lenoir, *Musée Impérial des Monuments Français*, three soldiers are armed with pole-axes; the central figure lies at full length on his face. This is from the same retable as the Nativity (c).

(e) Copenhagen, from Munkthveraa. In this example only three soldiers are present, two of them being armed with pole-axes; the figure in the foreground wears a short full-sleeved jerkin. (Plate VIII, 2.)

(f) A fragment, formerly in the Lakin collection, showed the lower third of this scene.

(g) Almost identical with the examples at Ripon and Preston-in-Holderness is a fragment in the possession of Messrs. Harding. (Plate VII, 3.) Four soldiers are represented, the one seated at the foot of the tomb wears a plain tight-fitting jupon with long pendant sleeves. This is the



[A. Gardner, phot.]

I. (RIPON CATHEDRAL.)

THE RESURRECTION,

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2. (NATIONAL MUSEUM, COPENHAGEN.)

PLATE VIII.



THE ASCENSION.

fellow panel to the Adoration of the Magi in the collection of the writer. (Plate vi.)

(b) Toft, Cambs. A small fragment, being the lower one-tenth of a panel, showing a pole-axe.

5. The Ascension. There are only four examples of the subject which retain the embattled cornice.

(a) In the specimen now in my collection, we have the spectators arranged in two rows, in the following order from left to right: St. Philip; St. James Major, holding his bourdon and wearing a conical head-dress, on which is a scallop; St. Peter, bearing a key; St. Andrew, supporting a saltire cross; St. Jude, holding a boat; and St. Simon, a large scallop shell. In the upper row are St. Matthew with a money-box, St. James the Less and the Holy Mother, whilst on the other side of the mount are St. John the Divine with St. Thomas and St. Bartholomew. In the centre of the upper part of the scene is the lower part of the ascending body of our Lord, on either side of which is a censuring angel. (Plate ix.)

This remarkable panel, which when cleaned revealed much of its original scheme of colouring, was found in the neighbourhood of York in 1689, a circumstance which is thus recorded on the doors of the case, which was at that time made to contain it:

‘This Peice was found in y^e Ruines of A
house att near York.

Procur’d & Beautify’d by William Richardson of
Northbierley, 1689.’

(b) This panel at Copenhagen, formerly at Munkathveraa, has in the foreground figures of St. Bartholomew with a knife, St. Peter with a key, the Holy Mother, faced by St. John with a palm, St. Andrew with saltire cross and St. Simon with a scallop shell. Behind and separated by the mount, where our Lord has just ascended, are the remaining apostles *vis-à-vis*. (Plate x, 1.)

(c) This panel, which is illustrated pl. 38, Lenoir, *Musée Impérial des Monumens Français*, is very similar to the previous groups. In this, St. Philip and St. Jude wear conical head-dresses, but the latter holds an oar. St. James the Less also has a conical head-dress and bears a halberd, whilst St. Thomas grasps a spear. In this we again find

St. Simon holding a scallop,¹ but the censuring angels are omitted.

(d) Danzig. This panel in the distribution of the spectators prefaces the mode of treatment which became almost constant throughout the subsequent period. In the foreground there are from left to right, St. Peter with a large key under his right arm, the Blessed Virgin, crowned, St. John holding a palm and St. James Major with his bourdon and scrip. Behind them is the mount, on which stands our Lord wearing the torse and loin-cloth with his hands upraised, on each side of whom are groups of four apostles.

(e) A somewhat similar panel to (d), though the upper part is missing, belongs to the Rev. W. G. Clark-Maxwell, F.S.A., but in this case our Lord, who holds the Resurrection banner, wears in addition to the loin-cloth the shroud. He stands within a mandorla and bestows his blessing. In the foreground are St. James Major, the Blessed Virgin, St. John and St. Andrew, each with his emblem.²

6. The Coronation of the Virgin. This subject is treated in two very dissimilar styles, an earlier, in which the Virgin is seated on a throne upon the right hand of Christ,³ and a later, which became the established type, with the Virgin being crowned by the three Persons of the Trinity. Of the former subject there exist six well-preserved examples, viz. those at Ripon, Preston-in-Holderness, a fragment the property of Major E. Gambier-Parry, C.B.E., one in my own collection, that at Copenhagen and one in the British Museum; whilst in addition, fragments are to be seen at Whittlesford and at Scarborough. Of the second type only one example is known to me, that at Danzig.

Type I.

(a) Whittlesford. This remarkable example is but a fragment, and depicts the cloak of the Virgin as passing across her knees from her left to right. Our Lord's robe

¹ So far as I can discover these are the only occurrences of the scallop as the emblem of St. Simon, who is usually represented as holding a fish, an allusion to his former occupation.

² *The Antiquaries' Journal*, vol. i, pt. 3, p. 226, fig. 1.

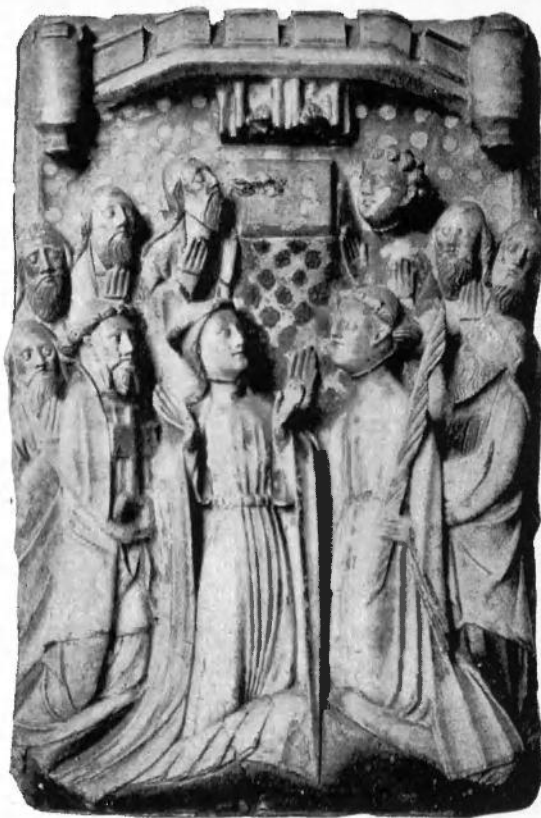
³ In this setting of the Coronation, the artist no doubt had in mind two passages from the Psalms, viz. 'Astitit regina a dextris tuis in vestitu deaurato,' and 'Posuisti in capite ejus coronam de lapide pretioso' from Psalm xlv, 9, and Psalm xxi, 3.



I.

THE ASCENSION.

(NATIONAL MUSEUM, COPENHAGEN.)



2.



1.

THE CORONATION OF THE VIRGIN.



2. (BRITISH MUSEUM.)

falls unconfined by any belt, whilst upon his knees rests the orb. Beneath the scene is a deep moulded base enhanced with painting. (Plate II, 3.)

(b) Ripon Cathedral. In this our Lady's cloak passes across her knees from her left to right, whilst above her head is the right hand of Christ extended in blessing; his cloak passes from his right to left, his robe being girt about his waist with a broad belt. Seated on the left of the Virgin, he holds the orb with his left hand. (Plate VIII, 1.)

(c) Nelson Collection. This is very similar to the preceding, save that our Lord's hand rested upon the crown of the Virgin and her cloak passes from her right to left. (Plate XI, 1.)

(d) Scarborough Museum. The fragments remaining suggest that it was very similar to (c).

(e) Preston-in-Holderness. This is almost identical with (c), save that our Lord's robe is pouched in such a manner as to hide the belt, and the nimbi are indicated by carving.

(f) Copenhagen, from Münkathveraa. Very similar to (c), but the orb rests between the knees of our Lord.

(g) British Museum. This is very similar to the panel in the possession of the writer, differing from it in that it omits the belt, the cloak being held together on the chest by a large rose-shaped morse, whilst the orb rests upon the left knee. (Plate XI, 2.)

(h) Gambier-Parry collection. Upper part lost.

Type II.

Danzig. Seated in the centre crowned, with hands upraised, is the Blessed Virgin, clad in a long robe opening down the front, over which is an ample cloak. Above her, on the left and right, are the Father and our Lord, seated upon thrones, whilst between them descends the sacred Dove. The Father, who wears a large golden crown, is clad in a long robe and cloak, whilst our Lord wears the torse and shroud and holds in his left hand the Resurrection cross, whilst with his right, he, in conjunction with the Father, places the crown upon the head of the Virgin.

B. Passion Series. The following might occur, either in groups of three or five: the only set which would appear to have retained all its panels is that preserved in the Museum

at Carcassonne, in which, as no doubt in all, the Crucifixion was the central panel: (1) the Betrayal, (2) the Flagellation, (3) the Crucifixion, (4) the Pietà, (5) the Entombment, (6) the Descent into Hades, (7) the Resurrection. The earliest set of this series is that at Carcassonne, in which the three scenes depicted are the Flagellation, the Crucifixion, and the Descent into Hades, which subject of this type is otherwise unknown.

We will now proceed to the description of the various subjects in their chronological sequence.

1. The Betrayal. Two examples are known, viz. that at Yarnton, Oxon, and the one in the Museum at Reading.

(a) Yarnton. In the centre, facing to the right, is our Lord, about to be kissed by Judas, whose arms are cast about his neck.¹ In the foreground is the semi-recumbent figure of Malchus, whose ear is being smitten off by St. Peter with a long sword and to whom Christ extends his right hand in healing. Behind Judas is a group of four persons, one of whom, a soldier in a bascinet, camail, and full-sleeved jerkin, seizes Christ with his left hand, whilst with his right he draws his sword. Behind St. Peter are two figures armed with pole-axes, one of whom grasps St. Peter by the hair, whilst the other would hold a lantern. (Plate XII, 1.)

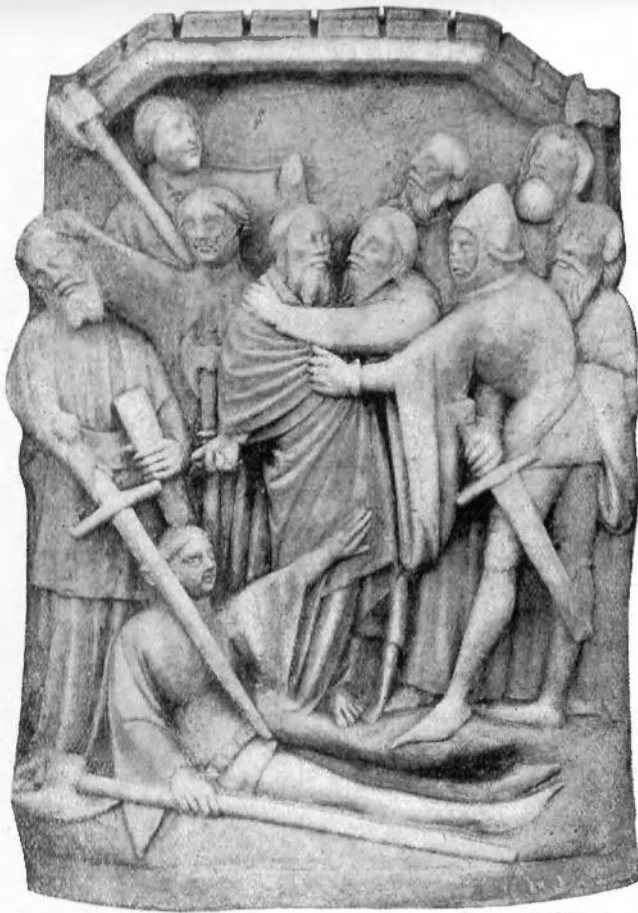
(b) Reading. This is very similar in general treatment to the previous example, save that all the figures behind Judas wear bascinets. St. Peter holds his sword in front of him, point downwards, and behind him is St. John, who bears a palm branch, whilst in the background is another soldier wearing a bascinet, who would hold a lantern in his left hand. This example has, unfortunately, lost its canopy. (Plate XII, 2.)

2. The Flagellation. Three specimens of the scene exist, viz. those at Carcassonne, Douai, and that in the collection of panels formed by the late Comte de Reiset.

(a) Carcassonne. This, which is the earliest example, shows us our Lord, facing to the right, bound to a central pillar, which passes between his arms, the rope being held by a figure wearing a flat cap and a loose jerkin, which buttons down the front. This figure, in addition to two

¹ This act was rendered necessary owing to the close resemblance between our Lord

and St. James the Less: he was, of course, his first cousin.



F. H. Crossley, phot.

I. (YARNTON CHURCH.)



2. (READING MUSEUM.)

THE BETRAYAL.



[M. C. Enlart, phot.]

1. (DOUAI MUSEUM.)



2. (HILDBURGH COLLECTION.)

others, one of whom is armed with a misericorde, is in the act of scourging Christ. (Plate xv, 1.)

In the examples at Douai, and in the de Reiset collection, our Lord, who faces to the right, has his hands bound in front of him, the pillar passing between his arms. Three figures only, in the Douai panel, are represented as engaged in the scourging, whilst all four are so occupied in the de Reiset specimen, and in both cases the figures in the front wear conical head-dresses, short jerkins and broad belts, whilst those in the background wear long, loose robes. (Plate XIII, 1.)

3. The Crucifixion. Examples of this scene are to be seen at Carcassonne, New York, Périgueux, Dublin, one in the collection of Dr. Hildburgh, F.S.A., and at Grandborough, Bucks, and of these that at Carcassonne is the earliest.

(a) Carcassonne. In the centre is the cross bearing the figure of our Lord wearing the torse and loin cloth,¹ over whose head is the superscription. On the left side is the fainting figure of the Virgin, supported by St. John and St. Mary Magdalene, whilst upon the right is the centurion, clad in a long robe and wearing a conical head-dress, together with another figure in a flat cap and jerkin. (Plate xv, 2.)

(b) New York. Here, in the Metropolitan Museum, is a fine panel in singular preservation; the background, which is of unusual style, has already been alluded to. In the centre is our Lord upon the cross, wearing the crown of thorns and loin cloth, and upon the left is the fainting figure of the Virgin, supported by the two Marys, whilst behind are St. Longinus and a bearded Jew. Upon the right is St. John, who is seated and holds in his left hand a palm branch, whilst with his right hand he supports his head, and behind him the centurion, who holds in his left hand a battle-axe, and with his right hand upraised directs the attention of his companions to Christ. (Plate xiv, 2.)

(c) Périgueux. In the centre, on the cross, is our Lord, who wears the torse and a loin cloth, and upon the left side is the falling figure of the Virgin, supported by St. Mary Magdalene, behind whom are St. Mary Cleopas with her left arm stretched out towards Christ and St. Longinus,

¹ The veil of the Blessed Virgin.

who holds a spear. On the right is St. John, seated in a mournful attitude, supporting his head on his right hand whilst with his left hand he holds a trailing palm branch. Behind are the centurion in a full-sleeved garment, who holds a scroll, and a priest in a curious head-dress, who places his right hand on the shoulder of the centurion, whilst in his right hand is a short pole-axe. (Plate XIV, 1.)

(d) Dublin. Upon the left of the cross, upon which is our Lord, who wears a torse and loin cloth, are the fainting figure of the Virgin, St. John, St. Mary Magdalene and St. Longinus, whilst upon the right are the centurion, who holds a scroll, and two soldiers armed in bascinets and camails.

(e) Dr. Hildburgh, F.S.A., has a panel, which measures $14\frac{3}{4}$ inches by $9\frac{1}{4}$ inches, showing the drooping figure of the Holy Mother supported by St. Mary Magdalene, whilst behind are St. Mary Cleopas and St. John the Divine. To the right are the centurion, who holds a small scroll,¹ and St. Longinus, who clasps the spear with both hands. Our Lord, who is nimbed, wears the torse and loin-cloth. (Plate XIII, 2.)

This panel is practically identical with that preserved at Grandborough.

(f) Grandborough. This much injured panel, which is believed to have come from Biggin Priory, is very similar to the previous example, except that there is only one soldier to the right of the cross.

4. Our Lady of Pity. Two examples of this scene are known, viz. those in the Musée de Saint-Raymond, Toulouse, and that formerly in the possession of the late G. F. Luttrell.

(a) Toulouse. This is a remarkable panel in that beneath the scene there is an oblong recess. In the centre, seated in front of the cross, is the veiled figure of the Holy Mother, upon whose knees rests the body of our Lord, whose head crowned with a torse is supported by St. Mary Cleopas, and at his feet is St. Mary Magdalene, whilst behind is St. John, who holds a palm. (Plate XVI, 1.)

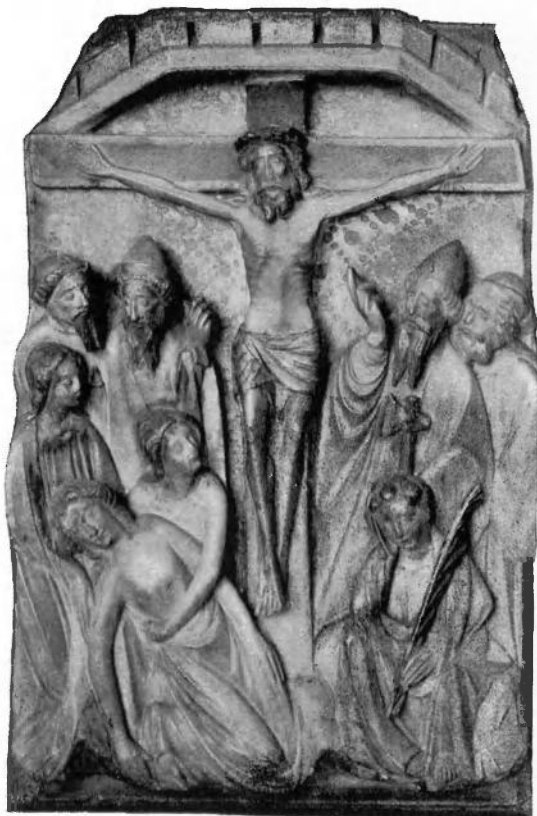
(b) Luttrell Collection. This panel, which has unfortunately lost its canopy, shows us the veiled figure of the

¹ The scroll would be originally inscribed '*Vere Filius Dei erat iste.*'
Matt. xxvii, 54.



[*Marquis de Fayolle, phot.*]

I. (PÉRIGUEUX MUSEUM.)



[*Museum, phot.*]

2. (METROPOLITAN MUSEUM, NEW YORK.)

THE CRUCIFIXION.



I.



2.

PASSION REREDOS.
(CARCASSONNE MUSEUM.)



[Marquis de Fayolle, phot.]

3.



[M. Cousi, phot.]

1. (MUSÉE DE SAINT-RAYMOND, TOULOUSE.)



2. (LUTTRELL COLLECTION.)

OUR LADY OF PITY.



I.

THE ENTOMBMENT.



[Museum, phot.]

2. (METROPOLITAN MUSEUM, NEW YORK.)

Holy Mother, supporting upon her knees the body of our Lord, whose head is upheld by St. Mary Magdalene, who is veiled, whilst upon the right is the kneeling figure of Joseph of Arimathaea, who wears a conical head-dress, and holds a bag containing the three sacred nails. (Plate xvi, 2.)

5. The Entombment. So far as I am aware there are only two examples known of this subject, viz. that in the Metropolitan Museum, New York, and that in my own collection, and both have lost their canopies.

(a) New York. In the foreground is St. Mary Magdalene, seated with her left arm upraised and in front of her the pot of ointment. Our Lord, whose body is fully covered with the shroud, is being lowered into the tomb by St. Joseph and Nicodemus, both of whom wear conical hats. Behind are St. Mary Cleopas, the Holy Mother and St. John, whilst behind them is the cross. (Plate xvii, 2.)

(b) Nelson Collection. St. Mary Magdalene, who is standing in the foreground, is stanching the wound in our Lord's side with her hair, whilst in front of her are the pot of ointment and the ridged and tapered lid of the tomb. The body of Christ, which wears no torse, and under which is the shroud, is being lowered into the tomb by St. Joseph, who wears a conical hat, and has his arms hidden beneath the end of the shroud, whilst through his belt are thrust the pincers, by which the nails had been extracted from the cross. Behind the tomb are the standing figures of St. Mary Cleopas, the Holy Mother and St. John, all of whom have their hands clasped, and in the background is the cross. (Plate xvii, 1.)

As far as I can gather, this is the only Entombment in alabaster in which the lid of the tomb appears.

6. The Descent into Hades. The only example is that preserved in the museum at Carcassonne. In this we have our Lord, wearing the loin cloth and draped in the winding-sheet, holding in his left hand his cross-staff, whilst with his right hand he holds Adam by the hand and draws him and his fellows from the jaws of Hell. Behind upon the right are the gates and walls of Hell, over which is to be seen the form of a demon. (Plate xv, 3.)

The Resurrection. This subject has already been discussed in considering the Virgin series.

As already mentioned, it is not improbable that the

earlier retables were flanked by standing figures of saints placed beneath embattled canopies. An example of this type exists in the collection of Captain Manhès of Périgueux, and represents St. Paul, who bears on his right hand a closed book, whilst in his left hand he holds a large sword erect. The background of this piece was studded with gesso knobs in the usual manner, and is very similar to the corresponding figure on the Grandisson ivory triptych, circa 1340. (Plate xxviii.)

I have also seen another figure, that of St. Peter, treated on similar lines, in which the saint holds in his right hand two large keys and in his left a closed book.

The terminal figures of the Danzig triptych represent St. John Baptist and St. John the Divine. The former supports on his left arm the Agnus Dei resting on a closed book, to which he points with his right hand; the latter holds in his left hand a palm and in his right a cup from which emerges a dragon. The Baptist wears the skin of a camel, complete with head and hoofs, over which is an ample cloak, whilst the Evangelist wears a long robe and full cloak.

The end figures from the Munkathveraa triptych are very similar to those at Danzig, though much coarser in execution, but here the Evangelist carries a closed book in place of the cup.

In none of these figures does an embattled canopy occur as was the case in the earlier portion of the period under review.

C. Martyrdom series.

The St. John the Baptist series is known to us not only by a set of panels preserved in the Allerheiligencapelle, in the Marienkirche at Danzig, but also by a single broken panel in the British Museum.

Danzig. These panels are remarkable in that the garments were largely coated with colour, as were also the faces of the executioners, a method of treatment which we have hitherto associated with the later Martyrdom and Passion panels, whilst the architectural details are also indicated by the use of pigment. The Danzig series consists of a set of five panels which we are now fortunately able to illustrate. They are as follows:

1. *St. John Baptist preaching.* In the centre is the



(MARIENKIRCHE, DANZIG.)

ST. JOHN BAPTIST PREACHING.



(MARIENKIRCHE, DANZIG.)

THE DECOLLATION OF ST. JOHN BAPTIST.

seated nimbed figure of St. John Baptist, clad in a long robe and ample cloak.¹ The saint has long hair and it, as also his beard, is divided into curling locks. On his knees is an open book upon which is the *Agnus Dei*. The Baptist holds in his right hand a scroll edged with gold, inscribed

Ego ♦ su ♦ bor ♦ clamantis ♦ in ♦ deserto ♦ ²

Around are three standing figures, doubtless intended for priests and Levites³ from Jerusalem, who wear long robes, tippets with hoods and caps with a button on top. Each figure bears a gold-edged scroll respectively inscribed

1 Unde ♦ es ♦ tu ? ⁴

2 Quis ♦ es ♦ tu ? ⁵

3 ¶ Propheta ♦ es ♦ tu ? ⁶ (Plate XVIII.)

2. *The decollation of St. John Baptist.* Upon the left side, supported by a buttress, are two drum towers, showing masonry in colour, having hipped roofs and moulded tops. In front of the gateway kneels St. John, his hands raised in prayer, about to be slain by an executioner,⁷ who wears a short, full cloak with ample sleeves and holds in his right hand a short, heavy falchion, whilst with his left he grasps the saint by his forelock. Behind stands an attendant carrying a pole-axe, in front of whom is Salome, in a long robe with high collar, who holds in front of her a small shallow charger. The coiffure of Salome would suggest the period of Richard II, circa 1395. (Plate XIX.)

3. *Herodias buries the head of the Baptist.*⁸ Upon the left stands Herodias, crowned, wearing a pendant veil and long robe with full sleeves. To her turns her daughter, Salome, who, like her mother, wears a long garment caught in at the waist by a broad belt. Both point to the severed

¹ It is remarkable that the camel's skin is omitted, *vide St. Matthew* iii, 4.

² *St. John* i, 23.

³ *St. John* i, 19.

⁴ *St. John* xix, 9.

⁵ *St. John* i, 19.

⁶ *St. John* i, 21.

⁷ Then the hangman came and smote off his head and delivered it to the maid, the which she laid in a platter and presented it at the dinner to her mischievous

mother.'—Jacobus de Voragine, *Legenda Aurea*, trans. Caxton (Temple Classics, ed. Ellis) vol. v, p. 69.

⁸ 'John was bound and imprisoned, and had his head smitten off within the castle of Arabia that is named Macheronta, and Herodias did do bear the head into Jerusalem and did do bury it secretly thereby whereas Herod dwelled, for she doubted that the prophet should rise if his head were buried with the body.' *Ibid.* vol. v, p. 73.

head of the martyr and appear to be arguing as to its ultimate disposition. On the right are two attendants in short full cloaks, one of whom bends to present the head, whilst the other, who wears a curious hat, carries a pole-axe over his left shoulder. Both in the foreground and behind are curious trees with pear-shaped foliage painted with leaves. (Plate xx.)

4. *The requitement of Crime.*¹ Upon the right stand Herodias and Salome, clad as in the previous panel. They are evidently much perturbed, since the former has torn open her robe from neck to waist, whilst the latter has dishevelled her hair, which falls in luxurious masses to her knees. In front are two attendants in tight-fitting jerkins and belts, one of whom holds in both hands a deep, circular dish, cross-hatched, which he seems to show to the other who, lying on the ground, is tearing his jerkin open at the neck with his right hand. (Plate xxi.)

Letter of Herod to Pilate the Governor.²

‘Herod to Pontius Pilate the Governor of Jerusalem : Peace.

‘I am in great anxiety. I write these things unto thee, that when thou hast heard them thou mayest be grieved for me. For as my daughter Herodias, who is dear to me, was playing upon a pool of water which had ice upon it, it broke under her, and all her body went down, and her head was cut off and remained on the surface of the ice. And behold, her mother is holding her head upon her knees in her lap, and my whole house is in great sorrow. For I, when I heard of the man Jesus, wished to come to thee, that I might see him alone, and hear his word, whether it was like that of the sons of men. And it is certain that because of the many evil things which were done by me to John the Baptist, and because I mocked the Christ, behold I receive the reward of unrighteousness,³ for I have shed much blood of others’ children upon the earth. Therefore the judgements of God are righteous; for every man receives according to his thought. But since thou wast worthy to see that God-man, therefore it becometh thee to pray for me.

‘My son Azbonius also is in the agony of the hour of death.

¹ ‘And in like wise as Herod was punished that beheaded S. John, and Julian the apostate that burnt his bones, so was Herodias which counselled her daughter to demand the head of S. John. And the maid that required it died right ungraciously and evil, and some say that Herodias was condemned in exile, but she was not, ne she died not there, but when she held the head between her hands she was much joyful, but by the will of God the head blew in her visage, and she died forthwith.

This is said of some, but that which is said tofore, that she was sent in exile with Herod, and miserably ended her life, thus say saints in their chronicles and is it to be holden. And as her daughter went upon the water she was drowned anon, and it is said in another chronicle that the earth swallowed her in, all quick.’ *Ibid.* vol. v, pp. 75-76.

² *The Apocryphal Gospels*, ed. Harris Cowper, 1910, p. 390.

³ 2 *Peter* ii, 13.



(MARIENKIRCHE, DANZIG.)

BURIAL OF THE BAPTIST'S HEAD.



(MARIENKIRCHE, DANZIG.)

THE REQUIEMENT OF CRIME.



(MARIENKIRCHE, DANZIG.)

JULIAN THE APOSTATE BURNS THE REMAINS OF THE BAPTIST.



[A. Gardner, phot.]

(BRITISH MUSEUM.)

THE DECOLLATION OF ST. JOHN BAPTIST.

'And I too am in affliction and great trial, because I have the dropsy ; and am in great distress, because I persecuted the introducer of baptism by water, which was John. Therefore the judgements of God are righteous. And my wife again, through all her grief for her daughter, is become blind in her left eye, because we desired to blind the Eye of righteousness.

..... fare thee well, with Procla thy wife.

'I send thee the earrings of my daughter and my own ring, that they may be unto thee a memorial of my decease.'

End of the Letter to Pilate the Governor.

5. *Julian the Apostate burns the bones of the Baptist.* The headless body ! of the Baptist is resting upon a mass of burning wood. Four men are engaged in the act of cremating the remains, behind which are three figures, one holding the body with a two-pronged fork on the pyre to which another adds two large logs, whilst the third bears a faggot upon his left shoulder. In the foreground is another figure in a jerkin who fans the flames with a pair of bellows. The two larger figures wear caps and full-sleeved cloaks.⁴ (Plate XXII.)

British Museum. In the centre of the panel, which has lost its upper part, is the kneeling figure of St. John the Baptist, whose head is being forced down by the executioner, whose right hand, upraised, held a sword. The saint, who is clad in a long robe, has his hands raised in prayer. The headsman wears a full chaperone, a loose jerkin with very full sleeves girt about the waist with a broad belt. Behind St. John, in the doorway of the prison, also clad in a jerkin having a belt, is an official carrying a mace, whilst on the left of the scene is Salome, who wears a flat head-dress from which depends a veil, habited in a long garment with full sleeves, carrying the charger in both hands. (Plate XXIII.)

II. St. Bartholomew. The only example of this subject known is that preserved in the Ashmolean Museum, Oxford. On this panel we have the saint, who is nude save for a pair of short drawers, stretched upon the ground,

¹ 'For when his disciples had borne his body in to the city Sebasten of Palestine, they buried it between Elisæum and Abdias, and at his tomb many miracles are shewn. Then Julian the apostate commanded that his

bones should be burnt, and they ceased not to do their woodness then ; they took them and burnt them into powder and winnowed them in the fields.'—*Legenda Aurea*, vol. v, p. 72.

whilst his skin is being flayed from him by four torturers armed with knives. (Plate xxiv, 1.)

III. St. Mary's Church, Nottingham, contains a panel which may represent a scene from the life of St. William of York, or from that of St. Thomas of Canterbury. The scene shows us a pope upon a dais having four steps, seated between two standing cardinals. Before him kneels an archbishop, whose extended hands are held by the pope in his left hand, whilst with his right hand he bestows his blessing. Behind the archbishop is his cross-bearer, who holds his cross-staff, whilst in the background are three other ecclesiastics. The canopy shows no crenellations, which were probably indicated by painting. (Plate xxiv, 2.)

Two possibilities present themselves for consideration in regard to the nature of the above panel. The first is that it may represent the meeting of William, archbishop of York, with Pope Eugenius III. The archbishop is supposed to have been murdered 1154, by means of poison introduced into the chalice, and miracles having occurred at his tomb, in York Minster, he was canonized.

The second alternative is that it depicts the resignation by Becket, at Sens, of his archiepiscopal cross and ring to the pope, Alexander III. As Nottingham was in the diocese of York, it is more than probable that the former is the correct interpretation of the subject.

Group II. Battlemented canopy with tourelles at the ends.

Two such panels are to be seen in the National Museum at Copenhagen; they are from a Virgin Reredos, and depict respectively the Resurrection and the Ascension. They are as follows:

I. The Resurrection. Beneath an embattled canopy having a tourelle at each end is the figure of our Lord stepping out from the tomb clad in the loin-cloth and shroud, upon the recumbent form of a soldier armed in the usual manner. Around are three other soldiers, two of whom are armed, as is the one in the foreground, with pole-axes. The flag upon the cross-staff borne by our Lord has painted upon it a cross patee.¹ (Plate xxv.)

¹ The streamer or cloth shown upon the cross-staff carried by our Lord in the Resurrection is still employed by the

Dominican Order who have it upon their processional cross, its colour varying according to the Sarum use.



I. (ASHMOLEAN MUSEUM.)
MARTYRDOM OF ST. BARTHOLOMEW.



[Rev. W. H. Kynaston, phot.]

2. (ST. MARY'S CHURCH, NOTTINGHAM.)

ST. THOMAS OF CANTERBURY.



(NATIONAL MUSEUM, COPENHAGEN.)
THE RESURRECTION.



(SAINT-ÉMILION.)

THE ADORATION OF THE MAGI.



I. (BORDEAUX CATHEDRAL.)

THE RESURRECTION.



(Rev. L. W. F. Goodenough, phot.)

2. (GOODENOUGH COLLECTION.)

THE VIRGIN TEACHING OUR LORD.

II. The Ascension. Here we have figures of eleven disciples and Our Lady grouped round the mount from which Our Lord has just ascended and upon which his footprints are visible. St. Peter carries a large double key, St. John a palm, and St. Jude a ship. (Plate x, 2.)

Group III. Canopy gently curved.

(a) Without tourelles at ends.

The Adoration of the Magi, Saint-Émilien. In this the embattled canopy in place of being canted is gently curved, from which upon the left side depends a curtain. The Virgin, who is crowned and nimbed, is clad in a cloak, and supports upon her knee our Lord, who leans forward, with hands outstretched, to receive the chalice of gold from Melchior, who holds it in his left hand, which he has passed through his crown. Behind the bed are Gaspar, who holds a circular pyx, and Balthazar, who holds an oblong box of frankincense and points above with his right hand. Both these figures are crowned, the latter being, like Balthazar, represented as bearded. At the foot of the bed is St. Joseph, who turns his back on the scene, whilst at the bed-head are the ox and the ass feeding from a wicker basket. (Plate xxvi.)

The Resurrection at Bordeaux. Under a gently curved canopy is the Resurrection, which follows Type II. The three lateral figures all face towards the central figure of Christ, who stands erect. (Plate xxvii, 1.)

(b) With tourelles at ends.

The Virgin teaching our Lord to read. This panel, which represents the Virgin teaching our Lord to read, is in the possession of Admiral Sir W. E. Goodenough, K.C.B., and is illustrated by a photograph kindly supplied by the Rev. L. W. V. Goodenough, M.A. (Plate xxvii, 2.)

Beneath an embattled canopy with terminal turrets stands our Lady veiled, supporting on her right arm our Lord, whilst her left hand rests upon an open book lying upon a reading desk. To the left is St. Joseph, who wears a hood, holding his cross-staff. The lower corners of the panel are missing.

In conclusion, I must express my indebtedness to the following for their kindness in providing me with

the materials for the purpose of illustrating this paper, viz. ; M. le Marquis de Fayolle, Pl. xiv, 1, and Pl. xv, 1, 2, 3, Pl. xxviii ; Mr. E. W. Harding, Pl. vii, 3 ; Mr. F. H. Crossley, F.S.A., Pl. ii, 2, Pl. xii, 1 ; Mr. Arthur Gardner, M.A., F.S.A., Pl. viii, 1, Pl. xxiii ; M. J. A. Brutails, Pl. xxvi, Pl. xxvii, 1, from *Album d'Objets d'Art existant dans les Eglises de la Gironde* ; M. C. Enlart, Pl. xiii, 1 ; M. M. Sabon, Pl. ii, 1 ; M. E. Couzi, Pl. vii, 2, Pl. xvi, 1 ; Dr. L. Hildburgh, F.S.A., Pl. xiii, 2 ; the Rev. Dr. Field and the Rev. W. H. Kynaston, M.A., Pl. xxiv, 2 ; the Rev. L. W. V. Goodenough, M.A., Pl. xxvii, 2 ; Mr. Eric Maclagan, C.B.E., F.S.A., Pl. xviii-xxii ; Herr Francis Beckett and the National Museum, Copenhagen, Pl. i, Pl. iii, 2, Pl. iv, 2, Pl. viii, 2, Pl. x, 1, 2, Pl. xxv ; The Metropolitan Museum, New York, Pl. xiv, 2, Pl. xvii, 2 ; the Cambridge University Press for the following from *Medieval Figure Sculpture in England*, Prior and Gardner, Pl. ii, 1, 2, Pl. xiii, 1, Pl. xv, 1, 2, 3 ; and to the Council of the Society of Antiquaries, London, for the following from the *Catalogue of the Alabaster Exhibition*, 1910, and *Proceedings*, Pl. ii, 3, Pl. iv, 1, Pl. viii, 1, Pl. xii, 2, Pl. xiii, 2, Pl. xvi, 2, Pl. xxiv, 1.

The illustrations of the Virgin triptych at Danzig will appear in the next volume of the *Archaeological Journal*.



[Marquis de Fayolle, phot.

(CAPTAIN MANHES' COLL.)

ST. PAUL.