

ON MISERERES;

WITH

An especial Reference to those in Norwich Cathedral,
AND A BRIEF DESCRIPTION OF EACH.

COMMUNICATED BY

THE REV. RICHARD HART, HON. SECRETARY,

In a Letter

TO THE HON. AND VERY REV. THE DEAN OF NORWICH.

VERY REV. AND DEAR SIR.

I venture to address you on the present occasion, well knowing the interest which you take in the fine old Cathedral over which you preside.

The quaint devices carved upon the *Subsellia* under the stall-canopies scarcely ever receive the attention which they unquestionably deserve. Visitors being, generally speaking, in too great a hurry to remove so many cushions, turn up the seats upon their hinges, and view them in succession:—yet are they almost the solitary representatives of ancient Church furniture, now in the sacred building!

The term, "*Miserere*," by which antiquaries of the present day designate these curious hinged seats, nowhere occurs, so far as I am aware, in Du Cange's *Glossary* or its Supplement; and the few Ritual works which I possess are altogether silent upon the subject. Nevertheless, "*mutato nomine*," there will be no difficulty in explaining and establishing their original use.

The following are the words of Du Cange, together with his principal authorities:

“MISERICORDIÆ,—sellulæ, erectis formarum subselliis appositæ, quibus, stantibus senibus vel infirmis, *per misericordiam* insidere conceditur, dum alii stant. ¶ VETERES CONSUETUDINES FLORIACENSIS CŒNOBII. ‘Conventus, erectis subselliis, *miseriordiis* assidebit.’ ¶ STATUTA ORDINIS DE SEMPERINGHAM. (p. 721.) ‘Factâ oratione super formas, aut *miseriordias*, si tale tempus fuerit, signantes se inclinent, et post resideant super *miseriordias*.’ ¶ STATUTA ORDINIS CARTUSIENSIS. ‘In festis xij lectionum ad *Miseriordias* inclinamus: omni verò alio tempore procumbimus super formulas.’”

Let the reader go into one of the stalls and lift up the square seat upon its hinges. He will observe, underneath, a narrow ledge, on which, as an *indulgence*, the aged monk might support himself, (half sitting, half leaning,) when the Rubric directs the congregation to stand. The lower part is decorated with carving, and supported on each side by a *boss*, sometimes consisting of one or more figures, but generally of foliage, flowers, or shields.

These carvings and their supporters will form the subject of my paper.

Though of course unequal in point of merit, nearly all the Misereres in our Cathedral are valuable, either from the skill of their execution, or the curiosity of their design. *More than one-fifth of the whole number may be pronounced even excellent*:—they exhibit a marvellous variety of subject: their grouping is generally good; and the story is told with an *heraldic* simplicity which modern artists would do well to imitate.

They are not indeed reducible to a *series*—in which many parts are subservient to one general plan; but *the human mind is capable of analysis*, and even here we may achieve something in the way of classification; the motive being sufficiently intelligible, however wide a scope the artist may have given to his imagination.

My colleague, Mr. Harrod, has kindly lent me a Paper upon this subject, which was read before the *Archæological Association*, at the late meeting held in the city of Worcester; and I shall now, as briefly as possible, explain the author's theory.

Mr. Wright, who is a zealous and accomplished antiquary, begins by telling us, that these carvings range from the thirteenth century to the Reformation; that they are found on the Continent as well as in this country; and that "the general character of the subjects is so uniform, that we might almost suppose that the carvers throughout Europe possessed one regular and acknowledged series of working patterns."

He imagines that these mediæval artists copied the designs, in most instances, from illuminations in books which were then exceedingly popular, viz. :

(1.) From the *BESTIARIA*, or works on the Natural History of Beasts, &c.; at that period including mermaids, unicorns, dragons, &c., which, although still retained by the Herald, have been since utterly discarded by the Zoologist. He particularly notices the legend, that the unicorn could only be entrapped by a beautiful maiden of spotless purity, in whose lap he fearlessly reposed, and thus became an easy prey to the huntsman. It is noticed in this place as having been carved upon one of the Misereres in the church of St. Peter Per-Mountergate in this city.

(2.) From the collections of *FABLES* (called *Ysoprets* and *Arvynets*, in compliment to the great fabulists, Æsop and Avienus); and of these the author gives a few examples.

(3.) From the *CALENDARS* (or Ecclesiastical Almanacks), in which the domestic and agricultural pursuits of each month used to be depicted on the top or margin of the page.

(4.) From the popular *ROMANCES* of the day (called "*Romans de Geste*"); and of this class also the author cites a few examples.

(5.) Mere GROTESQUES, PRACTICAL JOKES, and so forth, may (he thinks) have originated in the fancy of the artists employed.

He warmly repudiates the notion, that these carvings had any reference to the ill-feeling which anciently subsisted between the regular and secular clergy; but in this respect I cannot agree with him. Our early historians distinctly record the fact of these jealousies and dissensions. That *Misereres* were sometimes employed as the vehicles of ridicule is undeniable; and these satirical allusions exactly tally with the ancient destination of the church. It may be very true, as Mr. Wright suggests, that these carvings were neither designed nor executed by the clergy or the monks; *but the artist invariably acts under the direction of his employer*, and no man would have tolerated the ridicule of his own Order in a building under his own control.* Thus, in our Cathedral, the stalls of which used to be occupied by *Benedictine monks*, the cowl has been respected; but there is a carving over one of the lavatories representing a fox, dressed like a *secular priest*, standing in a pulpit and holding up a goose to his audience. On the other hand, *there used to be* in the church of St. Peter Per-Mountergate (Norwich) a series of carvings *ridiculing the monks*; *that church having been connected with a college of secular priests*, adjacent to the North-east corner of the cemetery. It contained twenty-four stalls; and our County Historian has described fifteen of the *Misereres*, not one of which now remains! As *Misereres*, *in general*, form the subject of this paper, the whole series shall be inserted in this place (from the folio edition of Blomefield, Vol. II., p. 557); though all do not bear upon the point.

* The case would not be altered, were we to admit the supposition that the satire was *borrowed* from the literature of the day. Our author entirely overlooks the fact, that many of the mediæval fables and romances contain sly allusions to the vices of the monastic orders.

MISERERES FORMERLY IN THE CHURCH OF ST. PETER
PER-MOUNTERGATE.

- (1.) A woman playing on a harp, and a monk transfixing the head of a unicorn reclining in her lap.
- (2.) Two cockatrices and three monks; one holding three arrows: another had a staff in his hand, a bag fastened to his girdle, and a cowl at his back; and the third held a sword in his hand.
- (3.) Two monkeys, in full monastic costume, playing on the bagpipes.
- (4.) A monk thrusting out his stomach and blowing a horn; his hinder part being a lion.
- (5.) Two hares eating a bunch of grapes.
- (6.) A fox, dressed like a monk, with a pilgrim's staff in his hand, enticing chickens to him and then seizing them.
- (7.) A monk with a rosary, issuing out of a welk-shell, and holding a cart-saddle; between two sea monsters.
- (8.) A merman holding a bason and comb.
- (9.) Two dolphins, and a mermaid suckling a merboy.
- (10.) Hercules, armed with a club, holding a chained lion.
- (11.) A lion seizing a dragon.
- (12.) An eagle fighting an armed monk and seizing his shield.
- (13.) Three dragons.
- (14.) The heads of two aged men with a castle between them, and a watchman at the top holding a spear; and also a shield having a castle incised upon it.
- (15.) A castle surmounted by a watchman; a lion entering the gate beneath, but caught by the fall of the portcullis.†

† At the West end of St. Andrew's Church, Norwich, are several Misereres, one of which, at least, is deserving of attention. There are also a few in St. Swithin's Church, Norwich; and, doubtless, many other churches in the city and diocese would contribute towards the illustration of my subject.

I am inclined to agree with Mr. Wright in supposing that these artists may have, in many instances, borrowed their subjects from the Bestiaries, Fables, and Calendars, and the Romances then most popular; but that they were mere copyists in the treatment of those subjects I cannot easily believe. In different churches they tell the very same tale in a totally different way. With his intractable materials, and his limited space,—tied down even to one particular shape, and dependant for his effects upon outline and relief, without the aid of colour, or light and shade,—the wood-carver would have acted very unwisely in choosing the illuminist for his model, who had no such difficulties to contend with; and, besides, Mr. Wright speaks generally, without mentioning even one particular instance in which he has traced the sculptured copy to its illuminated original. Still is he deserving of our thanks, for a very valuable suggestion which may be of great use to us hereafter.

The extraordinary variety which I shall soon have occasion to exemplify, leads me to suppose, that, in the choice and treatment of their subjects, these artists were totally unfettered by rule. They might copy, or they might invent, exactly as they pleased. They might tell a story in their own way; or they might adopt the grouping of an illumination which happened to please their fancy. The similarity of treatment, which we sometimes observe, both in England and on the Continent, almost necessarily arose from the identity of shape and material. A skilful artist would, in all probability, have been employed in the decoration of various churches, carrying his *mannerism* along with him; while those who possessed merely a manual skill, without originality, must have found it convenient to imitate his most successful achievements.

I shall now endeavour to classify these designs, according to the obvious intention of their artists, varying as they did

“From grave to gay, from lively to severe.”

I. ORNAMENTAL, in which the simple object was to decorate the wood-work, and turn the small space allotted to the best possible account. In this class, I would include not merely flowers and foliage (of which No. 5 in the Catalogue is a most beautiful example) but all ornamental patterns whatsoever.

II. PICTORIAL, where the artist chose a subject simply with a view to picturesque effect, (such as a hunting scene) and without any ulterior design.

III. SCRIPTURAL OR LEGENDARY. Subjects of this nature were evidently unsuitable to such a position (on the lower part of a seat); and this may perhaps account for their rarity. Still they are occasionally to be met with; and on the Misereres of Norwich Cathedral, we observe the emblems of three of the Evangelists, an effigy of the Blessed Virgin, the History of Sampson, the Parable of the Prodigal Son, (?) St. Michael the Archangel, and the Legend of St. George; thus including about one-eighth of the whole number.

IV. FABULOUS, ROMANTIC, OR HISTORICAL. This class would comprise all those instances in which the subjects were derived from the *Ysoprets* and *Avynets*, or from the *Romances* most popular in the middle ages; and for this section, I acknowledge myself indebted to Mr. Wright.

V. COMPLIMENTARY. In this class, I include all those cases in which the armorial bearings of benefactors have been introduced as supporters to Misereres. That such was their object, is materially strengthened by a fact, pointed out to me by my friend, Mr. Ewing, viz. that several of these shields are also sculptured upon the stone-work of the Cathedral.

VI. SATIRICAL, of which I have already spoken, at perhaps too great a length.

VII. HUMOROUS; a class which bears a very large proportion to the whole number. We cannot always understand the allusions; but we see plainly enough that mirth was their

object, and may assure ourselves that they were perfectly intelligible four centuries ago. Their humour appears to have been of a very broad and homely character; sometimes (as in Ely Cathedral) grievously overstepping the boundaries of decorum, but rarely, if ever, rising to the level of wit.

VIII. GROTESQUE, including what heralds call "*chymers* *figures*," such as mermaids, wyverns, centaurs, &c., (some of which were, however, then included in works on Natural History.)

Tradition has constantly ascribed the wood-work, as well as the other furniture of the Choir at Norwich, to the munificence of Bishop Goldwell, who held the see from 1472 to 1499; and a few of the Misereres supply corroborative evidence of the fact, the costume being that which prevailed in this country during the reign of Edward IV. I particularly refer to those marked 18, 50, and 57 in my Catalogue, (the last two of which have been engraved); but the reader is also recommended to study the *armour* in numbers 19, 27, 38, 41, 45, and 47; the *miscellaneous* costume in numbers 14, 17, 24, 37, 39, and 52; and, especially, the *female head-dress* in number 66. Several of these may indicate the date at which they were carved.

When we reflect upon "*the furious sacrilege*" that was perpetrated in Norwich during the year 1643, and "what clattering of glasses, and beating down of walls; what tearing down of monuments and pulling up of seats; what wresting out of iron and brass from the windows and graves; what defacing of arms, and demolishing of curious stone-work," then took place throughout the city, under the authority of the Parliamentary Commissioners; and, that on the Guild-day of that year, "the Cathedral was filled with Musketeers, drinking and tobaccoing as freely as if it had turned ale-house,"* it is really most wonderful that the wood-work of the choir should have escaped with so little damage! The

* Hall's *Hard Measure*.

original foundation included a Prior, Sub-prior, and sixty Monks; and sixty-one Misereres still remain almost uninjured!!! Time has been lenient; and there are very few traces of wilful mutilation.

There are altogether *twenty-two shields* carved upon the wood-work of the choir, (or eighteen, if we deduct those which I imagine to be duplicates), and, as they have not been noticed either by Blomefield or Sir Thomas Browne, I have been advised to describe them separately, as they occur in the order of my Catalogue. Mr. Ewing has kindly enabled me to appropriate several of these shields; and spaces shall be left for the insertion of the tinctures and family-names of the rest by future discoverers. The *Roman* numeral denotes the order of the shield; the *Arabic* numeral (within brackets) the Miserere to which it belongs; and, when it is carved upon the elbow between two stalls, their respective numbers shall be joined together by a line: *e. g.* (9—10) would signify its position between the ninth and tenth Misereres.

Before I conclude, I would point out to those who may wish to study the subject more generally, the best sources of information.

When "*the Norfolk Topographer's Manual*" was published in 1841, Mr. Dawson Turner possessed numerous drawings of Misereres found in various parts of the county, and in that work the reader will find them verbally described, (pp. 4, 14, 17, and *passim*.) Such, however, are the accumulative energies of our esteemed Vice-President, that no account of his collection, *as it was seven years ago*, could adequately explain its present value.

In Taylor's "*Antiquities of Lynn*," published in 1844, there are three plates of the Misereres in St. Margaret's Church and St. Nicholas' Chapel, (opposite pages 37 and 72); and among these will be found some extremely beautiful specimens of foliage and scroll-work; especially plate i. fig. 1, 3, and 5, and plate ii. fig. 7.

Plate i. fig. 7. A male head, crowned and supported by escutcheons, was doubtless intended as a compliment to Edward the Black Prince; and has a peculiar interest, from the circumstance of his having been at one time a prisoner at Castle Rising in the neighbourhood. On the dexter shield are three ostrich feathers enscrolled, the sinister shield being frettée, with six ermine spots pile-wise.

Plate i. fig. 8. A youthful head, mitred, and supported by shields; viz. that of the See of Norwich on the dexter side, and that of Bishop Spencer on the other; but without the bordure of mitres. This affords another valuable clue to the date of the wood-work.

Plate ii. fig. 5, is remarkable from the rare circumstance of its having a shield *in the centre*, on which are incised the arms of Robert de Scales, a liberal benefactor of the church; viz., six escalop shells pile-wise.

Those in St. Nicholas' Chapel, represented in the plate opposite p. 72, are much more curious. An undoubted merchant's mark is introduced among the supporters of fig. 3; and there is probably another in connection with fig. 2. Fig. 5 represents a wood-carver actually at work, and surrounded by portions of a screen; and the same chapel contains, I believe, other illustrations of trade which are not less curious.

In Carter's work on "*Ancient Painting and Sculpture*," about thirty-six Misereres have been engraved, from Worcester and Ely Cathedrals, the Church of Great Malvern, and St. Catherine's Chapel, near the Tower of London. (See Vol. I. opposite p. 52, and Vol. II. opposite pages 5, 13, and 22.) A majority of these may be pronounced extremely valuable, as studies of manners and costume; but I can only particularise a very few of the subjects most remarkable.

A Tournament. One of the knights is nearly unhorsed, and prostrates a drummer in his fall.

A girl devoted by her Royal parents to a monastic life.

The daughter of Herodias *tumbling* before King Herod at his birthday feast, and the decollation of St. John the Baptist.

The Prophet Moses, with horns according to the Vulgate, (*cornutus*,) and Aaron, and the Golden Calf on a pedestal between them.

The forms of the ancient *crowth* (or fiddle), the dulcimer, drum, and other musical instruments, may be seen among these engravings.

Other plates in the same work enable us to trace the analogy which Mr. Wright has pointed out between Misereres, and the corbels, bosses, and capitals, of the same period; both as to the similarity of the devices and their mode of treatment.

For foreign examples, I can only refer the reader generally to the second volume of Millin's splendid work, "*Antiquités Nationales*;" but during a late excursion into Belgium, my friend, Mr. Harrod, very kindly copied, with a view to my information as regards this paper, several remarkable Misereres which he observed in one of the churches, and which he will, I have no doubt, be happy to exhibit at some future meeting of our Society.

The "*Archæologia*" and the "*Gentleman's Magazine*" supply a multitude of examples, and a great deal of valuable information on the subject.

My grateful acknowledgments are especially due to Mr. Dawson Turner for his kindness and liberality in supplying three copper-plates for the illustration of this paper. The Misereres thus illustrated, and the three of which engravings have been provided at the expense of our Society, (numbers 1, 25, 38, 39, 50, and 57,) are distinguished in the Catalogue by an asterisk (*) prefixed to the numeral.

I remain,

Very Rev. and dear Sir,

Faithfully yours,

RICHARD HART.

SHIELDS AND IMPALEMENTS ON THE WOOD-WORK OF
THE CHOIR.

- I. (5—6.) Arg. a lion ramp. sab. crowned or. MORLEY.
- II. (6.) Arg. on a fess az. three eagles displayed or.
CLERE.
- III. (6.) Erm. on a chief sab. three crosses patée or.
WITCHINGHAM.
- IV. (10.) Quarterly arg. and sab. (a label for difference.)
Hoo.
- V. (10.) Gul. two lions passant arg. LE STRANGE.
- VI. (10.) Az. a fess between six cross-crosslets or. ST.
OMER.
- VII. (10—11.) Vert, an escutcheon and orle of martlets
arg. ERPINGHAM.
- VIII. (11—12.) Arg. a saltire ingrailed gul. TIPTOFT.
- IX. (12.) The same as No. III. WITCHINGHAM.
- X. (12.) The same as No. II. CLERE.
- XI. (12—13.) Per pale gul. and az. a cross ingrailed erm.
(a crescent in the first quarter for dif.) BERNEY.
- XII. (13—14.) Gul. a chev. between three fleur de lys
or. HAVILLE, or HAYWELL.
- XIII. (14—15.) Az. a fess between three leopards' faces
or. DE LA POLE.
- XIV. (37.) a cross ingrailed quarterly, a bendlet
sinister in the second and third quarters.
- XV. (37.) semée of estoils two lions passant.
- XVI. (38.) Quarterly and
- XVII. (38.) two lions passant
- XVIII. (38.) Quarterly arg. and gul. a cross ingrailed
counterchanged, a bendlet dexter in first and fourth quarters.
HEYDON. (?)
- XIX. (38.) two lions passant
- XX. (38.) Erm. three chevronells
- VOL. II. s

XXI. (40.) Arg. on a bend gul. between two cottises sab. three hawk-lures, or wings conjoined of the first. WING-FIELD.

XXII. (40.) Quarterly or and sab. BOVILLE, or BOVILE.

CATALOGUE OF THE MISERERES IN NORWICH CATHEDRAL.

¶ *In the Chapel of our Lady of Pity, under the Organ.*

*1. (South side.) A wild hairy man with a club in his hand, (a *Wodehouse*.) Supported by eagles.

2. (North side.) The half-length figure of a canon regular, issuing out of a shell(?). He wears a *mozzetta*, the cowl of which is drawn over his head, and, underneath, a *soutan* buttoned down the front. A sword in his right hand he holds, and a book in his left. Supported by dragons.

☞ *Quere*, does not this represent St. Dominic?

¶ *In the Choir, commencing at the South-west.*

3. The Dean's stall has no Miserere.

4. A lion and a dragon biting each other; the grouping being extremely spirited. Supported by foliage.

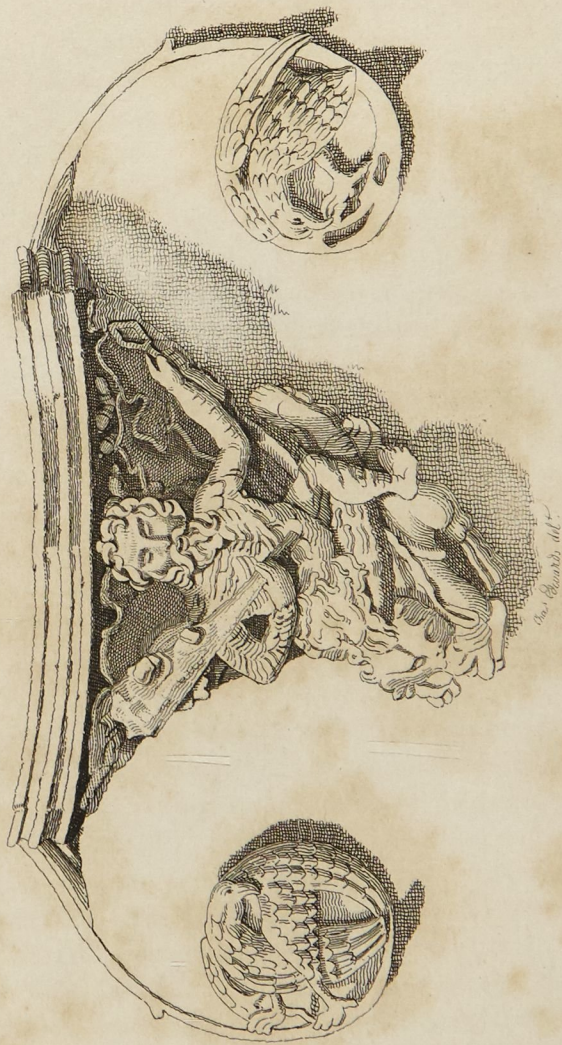
5. A rose-tree, beautifully carved and under-cut; the branches being intertwined, but the flowers somewhat formal. Supported on each side by a large rose.

☞ On a shield at the corner are carved the *Morley* arms; viz., a lion rampant, crowned.

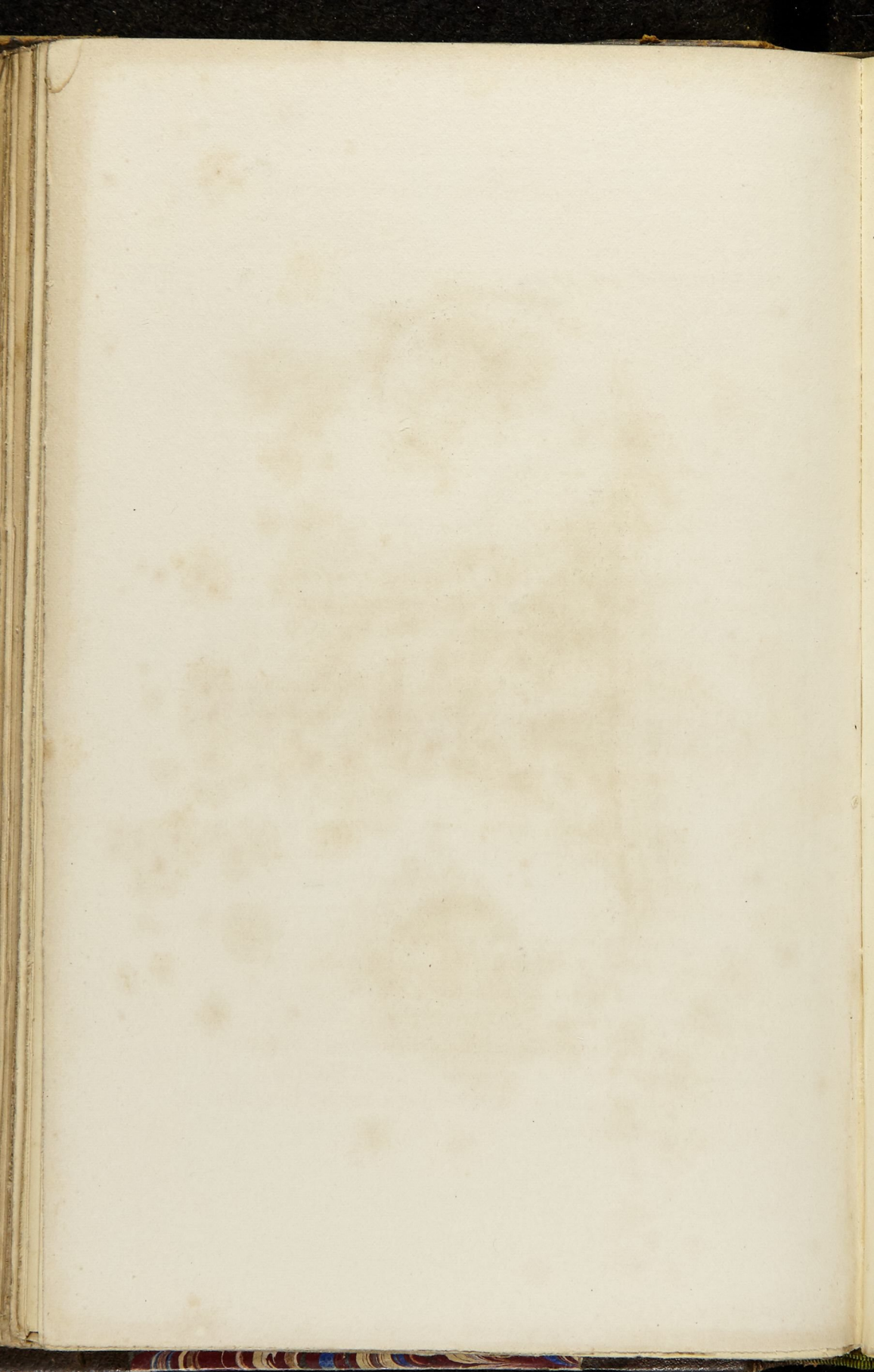
6. Two human figures, male and female, standing on a dog. Supported by shields; viz.,

Dexter: On a fess, three eagles displayed.

Sinister: Erm. on a chief, three crosses patée.



Sculpture under the Advent calendar - N. side Norwich Cathedral.



7. A griffin. Supported by lions' heads with their tongues out.

8. A monk, having the cowl (or an *amess*) drawn over his head, seated and reading a book held in his lap. Supported by,

Dexter : A shepherd tending his flock.


Sinister : A group of small human figures, not easily described. Some have books before them; and one, in the background, is opening a covered basket.

9. Two *Wodehouses* (or wild hairy men), one of whom is armed with a club. Supported by foliage.


10. A man on horseback. Supported by shields; viz.,

Dexter : Quarterly, with a label of two points in chief, impaling two lions passant.

Sinister : A fess between six cross-crosslets.

 On the elbow between the stalls, a small plain shield within a bordure of martlets.


11. Two bears. Supported by squirrels.

 On a shield at the elbow, a saltire ingrailed.

12. Two monks, (both now headless,) each being provided with a rosary. Supported by shields; viz.,

Dexter : Erm. on a chief, three crosses patée.

Sinister : On a fess, three eagles displayed.


 On a shield at the elbow, a cross ingrailed erm.

A crescent in the first quarter.


13. A man, armed with a club, attacked by lions. Supported by,

Dexter : A man with a dog.

Sinister : Two lambs.

 A shield at the elbow; viz., a chev. between three fleur de lys.

14. A large crowned head, beautifully carved. Supported by foliage.

 On a shield at the elbow, a fess between three leopards' faces.

15. An eagle, with a small bird in his right claw, pecking a lamb. Supported on each side by a human head, wreathed.

16. A wyvern. Supported by small wyverns.

17. A king (half-length) with a scroll. Supported by crowned angels.

18. Two male figures, one of whom holds the other by the collar; but whether the design represents the apprehension of an evil-doer, a struggle, or an embrace, I am not prepared to say. It is extremely well executed; and there are other figures in the background, one of which illustrates the costume of the period. Supported,

Dexter: By a pig.

Sinister: By a swan, *double-headed*, and crowned at the neck.

19. A lion attacked by two knights. Supported by wyverns.

20.) The Misereres belonging to these stalls have been
21.) removed.

22. A male figure, apparently an ecclesiastic, with a cowl, or a *biretum*, on his head, seated, and tearing asunder the hinder legs of a dog; other dogs being around him. Supported on each side by a chained monkey.

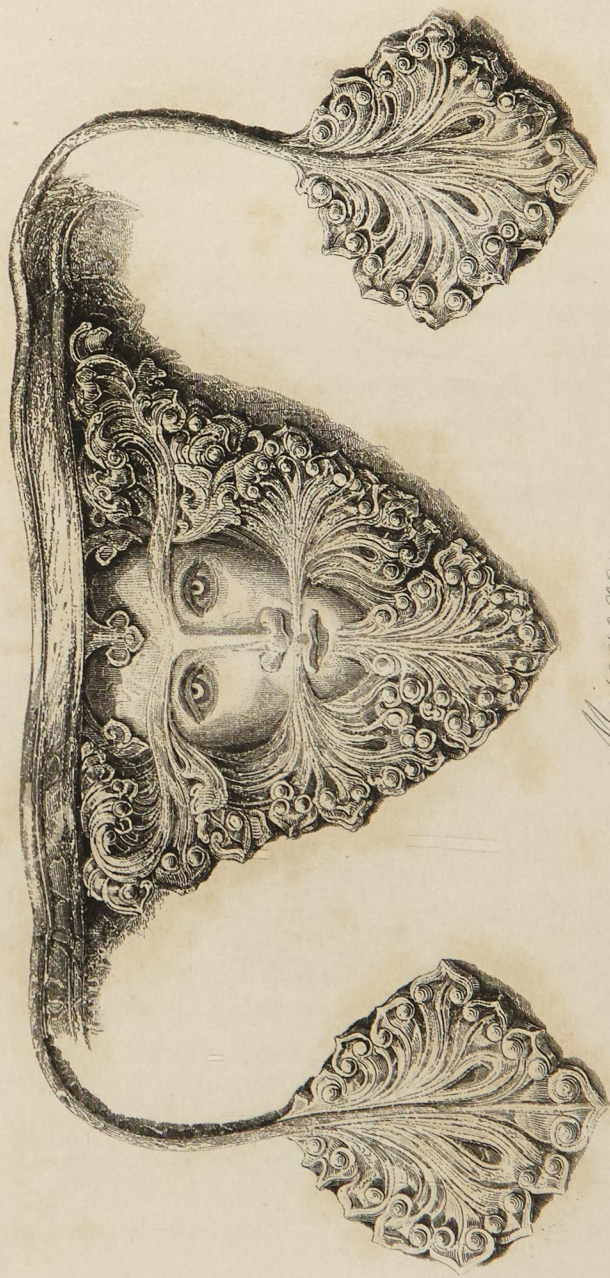
¶ *In the Corporation Pew, South of the Choir, beginning at the West.*

23. The emblem of St. Matthew the Evangelist; viz., an angel bearing a scroll. Supported by foliage.

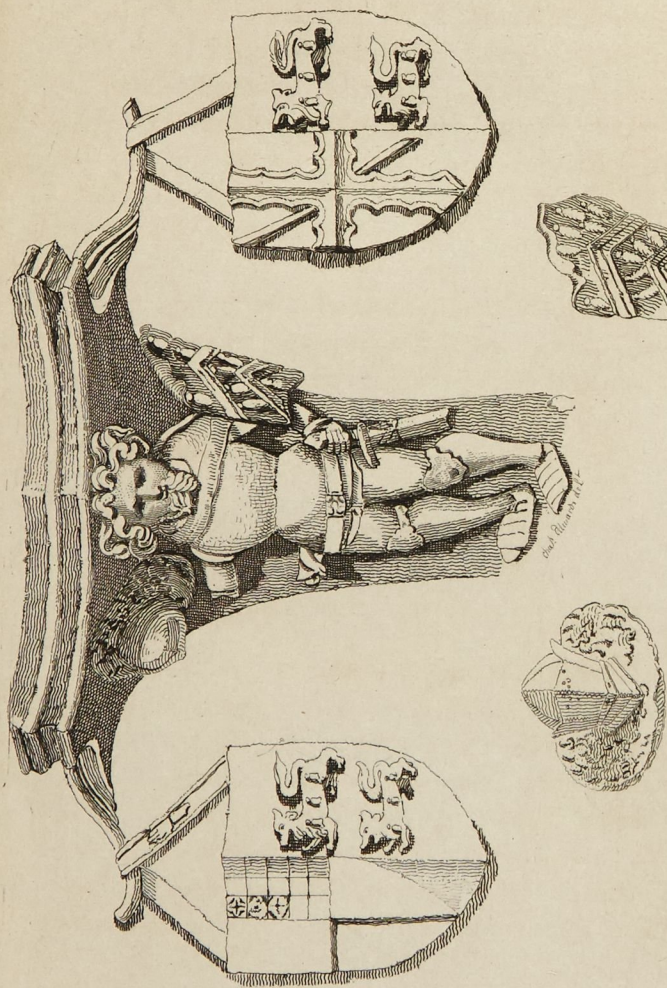
24. The head of a bishop in a low gemmed mitre, the cusps of which are to the right and left above the face. Supported by birds.

*25. A large human head, the hair and beard being curiously floriated at the ends. Supported by foliage.

26. A large owl surrounded by a group of smaller birds (being possibly an allusion to some fable in which the birds



*Misericord,
South Side, Norwich Cathedral.*



Sculptures under 3^d Portal east N. side Norwich Cathedral

elected the owl for their king). Supported on each side by two birds pecking each other.

27. A knight fighting a dragon (St. George?). Supported by lions' heads.

28. The emblem of St. Mark the Evangelist; viz., a winged lion with a scroll. Supported by roses.

29. The emblem of St. Luke the Evangelist; viz., a winged ox with a scroll. Supported by human heads.

30. A schoolmaster,—evidently an ecclesiastic, for he wears a callotte (or scull-cap), and also a mozzetta. He is in the act of scourging a child, and is surrounded by other children learning their lessons. Supported on each side by a child, seated, and having a book or scroll in his lap.

31. An ox, boldly carved. Supported by foliage.

32. The Prodigal Son feeding swine. (?) Supported by foliage.

33. A man, armed with a club, attacking a lion. Supported by small lions.

34. A lion. Supported by foliage.


¶ *North side of the Choir, beginning at the West.*

35. } The Misereres belonging to the Prebendal stall, and
36. } that immediately adjacent, have been removed.

37. The blessed Virgin and Child. An angel is holding a crown over her head. Supported by shields; viz.,

Dexter: A cross, ingrailed quarterly, with a bendlet *sinister*, carried through the second and third quarters.

Sinister: Semée of estoils, two lions passant.

 At the corner is a crowned male head, boldly carved.

*38. A knight in armour, bearing a shield of a remarkable shape, on which is incised, ermine, two chevronels; the helmet being suspended over his head. Supported by shields; viz.,

Dexter : Quarterly. Impaling two lions passant.

Sinister : A cross, ingrailed quarterly, (as in number 37, but with the bendlet dexter-wise in first and fourth quarters.) Impaling two lions passant.

N.B. I apprehend that the shield last-mentioned includes both those which support number 37; and, if so, these artists must have been very careless in their heraldry, (omitting the estoils in one case, and in the other changing the bendlet from *sinister* to *dexter*): if not, the coincidence is very remarkable.

*39. A huntsman, sounding a bugle horn, with a stag on each side of him, and with dogs at his feet. Supported by greyhounds.

40. Monsters devouring a man. Supported by foliage.

41. A knight and a lady, each standing on a grotesque head. Supported by shields; viz.,

Dexter : On a bend, three pairs of wings conjoined.

Sinister : Quarterly.

42. An angel bearing a crown. Supported by angels.

N.B. These three figures (now headless) are very ill carved.

43. A mermaid, with a lion (or some monster) who is biting her right breast. Supported on each side by a dolphin, having a small fish in his mouth, the tail of which protrudes.*

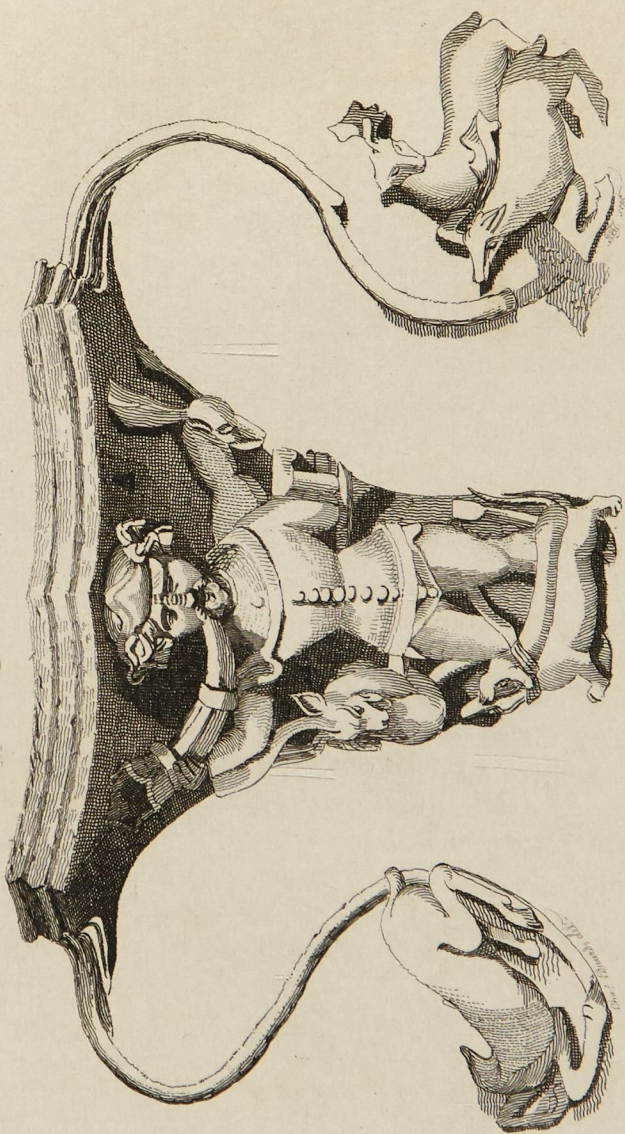
44. An eagle. Supported by bearded male heads, one of which is crowned.

45. St. Michael the Archangel, armed with a sword and shield, trampling on the dragon. Supported by foliage.

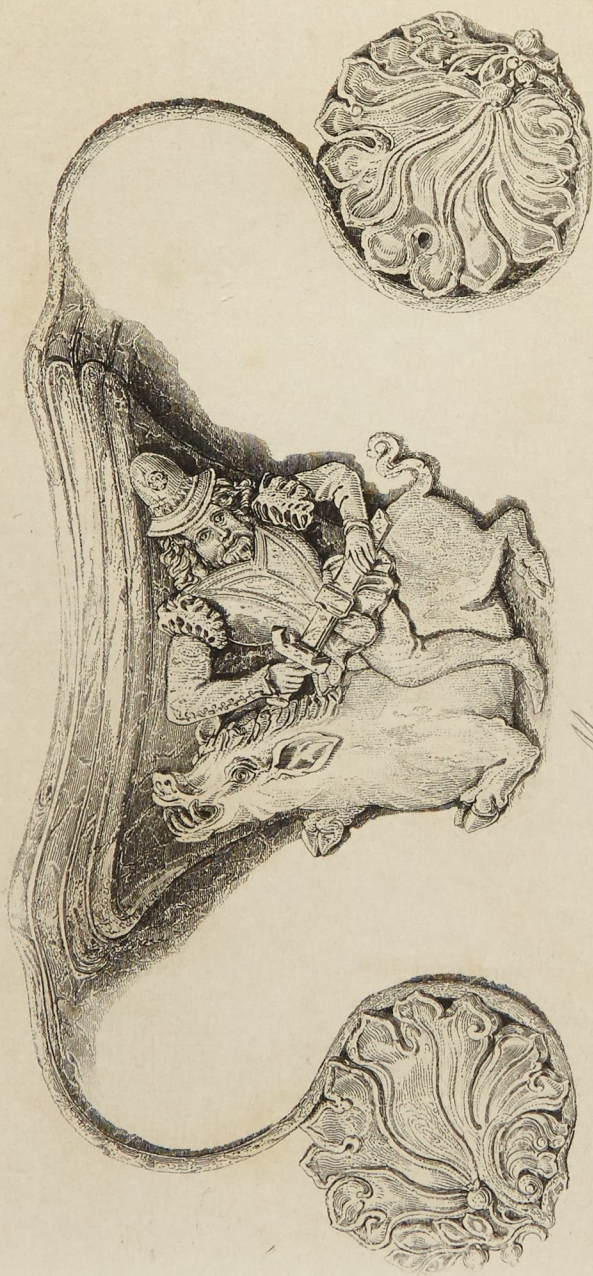
46. A pelican vulning herself. Supported by small pelicans.

47. Sampson (?) in armour, slaying the lion;—a composition

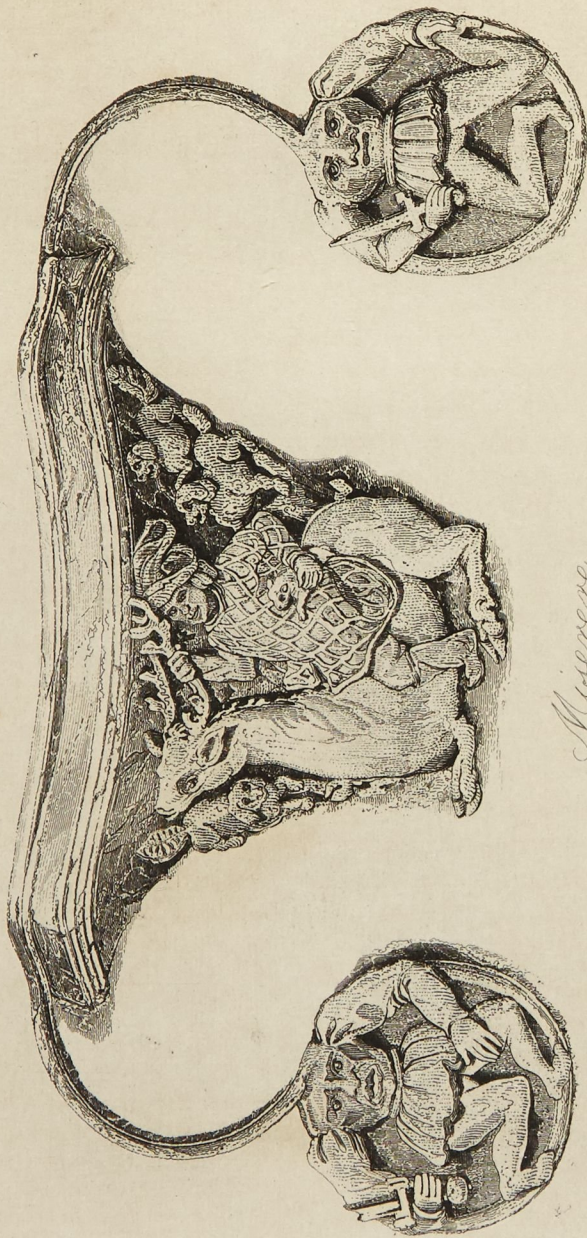
* The Heraldic Dolphin, thus represented swallowing a fish, is the armorial bearing of the Symonds family, to which these supporters may refer: or they may possibly be intended to display some emblems of Christianity, as they occur in the very interesting bier-cloth in St. Gregory's Church.



2^{de} Pelendal. Hall N. side Strand Cathedral.



*Misericord
North Side Norwich Cathedral.*



*Miserere,
Corporation Seats. North Side. Norwich Cathedral*

of extraordinary vigour, from the muscular force with which he is wrenching open the lion's mouth. Supported *dexter* by some bird, *sinister* by an owl.

48. A monkey on a camel's back. Supported by small monkeys.

49. A dragon, very badly executed. The supporters lost.

*50. A man riding on a boar; his high-crowned, bell-shaped hat, and the epaulets, or pinkings, on his shoulders being the best illustrations of costume in the whole series. Supported by foliage.

51. A large owl. Supported by birds.

52. A man riding on a boar, and drinking. A curious subject, of average merit. Supported on each side by a mermaid having a club in her hand.

53. A wyvern. Supported by foliage.

¶ *Corporation Pew on the North side of the Choir,
beginning at the West.*

54. A man with a club in his hand, hunting wild animals, represented in the carving. Supported by foliage.

55. An antelope. Supported by foliage.

56. A wyvern. Supported by human heads.

*57. A man in a high-crowned, broad-brimmed hat, turned up in front, and wearing a curiously *reticulated* coat. He is riding on a stag. Supported on each side by a man with a dagger.

58. A non-descript monster, very badly carved. The supporters have been lost.

59. A lion. Supported by roses.

60. A large male head, with foliage instead of hair, but very inferior in point of execution to Number 25. Supported by flowers.

61. A wyvern. Supported by foliage.

62. A castle, domed, embattled, and consisting of two stories, with a portcullis over the gateway (a fine piece of carving). Supported by foliage.

63. Monkeys, apparently fighting. One of them holds a rod: another is in a wheelbarrow; the whole group being extremely curious. Supported by wyverns with human heads.

64. A head with two faces under one cap, like that of Janus. Supported by two frightfully ugly human heads.

65. Two dogs fighting with each other. Supported by flowers.

66. A female head, crowned; the hair being arranged on each side of the face in a caul (to which I would direct the reader's attention as a valuable indication of the date at which it was executed). Supported by flowers. A remarkably fine specimen.

