

#### IV.

NOTES ON EARLY CHRISTIAN SYMBOLISM. By J. ROMILLY ALLEN,  
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The history of Christian Symbolism covers so wide a field for archaeological research, both as regards space and time, and deals with works of art executed in so many different materials and applied to such a variety of uses, that it would be quite impossible to discuss the subject as a whole within the limits of a short paper. The following notes are therefore confined to the symbolism of the sculptured stonework of the Norman period in Great Britain, such as tympana of doorways, fonts, capitals of columns, and other ornamental details of ecclesiastical buildings.

This particular class of remains has been chosen for investigation in preference to any other, because it follows directly in order of time after the Celtic crosses of Scotland, and thus forms the connecting link between the abstruse symbolism of the pre-Norman period and that of the thirteenth to the sixteenth centuries, the meaning of which is made clear by the descriptions in the MSS. of the Middle Ages. Dr J. Anderson, who has so ably discussed the symbols on the Scottish stones in his Rhind Lectures, says with regard to them—"It is clear that the absolute mastery of the whole field of knowledge that lies round about them must precede the mastery of the profounder secrets of their special character and significance."<sup>1</sup>

In addition to the possible light that may be thrown on the meaning of the earlier system of symbolism by the study of the later one which

<sup>1</sup> *Scotland in Early Christian Times*, 2nd series, p. 175.

immediately succeeded it, the sculptures of the Norman period have a story of their own to tell, fraught with the very highest interest to those who shall read it aright.

The only reliable method of arriving at a consistent and satisfactory explanation of the ideas intended to be conveyed by the sculptures in question is to arrange and classify the whole series, and then compare them with similar representations, whose meaning is well known either by tradition or written history.

Symbolism may be defined as a means of expressing ideas and facts by representations, which are in the first instance pictorial, but by frequent repetition gradually assume certain stereotyped forms.

Systems of symbolism existed in Pagan times previous to the introduction of Christianity, as is shown by the fact that the phonetic alphabets of the Greeks and Romans were originally developed out of a primitive kind of picture writing. Christian symbolism will consequently be found in its earlier stages to contain some of the elements of the Pagan symbolism which preceded it. As centuries rolled on Christian nations progressed in civilisation; and their ideas changed in many ways with regard to spiritual matters, and the symbolism, which was the outcome of these ideas, altered also. This process of change was, however, only partial, for although some symbols have been lost entirely, others remain the same now as they were in the third century A.D.; we have thus four classes of Christian symbols, namely—

(1) Those which have survived the destructive effects of time, and are used at the present time to express their original meaning.

(2) Those which, although they have ceased to be used in this country, are to be found still in use abroad.

(3) Those which have ceased to be used both in this country and elsewhere, but whose meaning is known, by inscriptions upon the objects, or by written descriptions about them.

(4) Those which have ceased to be used both in this country and elsewhere, and about whose meaning nothing is known either from history or inscriptions.

Many uninscribed symbols may be understood by comparison with those belonging to class 3, whose characteristic features are similar. The

meaning of symbols of the fourth class can only be arrived at by guess-work. Often a group of figures is so dramatically arranged, and corresponds so well with the description given of some striking incident, in the Bible or elsewhere, that the interpretation is not difficult.

There is also a general system of symbolism, or picture writing, where the idea conveyed is some distinctive quality of the thing represented (as, for instance, a horse, to signify swiftness).

Lastly, there are absolutely arbitrary symbols, such as the Greek letter  $\pi$ , which is used by mathematicians to indicate the ratio of the diameter of a circle to its circumference. Once the meaning of any of these arbitrary symbols is lost, there is no conceivable method by which it can be again recovered.

The chief sources of the materials for the study of early Christian art are as follows :—

3rd to 8th Century.	{	Frescoes in the Catacombs at Rome. Sarcophagi from the Catacombs. Mosaics in the Churches of Italy. Glass Vessels from Tombs in Italy. Belt Clasps from Burgundian Graves. Ivories.
8th to 11th Century.	{	Irish, Saxon, and other MSS. Sculptured Crosses in Great Britain.
11th to 13th Century.	{	Mediæval MSS. Sculptured details of Churches. Painted Glass Windows of Churches. Frescoes in Churches. Pavements in Churches. Enamels.

Some of the above sources have been thoroughly explored, whereas others have scarcely received the attention they deserve. The Catacombs of Rome, for instance, have been fully described and illustrated by a variety of different authors, such as G. B. de Rossi, A. Bosio, M. A. Boldetti, P. Aringhus, R. Garucci, &c. In the South Kensington Museum there is an admirable collection of ivories available for purposes

of study. The MSS. in the British Museum have been written about chiefly from an historical or palæographical point of view, but the almost inexhaustible stores of sacred and legendary art contained in them remain still untouched.<sup>1</sup> The sculptures found in connection with our ancient cathedrals and churches, although they are many of them described separately in the *Proceedings* of Antiquarian Societies, have not, as far as I am aware, been treated of as a whole. One of the most able papers on the subject is that by Mr C. A. Keyser, F.S.A., "On the Tympanum of a Doorway in the Church of South Feniby in Lincolnshire," in vol. xlvii. of the *Archæologia*; and I now take the opportunity of expressing my thanks to this learned author for the kind assistance he has given me in making out the list of sculptured Norman fonts and tympana of doorways, which will be found at the end of this paper. The list referred to is brought before this Society in the hope that the publicity thus given to it will induce members to make it more perfect by adding fresh examples. The numbers of sculptures already included in the list show what ample material there is to form a Museum of Christian Archæology, by having casts taken of them, so that they can be placed together in one gallery, as thus alone can they be compared satisfactorily, and made to yield any scientific result. At present these sculptures are so scattered over the face of the country that it is quite impossible for any one individual to visit all of them, and the public generally remain in almost entire ignorance of the great wealth of art-workmanship which we already possess within the limits of our own islands without going to Greece or Rome for copies.

As far as actual execution is concerned, no doubt many of our early sculptures are exceedingly rude when compared with examples of classic art, but it must not be forgotten that in almost all cases the ideas which inspired the Christian sculptor were far purer and nobler than those of Pagan times, and they were expressed with a vigour which is often wanting in the more refined productions of the artistic culture of the older civilisation.

The rudeness of some of the early sculptures in this country has

<sup>1</sup> Mr W. de Grey Birch, of the MSS. Department of the British Museum, has published an admirable classified index of subjects.

caused them in many cases to be classed as of pre-Christian origin, and their meaning has been entirely misunderstood, because sufficient allowance has not been made for the want of art training and education existing in remote places and times.

In order to have any chance of explaining satisfactorily the meaning of the system of early symbolism, it will be necessary to put aside all ideas which are the result of modern culture, and endeavour to look at things from a mediæval point of view, remembering that political and religious changes have entirely altered the cast of the national mind, and that advances in knowledge have revolutionised science and art.

For instance, every one is now familiar with the appearance of foreign animals, such as lions, tigers, and elephants, from the fact of having seen menageries and illustrated books on natural history; whereas in the Middle Ages these sources of information were unknown, and hence many of the grotesque shapes these animals assume in ancient sculptures, and the extraordinary stories told of them, the imagination often supplying the place of actual knowledge.

The only possible method of finding out why animal forms occur so frequently in ancient sculptures, and what they were intended to symbolise, is by a careful study of contemporary MSS., and more especially the bestiaries of the Middle Ages. Besides being unacquainted with the appearance of foreign animals, the mediæval artists had not sufficient archæological learning to be able to represent Scripture characters in the costume proper to the country, where the events recorded in the Bible took place, or to the date at which these events occurred, and they consequently fell back upon what came within the range of their actual experience, and portrayed figure subjects in the dress of their own country and their own day with corresponding accessories.<sup>1</sup> This custom of portraying figure subjects in the dress of the day has proved a stumbling-block to many an archæologist, and has caused Scripture scenes to be mistaken for representations of contem-

<sup>1</sup> A notable instance of this is to be seen on a tombstone in the churchyard of Logierait, in Perthshire (mentioned by Dr J. Anderson in his *Scotland in Early Christian Times*, 2nd series, p. 138), dated 1774, where Isaac appears in a kilt and Abraham in the dress of a gentleman of the eighteenth century (fig. 14, p. 418).

porary events. It cannot be too clearly pointed out that the system of early Christian symbolism was a general one, and dealt either with scenes from the Bible, which were intended to inculcate some vital truth, or with emblems typical of some special virtue which the Christian should possess, or vice that he should avoid, and not with the doings of private or public individuals, however celebrated.

With regard to the question of the costume of the figure subjects of the Middle Ages, it must be noticed that it was generally in remote districts far away from the centres of learning that the dress of the day is found in sculpture. The most usual dress for Scripture characters is long flowing drapery, probably copied originally from the Roman dress, and handed down by means of miniatures in MSS. from one century to another.

The subjects of Christian symbolism may be classed as follows :—

- God the Father.
- Jesus Christ.
- The Holy Ghost.
- The Trinity.
- Heaven and the Angels.
- The Virgin Mary.
- The Four Evangelists.
- The Twelve Apostles.
- The Disciples.
- The Prophets, Saints, and Martyrs.
- Scenes from the Old Testament (typical of the Christian life or doctrines).
- Scenes from the New Testament (chiefly from the life of Christ and the Apocalypse).
- Scenes from the Apocryphal Gospels and Legends.
- The Church, its Officers and Rites.
- Hell, the Devil, and his Angels.
- The Christian Life.
- The Soul.
- Death.
- The Conflict between Good and Evil.
- Virtues and Vices.
- The Seasons.
- The Sun, Moon, and Stars.
- Personifications of Winds, Rivers, &c.
- Animals, Birds, Fishes, Trees, and Flowers.
- Fabulous Beasts.

Early Christian symbolism, begun in the Catacombs at Rome and in its first stages, shows a considerable admixture of Pagan ideas. Thus Christ appears under the guise of Orpheus surrounded by the beasts which he has allured by the sound of his lyre, being typical of the manner in which the souls of sinners are drawn towards Christ by the teaching of the gospel.<sup>1</sup>

He is also shown as the Good Shepherd tending his flock or bearing the lost sheep on his shoulders. The reason of these scenes from heathen mythology being used as Christian symbols was probably that the early persecutions made it dangerous to display the doctrines of Christianity more openly. In all cases the Saviour is represented as a young man with pleasing features and destitute of beard, and scarcely any instances occur of the head being surrounded by a nimbus.<sup>2</sup> The chief symbols used for the Saviour in the Catacombs are the cross, the Agnus Dei, the Labarum of Constantine, or abbreviation of XPS for *Xp̄istos*, and the vine.

The Holy Spirit is represented by a dove as early as A.D. 359.<sup>3</sup>

The First Person of the Trinity is symbolised by a hand emerging from a cloud, and often holding a book.

The four Evangelists are indicated by four scrolls or books, and it is not until the fifth or sixth century that the symbolical beasts are used.<sup>4</sup>

Two doves drinking out of a vase mean the human soul drinking the waters of salvation; the palm branch stands for the martyrdom of a Christian; the peacock indicates the resurrection, and so on. The most striking feature of the frescoes of the Catacombs, however, is the frequency with which scenes from the Old Testament are used as types of those in the New, for instance:—

1. The Temptation of Adam and Eve, typifying the necessity of a Saviour to wash away the effects of the fall of man with His blood.
2. Noah in the Ark, where the ark symbolises the Church in which men may be saved from the destruction of the surrounding world.

<sup>1</sup> Twining's *Symbols of Early Christian Art*, p. 34.

<sup>2</sup> Professor Westwood, *On Early Christian Sculptures*.

<sup>3</sup> Twining, p. 49.

<sup>4</sup> *Ibid.*, p. 90.

3. Abraham's Sacrifice of Isaac, which typifies the sacrifice of Christ for the sins of the world.
4. Moses striking Water from the Rock, typifying Christ the spiritual rock and source of living water.
5. Daniel in the Lions' Den,
6. The Three Children in the Fiery Furnace,
7. Jonah thrown up by the Whale,—  
All typical of God's promise to deliver the true believer.

The chief New Testament subjects are—<sup>1</sup>

1. The Virgin and Child.
2. The Adoration of the Magi.
3. Christ Disputing with the Doctors.
4. Christ Healing the Paralytic.
5. The miracle of changing the Water into Wine.
6. The miracle of the Waves.
7. The miracle of the Sight restored to the Blind.
8. The Raising of Lazarus.
9. Christ and the Apostles.

The sufferings of Christ and the crucifixion do not occur on frescoes or sculptures in the Catacombs.

The next oldest source of the materials for the study of early Christian art, to the Catacombs at Rome, is the sculptured Celtic crosses of Great Britain. The subjects represented are generally scenes from the Bible; and the cross at Clonmacnois, in Ireland, is called the "cross of the Scriptures," in an entry in the *Annals of Tigernach* dated 1060.<sup>2</sup>

Dr Anderson gives a complete list of these subjects in his *Rhind Lectures*,<sup>3</sup> from which it appears that they are mostly the same as those in the Catacombs, but with the following additions:—

1. The Crucifixion.
2. David and Samuel.
3. David rending the Jaws of the Lion.
4. David playing on the Harp.
5. St Michael weighing the Souls.
6. The Harrowing of Hell.

<sup>1</sup> Paper on "Early Christian Art," read by Professor Westwood before the Oxford Architectural and Historical Society, 1862.

<sup>2</sup> Petrie's *Irish Architecture*, p. 273.

<sup>3</sup> *Scotland in Early Christian Times*, 2nd series, p. 163.



Lastly, we come to the source of early Christian art, with which the present paper deals exclusively, namely, the sculptured<sup>1</sup> fonts and tympana of the Norman period in Great Britain.

The tympana are generally found over the principal doorways of parish churches in remote districts. In cathedrals and other large churches, sculptured tympana are not nearly so common as is the case on the Continent. This is probably due to the rapid transitions which took place in Gothic architecture, when the round arch style was giving way to the pointed, and most of the large churches were completely remodelled. In out-of-the-way country parishes the church which was large enough for the wants of the people in the twelfth century, is equally so at the present day, and consequently it has escaped the alterations which were required in town churches, to suit the increase of population and more rapid variations of taste and fashion in architecture.

Sculptured fonts of Norman date appear to be less common than tympana. Besides the tympana and fonts of the Norman period, there are in various places miscellaneous pieces of sculpture on the capitals of columns, in medallions on mouldings of arches, on jambs of doorways or corbels, and lastly on slabs, more or less rectangular built into walls of churches, but whose original use is not always certain.

All the above sources of early Christian art will now be examined and classified according to the various subjects which are represented on the different sculptures.

The list of subjects of general Christian symbolism will be adhered to as much as possible. The first step towards interpreting the meaning of the unknown is to separate them off from those which are known. There probably always will be a residue which can never be understood, but by careful comparison and investigation this will be reduced to a minimum. With regard to such symbols as those which occur on the Sculptured Stones of Scotland, illustrated by Dr Stuart, I cannot help thinking that a classified list of subjects of Christian symbolism would be of some use in unravelling their meaning, because, after all, the total number of human ideas is limited, and those referring to a special

<sup>1</sup> Sculptured means in all cases in this paper, sculptured with figures of men, animals trees, &c., and does not include geometrical ornament.

subject, such as the Christian religion, are still more so, unless therefore an entirely new set of ideas in connection with Christianity was invented in the seventh century in Scotland (which is extremely improbable), we can apply the tentative process, and try how the symbols suit each known Christian idea one after the other, and perhaps by a happy guess solve the problem which has so long baffled our most learned antiquaries.

*God the Father.*

Representations of the First Person of the Trinity in early Christian art are by no means common.

Several reasons have been suggested to account for this, amongst which are the following :—(1) that feelings of awe and reverence deterred the artist from approaching so sacred a subject ; (2) that the Christian Church, although allowing greater laxity in the keeping to the strict letter of the second commandment than was the case amongst the Jews, yet feared to allow the Creator to be embodied in any work of man, lest idolatry might thereby be encouraged ; (3) that the Gnostics viewed with dislike the stern un pitying characteristics of the Jehovah of the Old Testament, as contrasted with the loving and merciful ones ascribed to Jesus Christ in the New, and therefore, when their heresies spread, there was a tendency to exalt the Second Person of the Trinity at the expense of the First ; (4) that the identity between the Father and the Son, founded on texts from Scripture, rendered a separate symbol for each unnecessary.

The Old Testament is the sphere in which the power of God the Almighty is chiefly exhibited, whereas in the New it is the Son, the Saviour of the world, who occupies the principal place, God the Father only appearing at rare intervals. Thus it is in scenes from the Old Testament that the symbolic representation of the First Person of the Trinity occurs most frequently, as for instance creating the world, giving the tables of the law to Moses, staying the hand of Abraham when about to sacrifice Isaac, &c. ; but the New Testament scenes in which God the Father appears are few, such as the Baptism of Christ, the Transfiguration, the Agony in the Garden, and the Crucifixion.

The earliest symbolic representation of God the Father is a hand emerging from a cloud, which occurs on the tomb of Junius Bassus in the Catacombs of Rome, dated A.D., 359.<sup>1</sup> The hand was intended to be typical of the sovereign power of the Almighty, who fashions man as a potter does clay. The Majesty of God, which no man could behold and live, was supposed to be invisible and hidden behind the cloud, the hand alone being exposed. There are many variations of the hand symbol; it is shown holding a book, or a wreath on a bundle of arrows; it is shown surrounded by a cruciferous nimbus, or with rays issuing from it; it is shown facing in different directions and from different points of view; it is shown with the fingers outstretched, or with two raised in the act of blessing.

In a fresco of the ninth century<sup>2</sup> the Creator is represented under the outward appearance of Christ with a cruciferous nimbus, but the upper portion of the figure is all that is shown, and the hand is in the same position (turned downwards) as in the earlier examples, where the whole of the rest of the body is hidden behind the cloud. There is no doubt as to the intention of the artist, for the scene is the creation of Adam, and the initials of Christ are written on each side of the Almighty.

In the thirteenth century God the Father is represented as a full-length figure in many cases, undistinguishable from that of Christ.

In the sixteenth century God the Father is shown as a full-length figure in pontifical robes and tiara.

The only one out of these various ways of symbolising the First Person of the Trinity, which occurs on Norman sculpture, is the hand. A good example exists above the head of the crucified Saviour, built into the exterior wall of Romsey Abbey, in Hampshire,<sup>3</sup> and it occurs on the font at Lenton, Notts (figs. 1, 2, and 3), both over the head of the crucified Saviour, and over the representation of His baptism in the Jordan.

It is not, however, found on Norman tympana in this country, but instances occur abroad over the doorways of the church of St Peter in

<sup>1</sup> Twining's *Symbols of Early Christian Art*, p. 4.

<sup>2</sup> Didron's *Iconographie Chrétienne*, p. 178.

<sup>3</sup> Twining, p. 6.

Vienne,<sup>1</sup> and of the cathedral of Ferrara,<sup>2</sup> in Italy ; also on the Bayeux tapestry, it appears above the church of St Peter,<sup>3</sup> and in several MSS. of the tenth, eleventh, and twelfth centuries.

The hand symbol belongs to that class, which has ceased to be used at the present time, but its meaning is fully established by the following evidence, viz., it occurs in the miniatures of MSS. of the Bible,

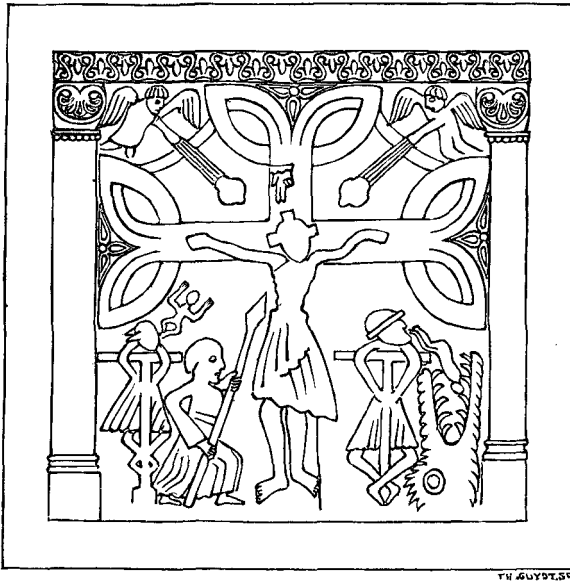


Fig. 1. Font at Lenton, near Nottingham, north side.

illustrating scenes where God holds direct intercourse with man, such as giving the tables of the law to Moses, in positions which leave no doubt as to what it is intended to represent ; the Divine Hand at the cathedral of Ferrara, before mentioned, is surrounded by a cruciferous nimbus, which shows that it symbolises one of the Three Persons of the Trinity ; and the examples of St Peter's, Vienne, is inscribed with the Alpha and Omega.

<sup>1</sup> De Caumont's *Abécédairé d'Archéologie*, p. 20.

<sup>2</sup> Didron, p. 212.

<sup>3</sup> *Vetusta Monumenta*, vol. vi. pl. vii.

*Jesus Christ.*

The Second Person of the Trinity is represented in early Christian art pictorially, both as a youth and as a bearded man, and symbolically as Orpheus, as the Good Shepherd, as the Lamb of God, as the Lion, by the Cross, by the Alpha and Omega, by monograms and abbreviations of the name Jesus Christ, and by the fish.

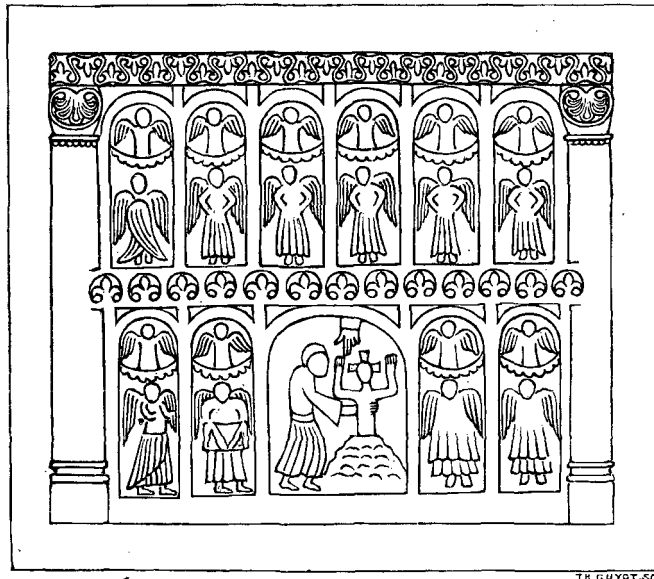


Fig. 2. Font at Lenton, near Nottingham, west side.

From the third to the tenth century Christ was represented sometimes as a youth and sometimes as a bearded man, but subsequently as the latter only. Orpheus charming the beasts of the forest with his lyre was a type of Christ drawing the souls of men towards him by the preaching of the gospel. The symbol of the Good Shepherd is founded on the words of our Lord himself, "I am the Good Shepherd," and on the parable of the lost sheep. Christ appears as Orpheus and as the Good

Shepherd in the Catacombs at Rome during the first three or four centuries, but not afterwards. Christ symbolised by a Lion is of very rare occurrence, the known examples varying in date from the eighth to the thirteenth centuries, and the scene being that in the Apocalypse, in which the Lion is described as having prevailed to open the book with the seven seals. The Cross and the Lamb of God and the Greek letters Alpha and Omega have been used as symbols of Christ from the third



Fig. 3. Font at Lenton, near Nottingham, east side.

century down to the present day, and their meaning is too well known to need explanation. The monograms which symbolise our Lord are formed by combining the first two letters of the Greek word  $\chi\rho\iota\sigma\tau\omicron\varsigma$ . The earliest form is that which occurs on the coins of Constantine; this was altered by a synod held in A.D. 319, and it ceased to be used in this country after the tenth century. The abbreviations of the names Jesus Christ used as symbols are as follows; namely, XPC, being the first

two and last letters of the word  $\text{XPICTOC}$ ;  $\text{IHS}$  or  $\text{IHC}$ , the first two and last letters of the word  $\text{IH}\Sigma\text{O}\Upsilon\Sigma$  or  $\text{IHCOTC}$ . The earliest of these abbreviations is  $\text{XPC}$ , which superseded the monogram of Constantine in the twelfth century, and is found on French coins of the Renaissance.  $\text{IHS}$  was introduced in the thirteenth century, and is still in use. The fish appears in Christian art as a symbol of Christ, but in an inferior sense to that in which the *Agnus Dei* and other symbols are applied; for the latter have the cruciferous nimbus, whereas the fish never has. The origin of the fish symbol is supposed to be that of the first letters of the Greek words for "Jesus Christ, the Son of God, the Saviour," from the word for fish in the same language.

Out of all the different symbols for the Second Person of the Trinity which have just been enumerated, the only ones which occur on Norman sculpture in this country are the Cross, the Lamb of God, and the abbreviation  $\text{IHC}$ .

#### *The Cross.*

The symbol of the Cross is found in Norman sculpture, on the dedication stones of churches, above the principal doorways of churches, on fonts, and on sepulchral slabs. Very few dedication crosses of the Norman period, however, remain.<sup>1</sup> Crosses over doorways are common in the eleventh and twelfth centuries, and usually occupy the centre of the tympanum. The form of the cross is generally that known as the Maltese, having equal limbs and expanded ends; it is enclosed within a circle in most cases, and the remaining portion of the tympanum filled in with geometrical ornament consisting of chequerwork or diapers. Good examples exist at Findern, Derbyshire; Wold Newton, Yorkshire, and elsewhere.<sup>2</sup> The cross was purposely placed over the principal doorway, as being the place where it would be most readily seen by every one entering the sacred edifice, and where it would call the attention of every worshipper to the central doctrine of Christianity. The cross, as the symbol of Christ, placed thus may perhaps also be explained by the text "I am the Door," and also by Exodus xii. 22. In the

<sup>1</sup> See list given by C. E. Keyser, in *Archæologia*, vol. xlvii. p. 165.

<sup>2</sup> *Ibid.*

Eastern Church the custom of having a cross over the doorway exists at the present day. The Rev. E. L. Cutts, in describing the Nestorian Church at Kochanes in Asia Minor, says:—

“ We take off our shoes in the porch before entering the church, pausing a moment to examine the bas reliefs with which its lintel is ornamented. The ornaments consist of a central cross of knot work, and the side ornaments of the same style, very like the carvings on a Saxon churchyard cross.”<sup>1</sup>

Early examples exist over doorways of Coptic churches in Cairo.<sup>2</sup> Dr Petrie illustrates a doorway of the church of St Fechin, at Fore, county Westmeath, of the seventh century, which has a cross on the lintel, referred to in the life of the saint.<sup>3</sup> The Round tower at Antrim has also an early form of cross above the lintel.<sup>4</sup>

The cross symbol does not occur frequently on fonts of the Norman period. Early examples are to be found at Llanfair y Cymwd, and at Llan Jestyn, in Anglesey,<sup>5</sup> also at Kea, in Cornwall.

Instances of crosses over the doorways of primitive Christian cells and oratories in Ireland, formed by building rounded waterworn pieces of white quartz into walls composed of dark slate, are described by Miss Stokes.<sup>6</sup>

#### *The Lamb of God.*

With the exception of the cross, the oldest and most popular Christian symbol, even at the present day, is the Agnus Dei. The earliest representations of Christ as the Lamb of God are to be found in the Catacombs at Rome; and in the seventh century this symbol had so far superseded all others that the Church began to fear the tendency towards idealism was going too far, and decreed at a council in 692 that it should be no longer used. The effect produced by this decree, however, appears to have been but slight, as is shown by the frequency with which the forbidden symbol occurs in later times.

<sup>1</sup> *Christians under the Crescent in Asia*, p. 216.

<sup>2</sup> *Building News*, April 4, 1884.

<sup>3</sup> Petrie's *Architecture of Ireland*, p. 174.

<sup>4</sup> *Ibid.*, p. 403.

<sup>5</sup> *Archæological Journal*, vol. i. p. 126.

<sup>6</sup> *Early Christian Architecture in Ireland*, p. 35.



The origin of the Agnus Dei is to be explained by the frequent use made of the Lamb as a type of Christ in the Old Testament, and more especially by such texts in the New as the one in which St John the Baptist cries, "Behold, the Lamb of God," and the one in the Apocalypse describing the opening of the book with the seven seals by the Lamb with the seven horns and the seven eyes.

The chief variations of the Agnus Dei symbol are as follows :—

- (1) In the Catacombs the Lamb without nimbus shown performing the miracle of the raising of Lazarus, and thus known to be intended for Christ, as on the tomb of Junius Bassus, dated 359.
- (2) In the Catacombs, the Lamb without nimbus, but having a cross or the monogram of Constantine on the top of the head, generally shown standing on the "Mountain of Paradise," from which flow the four rivers, the Tigris, the Euphrates, the Pison, and the Gihon, being typical of the four Evangelists.
- (3) In the Catacombs and in Norman sculpture, the Lamb with nimbus and holding the cross of the Resurrection.
- (4) In the twelfth and thirteenth centuries, the Lamb with nimbus, cross, and chalice receiving the blood which was shed for the sins of the world.
- (5) In the twelfth and thirteenth centuries, the Lamb with nimbus and cross with banner flying from it to symbolise victory.
- (6) In the thirteenth century rare examples of the Lamb with ram's horns.
- (7) In the fifteenth century, the Lamb with nimbus resting on a closed book.
- (8) In the thirteenth century, the Lamb of the Apocalypse with seven horns and seven eyes opening the book with the seven seals.

Out of the above the only ones which are found on Norman sculpture are Nos. 3, 5, and 6.

Probably the earliest example in which the Agnus Dei occurs in sculpture, in this country, is on a slab dug up at Wirksworth Church, Derbyshire, in the year 1824, and now built into the walls to preserve it (fig. 4). The carving is rudely executed, and may possibly be Saxon. The Lamb has no nimbus or cross, but is placed in the centre of a plain Latin cross, with equal limbs, in the four corners of which are the emblems of the four Evangelists. Immediately below is the Ascension, and on

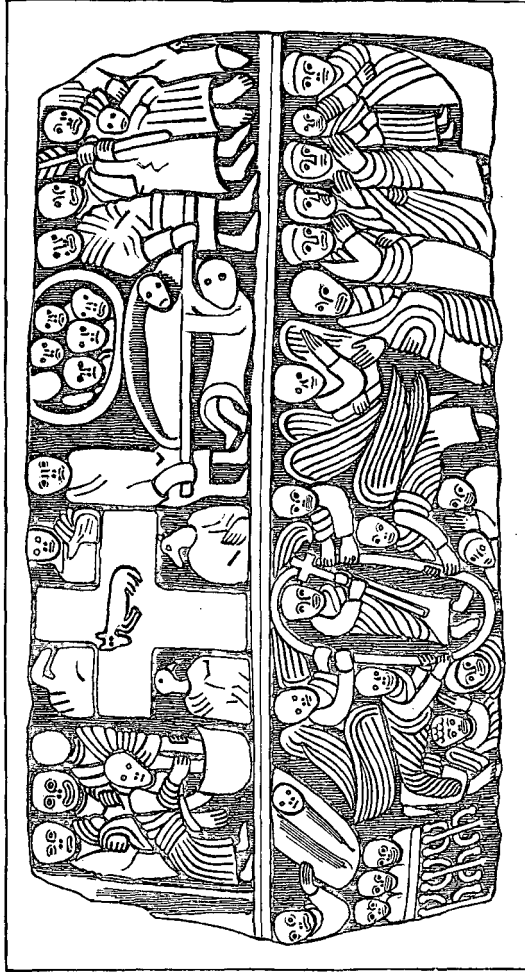


Fig. 4. Sculptured Slab at Wirksworth Church, Derbyshire.

the left Christ washing the Disciples' feet. There are other groups of figures on this most remarkable stone, which will be referred to later on.

With the above exception, the Agnus Dei is almost invariably represented in Norman sculpture, with the nimbus and the cross. This form of cross M. Didron calls the "Cross of the Resurrection," in contradistinction to the "Cross of the Passion," the latter being the real cross on which the Saviour suffered; whereas the former is the symbolical cross held in the hand of Christ, in such scenes as the Ascension or the Descent into Hell, where it appears as an instrument of power in overcoming the Devil. The cross carried by the Lamb of God varies in

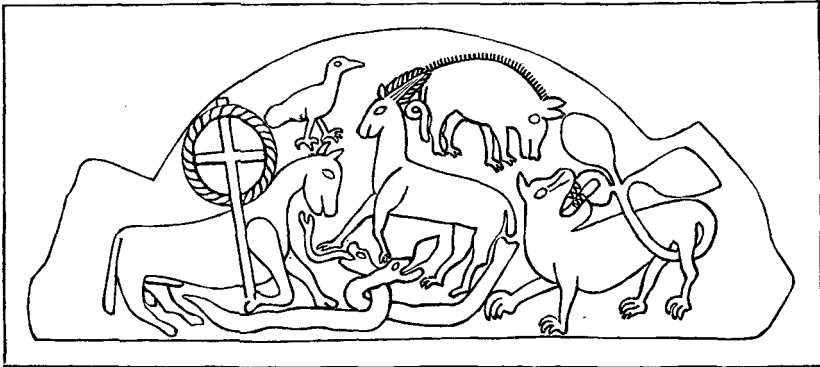


Fig. 5. Tympanum at Parwich, Derbyshire.

shape; the most common kind being a plain Latin cross, as on the tympanum at Stoke-sub-Hamdon, Somersetshire (see fig. 20), on the font at Kirkburn, Yorkshire, and on the sepulchral slab at Bishopstone, Sussex. Sometimes the head of the cross is surrounded by a circle, as on the tympana at Parwich (fig. 5), and Hognaston, in Derbyshire, and at Pen Selwood, in Somersetshire. Sometimes the head of the cross has expanded ends, as on the tympanum at Aston, in Herefordshire; in other cases the ends terminate in knobs, as at Adel, in Yorkshire. The banner attached to the cross occurs at Adel, in Yorkshire, and Tetsworth, in Oxfordshire; also on fonts at Helpringham (fig. 6), and Colsterworth,

in Lincolnshire. At Adel the Agnus Dei is placed over Christ in Glory, seated on a throne, having the emblems of the four Evangelists at the sides.

The font at Helpringham is very late Norman, and the carving is rude in the extreme. The Agnus Dei is here shown with horns, which is most unusual, as M. Didron knew of only one instance, at the Cathedral of Troyes (thirteenth century).<sup>1</sup> In the latter case both the

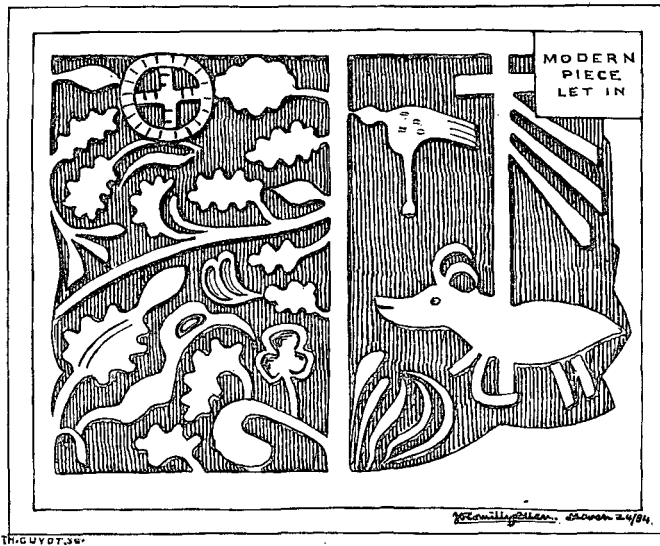


Fig. 6. Font at Helpringham, Lincolnshire.

ears and horns are indicated, but at Helpringham the horns only appear; and bad as the execution is, the curved form shows them to be horns and not ears.

In connection with the present subject by far the most remarkable series of representations are those which show the Agnus Dei associated with animal forms, as on the tympana, at Parwich and Hognaston, in

<sup>1</sup> Didron, p. 332.

Derbyshire, and Stoke-sub-Hamdon, in Somersetshire, and on founts at Hutton Cranswick (fig. 7) and Kirkburn, in Yorkshire. At Parwich (fig. 5) the Lamb of God appears in the left of the tympanum, treading on two serpents, whose necks are twisted together; over the head of the Lamb is a bird, and in front are three animals, a unicorn or stag, a wild boar, and a beast biting its tail which terminates in three leaves. At

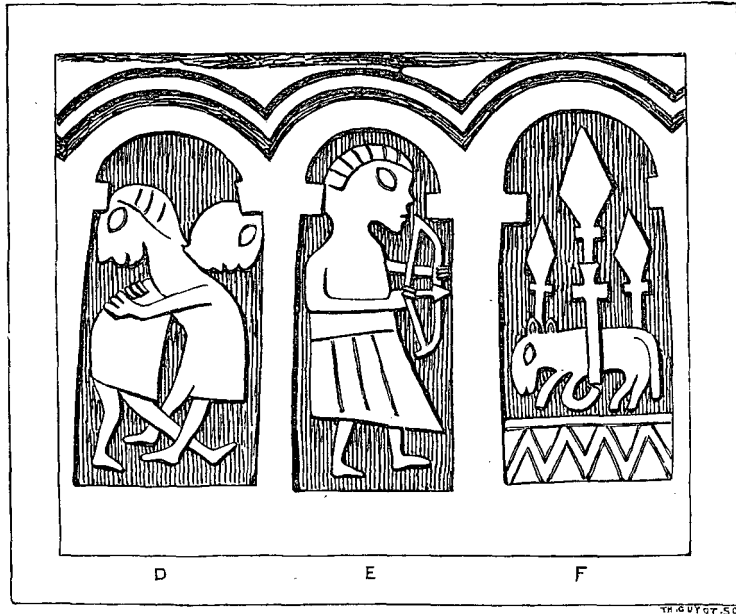


Fig. 7. Font from Hutton Cranswick, Yorkshire.

Hognaston the Lamb of God is again placed in the left hand corner of the tympanum, and in front is a figure holding a pastoral staff in his right hand, and beyond three beasts, one of which looks like a fox or a wolf. At Stoke-sub-Hamdon (fig. 20) a tree with three birds upon it occupies the centre of the tympanum; on the left is the figure of Sagittarius shooting an arrow at Leo, both names being inscribed. Above Leo is the Agnus Dei with the cross, but not having the nimbus. On the font at Kirk-

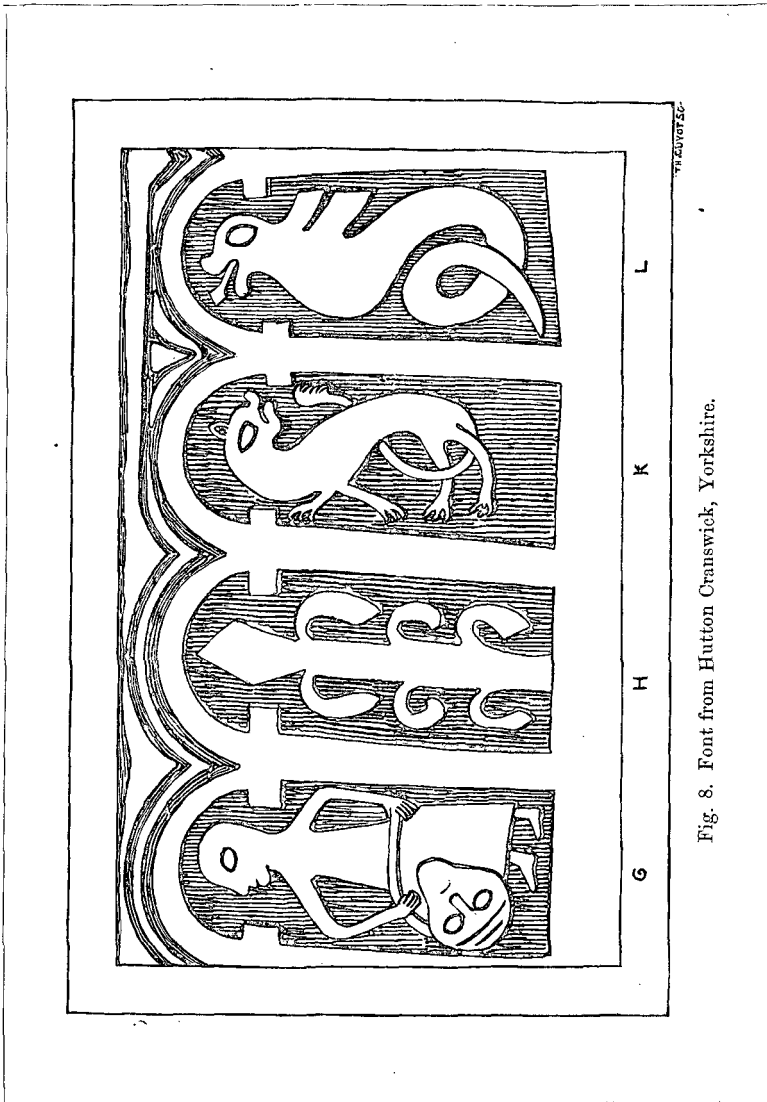


Fig. 8. Font from Hutton Cranswick, Yorkshire.

burn the Agnus Dei carries the cross, but has no nimbus; on the left is a man with a club over his shoulder, leading a beast with a collar round its neck, which is attached by a cord to the man's right ankle; on the right is a man with an axe over his shoulder, followed by a coiled serpent, a bird, a beast treading on a serpent, a serpent tied in a knot, and a geometrical pattern within a square. On the font at Hutton Cranswick, now in the York Museum, are a series of ten figures, within arcading (figs. 7 and 8), amongst which is the Agnus Dei; and a man armed with a bow and arrow in two compartments next to each other. The Agnus Dei has no nimbus, but carries the cross, and above it are three pointed objects like spear heads. I have not met with any other example of three such objects associated with the Agnus Dei, but on the Norman font at St James Chapel, Pyle, Glamorganshire, are some similar devices.

I do not attempt to explain the meaning of the sculptures on the tympana and fonts which have just been described, for to do so in the present state of our knowledge would be mere guess-work. I therefore go no further than to call attention to peculiar features of these representations, the most curious of which is the way in which the Agnus Dei is placed in combination with figures of animals, and of Sagittarius and Leo, leaving no doubt that this was done intentionally, and that some fact or doctrine of Christianity was at one time clearly conveyed to the minds of the people by means of symbols whose import is now lost in the mists of past ages.

In the present instance the comparative method fails to do more than show that several sculptures have particular features in common, but the advantage of collecting all the examples together is, that if at some future time one of the representations should be explained, the meaning of all the others will be rendered intelligible also. Unfortunately the inscriptions merely give the names Sagittarius and Leo, so that the only way of throwing light on the matter is to compare the sculptures with the miniatures and descriptions in contemporary MSS.

On the lintel stone of a doorway of Penselwood Church, in Somersetshire, the Agnus Dei is enclosed within a circle, and has two conventional beasts with their tails twisted over their backs on each side of it.

On the capital of a Norman column at St Lawrence Church, York, the Agnus Dei is shown facing a winged dragon.

At Tetsworth, in Oxfordshire, the Agnus Dei is also enclosed within a circle, and has a figure with a pastoral staff in the act of giving the benediction on one side, and a figure holding an open book on the other. At Tarrant Rushton, in Dorsetshire, the Agnus Dei has a figure on each side of it, one with an open book and the other armed with a sword.

At Aston, in Herefordshire, the Agnus Dei is enclosed within a circle,

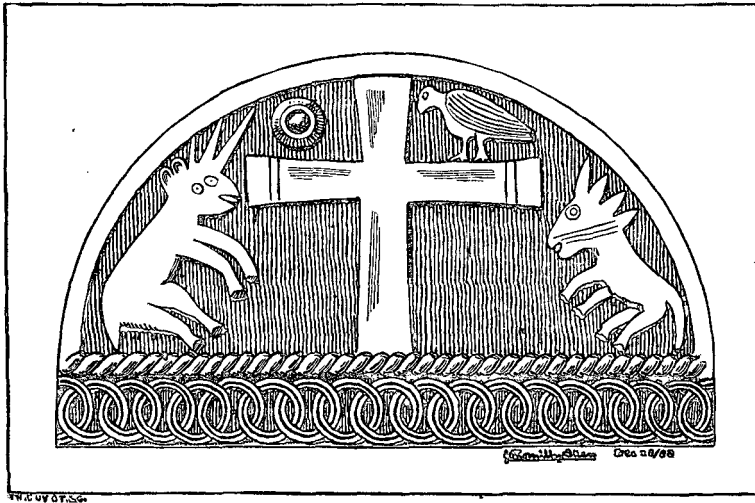


Fig. 9. Tympanum of South Doorway of Beckford Church, Gloucestershire.

and has the emblems of one of the Evangelists on each side. On the font at Checkley, in Staffordshire, is what appears to be the Agnus Dei without nimbus or cross, standing on a square block or altar (?).

On the font at Raunds, in Northamptonshire, is a ram's head, which may possibly be meant for the Agnus Dei.

The Lamb of God, as described in the Apocalypse with the seven horns and seven eyes opening the book of the seven seals, does not, as far as I am aware, occur in Norman sculpture. The only distant resem-



blance to it I know of is at Beckford, in Gloucestershire (fig. 9), where on the tympanum of the south doorway is carved a central cross with two animals, one on each side, having three horns. On one side of the cross is the dove, which symbolises the Holy Spirit, and on the other the round disc of the sun.

In Garrucci's *Storia del Arte Cristiana*<sup>1</sup> are figured early sculptures of crosses, exactly of the same shape, with the Agnus Dei on each side, and the dove in a similar position to the one at Beckford.

*Christ in Glory.*

The subject which occurs oftener than any other sculptured in the tympana over Norman doorways, both in this country and on the Continent, is Christ in Glory, as described in the Apocalypse. Our Lord is represented in his human form glorified, seated on a throne and holding a book in the left hand, whilst the right is raised in the act of giving the benediction.

Round the head of the Saviour is a cruciferous nimbus, and the whole figure is enclosed within an aureole in the shape of the vesica piscis. This vesica occupies the centre of the tympanum, and the remaining spaces on each side are filled in either (1) with the emblems of the four Evangelists,<sup>2</sup> or (2) with two angels,<sup>3</sup> or (3) with four angels.<sup>4</sup>

In some cases the angels alone remain, the rest of the sculpture having disappeared.<sup>5</sup>

The meaning of these symbolic representations is well known, and at Essendine, in Rutland (fig. 10), the figure of Christ has the abbreviation IHC inscribed above it. Sometimes the figure of the Saviour seated on the throne has no vesica, but is placed within a niche above the doorway.<sup>6</sup>

<sup>1</sup> Vol. v. pl. cccxxxvii.

<sup>2</sup> As at Adel, Yorkshire; Pedmore, Worcestershire; and Elkstone, Gloucestershire; Rochester Cathedral.

<sup>3</sup> As at Prestbury, Cheshire; Water Stratford, Bucks; Essendine, Rutland, St Renuh's, Shropshire; Little Barrington and Siddington, Gloucestershire.

<sup>4</sup> Shobdor, and St Peter's, Rowston, Herefordshire.

<sup>5</sup> As at Worth Maltravers, Dorset, and Bradford on Avon, Wilts.

<sup>6</sup> As at Hadiscoe, Norfolk; Lullington, Somersetshire.

Fonts with Christ in Glory sculptured on them are very rare.<sup>1</sup>

A late example, but preserving ancient characteristics, occurs on one of the capitals of the columns of Iona Cathedral, Argyllshire. Christ is within a vesica, only a portion of which is visible; on each side is an angel, the one on the right with a harp, which is unusual.

*The Holy Ghost.*

The Third Person of the Trinity is in a few instances represented as a human form, but the dove as the symbol of the Holy Spirit is the one

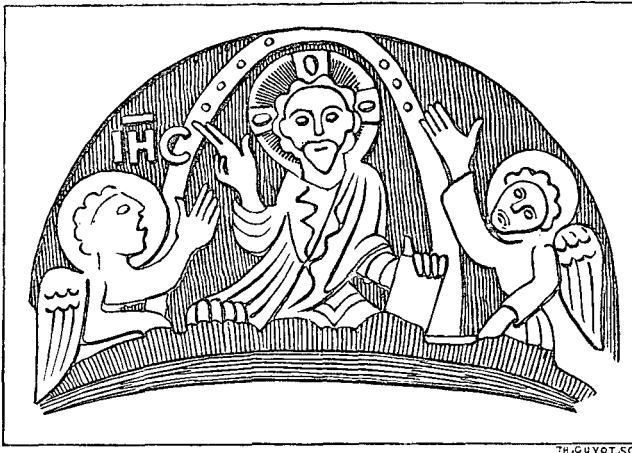


Fig. 10. Tympanum at Essendine, Rutland.

which has existed with scarcely any variation from the earliest Christian times down to the present day.

The origin of the symbol is to be found in the text of the New Testament which describes the Spirit of God descending upon Christ in the shape of a dove at His baptism. The chief scene from the Old Testament, where the Holy Spirit appears, is at the creation moving on

<sup>1</sup> There is a very rude example at Kirkburn, Yorkshire.

the face of the waters, and the chief scenes from the New Testament are the baptism of Christ and the Annunciation.

The seven gifts of the Spirit described by Isaiah, and in the Apocalypse, are generally symbolised by seven doves descending either on Christ or on the Virgin.

A nimbus often surrounds the head of the dove symbol.

I only know of one instance<sup>1</sup> of the Holy Spirit being shown on a Norman tympanum (see fig. 9), and in this case it rests on one arm of the cross.

On Norman fonts the Holy Ghost above Christ at baptism is not uncommon.<sup>2</sup>

#### *The Trinity.*

The Trinity is symbolised in Christian art either by combining the forms under which each of the Three Persons is represented singly, or by means of geometrical figures, founded on the equilateral triangle or by arithmetical conceptions based on the number three. The doctrine of the Trinity cannot be deduced from any text in the Old Testament, and is only inferred from certain passages where God speaks in the plural, as at the creation, when he says, "Let *us* make man in *our* image."

The three angels seen by Abraham were supposed by the commentators to be the Trinity, and in pictures he is represented as prostrated before one of them, with the legend, "Tres vidit, unum adoravit."

The texts referring to the Trinity in the New Testament are explicit enough, as where Christ tells his Apostles to baptize all nations in the name "of the Father, and of the Son, and of the Holy Ghost." The Trinity also manifests itself at the baptism of our Lord,—the First Person by the voice crying from heaven, the Second by Christ being baptized, and the Third by the dove descending upon Him.

The worship of the Trinity is manifested far more in the services of the Church and in the dedications of ecclesiastical buildings than in works of art. The Trinity is not represented in the Catacombs, and the earliest known example formerly existed on a mosaic, in the Basilica of Nola, of

<sup>1</sup> At Beckford, Gloucestershire.

<sup>2</sup> As at Kirkburn, Yorkshire, and Bridekirk, Cumberland.

the fourth century.<sup>1</sup> Here Christ was shown as the Lamb, the Holy Spirit as the Dove, and God most probably as the Hand.

In an eleventh century Saxon MS. in the British Museum,<sup>2</sup> the Second Person of the Trinity is shown seated on the lap of the Virgin, whilst the other Two Persons are under the form of two identical human figures. In a MS. of the Hortus Deliciarum of the twelfth century,<sup>3</sup> the Trinity is symbolised by three identical human forms. The inscription above is "Sancta Trinitas," and the Three Persons hold a scroll on which is written "Faciamus hominem ad imaginem et similitudinem nostram," showing the reason for choosing the human form to represent each Person of the Trinity.

From the twelfth to the sixteenth century the most common way of symbolising the Trinity was by a group in which the First Person in human form holds in front of Him the crucified Second Person, whilst the Third Person as the dove issues from His mouth. Sometimes the Father and the Son are shown in human form seated with two hands joined across, and the outspread wings of the dove issuing from the mouths of each. Of the geometrical methods of symbolising the Trinity there are a few variations. An equilateral triangle within a circle is the simplest.

Three circular rings interlaced, and inscribed "Trinitas," "unitas," is another.

A device which is very common on painted glass and brasses of the fourteenth century, especially in the eastern counties of England, consists of three circles at the corners of an equilateral triangle inscribed "Pater," "Filius," and "Spiritus," and a circle in the centre of the triangle inscribed "Deus." The word "est" is written on three bars which connect the three outer circles with the central one, and "non est" on the three bars connecting the three outer circles with each other. An example is given by Didron,<sup>4</sup> where a symbolic Trinity in human form with a triple head holds this device in front of Him. It is sometimes made to fit into a shield, and called the "Scutum Dei Triangulum."

The arithmetical ways of representing the doctrine of the Trinity are by arranging details of buildings in groups of three; but much of the

<sup>1</sup> Didron, p. 558.

<sup>2</sup> Titus, D., xxvii.

<sup>3</sup> Didron, p. 565.

<sup>4</sup> P. 575.

symbolism of this kind which is supposed to have guided mediæval designers probably never existed in reality, and in many cases is capable of being explained in a much simpler manner as arising out of æsthetic or utilitarian considerations.

Although the Trinity appears frequently in the MSS., brasses, and painted glass of this country, representations of it are almost unknown in Norman sculpture.

The only instance over a doorway I have been able to find is on the pediment at St Margaret at Cliffe, near Dover, in Kent. The symbol, if such it be, consists of a group of three figures within arcading. It is repeated three times,—once at each side of the doorway, just above the springing line of the arch, and once over the centre of the arch. Pairs of heads within semicircular arcading occur also at the points where the sloping sides of the pediment touch the arch. The uppermost group of three figures are full length and have the nimbus round the head; the central figure is taller than the side ones. The lower group of three on the right are three quarter length figures without the nimbus. The lower group of three on the left show little more than the heads, and are without the nimbus. Perhaps this latter may be meant for the three children in the fiery furnace.

On the font at Lenton, Notts (fig. 3), are sculptured three figures in long robes with pointed sleeves, holding globes in their hands and having the nimbus round the head, which have been supposed to be intended for the Trinity, but this seems doubtful, and the group may be the three Magi, or perhaps the three Marys going to the sepulchre.

#### *The Virgin and Child.*

The representations of the Virgin Mary in Christian art may be looked on more in the light of portraits than as being symbolic, as there is no symbol founded on any text of Scripture which stands in place of the actual human figure, in the way that the Agnus Dei is substituted for the Saviour as he appeared on earth. The emblem (*i.e.*, the symbol which stands for a quality or characteristic) most commonly associated with the Virgin, especially in the scene of the Annunciation, is the Lily,

which is typical of spotless purity. Representations of the Virgin are so universal in the Roman Catholic Church at the present day that it is hardly necessary to describe them. There has been scarcely any variation in the general appearance of these portraits from the eleventh century to the present time, except as regards the crown on the head. The Virgin appears almost always in the character of the Mother of God, with the Divine Child on her lap.

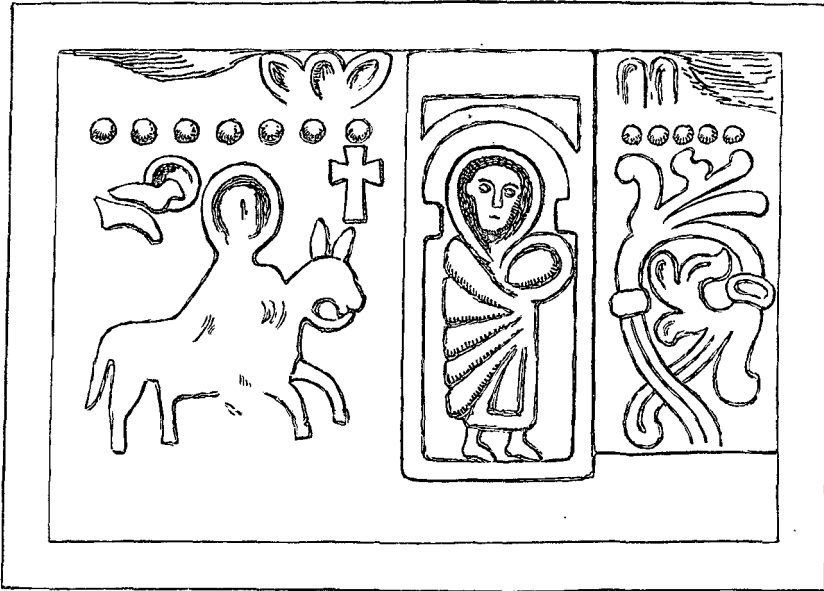


Fig. 11. Font at Walton-on-the-Hill, Lancashire.

An early example occurs in a Saxon MS. in the British Museum of the eleventh century.<sup>1</sup>

On Norman tympana the subject is not a common one; I only know of a single instance;<sup>2</sup> and here the Virgin has a nimbus, and is surrounded by conventional foliage, amongst which is a bird at one side

<sup>1</sup> Titus, D., xxvii.

<sup>2</sup> At Founhope, Herefordshire.

and a winged lion at the other.<sup>1</sup> Sometimes the Virgin wears a crown, and at other times, as at Walton-on-the-Hill, Lancashire (fig. 11), has a nimbus. On fonts it occurs more frequently. There is a rare example on the tympanum of the south door of Quenington Church, in Gloucestershire (fig. 12), of what seems to be intended for the coronation of the Virgin. Christ is seated on a throne with the Virgin on his right hand side, above whose head He holds a crown. These two figures are in the middle of the tympanum, and around are the symbols of the four Evangelists, the Cherubim and Seraphim, and the Church.

#### *The Four Evangelists.*

The chief ways of symbolising the four Evangelists in Christian art are as follows:—

- (1) By four books or by four scrolls (in the Catacombs at Rome).
- (2) By the four rivers issuing from the Mountain of Paradise, on which stands the Agnus Dei (in the Catacombs at Rome).
- (3) By the four beasts of the Apocalypse (in the Catacombs at Rome and throughout mediæval times to the present day).
- (4) By four human figures, having the nimbus and scrolls or books in the hands, each being distinguished by the symbolic beast placed above (in the Church of St John Lateran, Rome, A.D. 462, and in Celtic MSS. of the seventh century).
- (5) By four human figures with the heads of the symbolic beasts (in MSS. and Saxon sculptures of the tenth century).
- (6) By the tetramorph or four living creatures of Ezekiel's vision (in MSS. from the sixth to the thirteenth century).
- (7) By a beast having the four heads and feet of the beasts of the Apocalypse, on which rides a symbolic figure of the Church (in MSS. and painted glass from the twelfth to the fourteenth century).

Out of these the only ones which occur in Norman sculpture are Nos. 3 and 5. The four symbolic beasts are those described in the fourth chapter of Revelations as being like a lion, a calf, a man as regards the face, and an eagle, each having six wings, and being full of eyes before, behind, and within. In the Old Testament the "living creatures" seen in the vision of Ezekiel are similar, as far as the heads go, to those seen

<sup>1</sup> As at Sculthorpe, Norfolk.

by St John. These four beasts are taken as types of the four Evangelists, because St John says they were round the throne on which Christ as God is seated in glory, and in Christian art we generally find these four symbols arranged round either the Agnus Dei or the Saviour within the vesica.

There appears to be some difference of opinion as to the application of the symbols to St Matthew and St Mark, though there is none with regard to the other two Evangelists. The most widely accepted interpretation is that of St Jerome, founded on the beginnings of the different Gospels, the beast with the face of a man standing for Matthew, the lion for St Mark, the calf for St Luke, and the eagle for St John.

There is not a complete series of the four symbolic beasts in the Catacombs, but on a bas-relief of terra cotta of the fifth or sixth century, the Agnus Dei is shown with a winged figure of a man on one side, and a winged bull on the other, both holding books. There is a complete series of the date A.D. 424, on a mosaic in the Church of S. Sabina, in Rome, where the beasts are shown with heads and wings only, and without books. Scrolls are often substituted for the books held by the beasts.

The number of the wings and the eyes specified in the Apocalypse are not adhered to in any of the representations, as the beasts in Christian art have two wings instead of six, and have only eyes in the head.

In Norman sculpture on the Continent the symbols of the four Evangelists are generally placed round the figure of Christ in Glory, on the west end of the cathedrals and churches or over the principal doorways—St Matthew being on the Saviour's right above, and St Mark on the right below, St John on the left above, and St Luke on the left below. In Norman sculpture, over doorways in England, there are two examples of the symbols of the four Evangelists surrounding the Agnus Dei,<sup>1</sup> and two where they are placed round Christ in Glory.<sup>2</sup> There is one instance on the tympanum of the south doorway of Quenington Church, Gloucestershire, where the symbols are associated with the coronation of

<sup>1</sup> At Adel, in Yorkshire, and Aston, Herefordshire.

<sup>2</sup> At Pedmore, Worcestershire, and Elkstone, Gloucestershire.



the Virgin (fig. 12). In this case, besides the four beasts, there are two very remarkable figures with human heads surrounded with the nimbus, and having each four wings, two of those belonging to one of them being folded across the body, and two hands appearing from underneath.

These are probably intended for the cherubim described in the tenth chapter of Ezekiel, as "having the form of a man's hand under their wings."

The tetramorphs, in MSS. of the twelfth century, are similar as

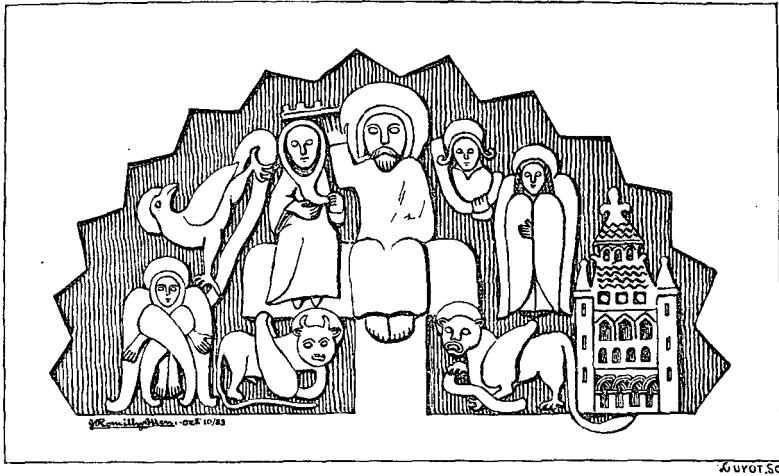


Fig. 12. Tympanum of South Doorway of Quenington Church, Gloucestershire.

regards the wings folded across the bodies, and the hands appearing beneath, but they have the four heads of the symbolic beasts, instead of one human head.<sup>1</sup>

I do not know of any example of the symbols of the four Evangelists occurring on Norman fonts, but on those of the perpendicular period in the eastern counties they are not uncommon.

The most curious series of the symbols of the four Evangelists is to be found on the sculptured stone coffin lid or slab, possibly of pre-Nor-

<sup>1</sup> See Twining, p. 102.

man date, in Wirksworth Church, Derbyshire (fig. 4), before referred to. The variation of the symbol is No. 5 in our list, the figures being human, but the heads those of the four beasts, and they surround a plain Latin cross, on which is shown the Agnus Dei. The only similar instance in sculptured stonework I know of is on the Saxon or Celtic cross in Ilkley Churchyard, Yorkshire,<sup>1</sup> but there are others in the Bible of William Rufus, in the Library of Winchester Cathedral; in a tenth century MS., in the Bodleian, at Oxford; in a MS. of the eighth century, from the south of France; and in a Latin MS. of the tenth century.<sup>2</sup>

#### *The Twelve Apostles.*

In Christian art, the Apostles are represented in the following ways:—

- (1) As sheep issuing from the gates of Jerusalem and Bethlehem, being grouped symmetrically on each side of the Agnus Dei (in the Catacombs at Rome).
- (2) As sheep, with the human figures of the Apostles by the side of each and Christ as the Good Shepherd in the centre (in early Italian Churches).
- (3) As human figures, each holding a distinctive emblem, and often with the nimbus round the head (twelfth to sixteenth centuries).

Figures of the Apostles do not occur on the tympana of Norman doorways, probably on account of the shape not being suitable for filling in with a long row of figures. Above the arch of the doorway of Prestbury, in Cheshire, are a row of seven figures, Christ being the central one with the cruciferous nimbus, and the others probably being six of the Apostles. On the west front of Wells Cathedral is a complete series of the Apostles with their emblems. On Norman fonts, especially those of lead, arced forms the ornament round the sides, each arch being filled in with the figure of a saint, but it is difficult to identify them with the Apostles, as the emblems are generally wanting. There is a coped tombstone, possibly of pre-Norman date, in Peterborough Cathedral, with arceding on two of the sides, with the figure of a saint under each arch. There are twelve figures altogether, and one of them is certainly the

<sup>1</sup> *Jour. Brit. Archæolog. Assoc.*, vol xx. p. 312.

<sup>2</sup> Twining, p. 106.

Saviour with the crossed nimbus, and the others are perhaps the Apostles.

Figures of the Apostles were frequently used to ornament the handles of sets of twelve silver spoons in the sixteenth century, which are now known as "Apostle spoons."

*Saints.*

In the earlier periods of Christian art representations of saints, not mentioned in the Scriptures, were almost unknown. Saints are generally distinguished from less holy men by having the nimbus, and in later times they often have a pastoral staff. The sculptures on the Norman font at Winchester are supposed to represent scenes from the legendary life of St Nicholas. At Bobbing, in Kent, is the figure of a saint of Norman date, inscribed "S. Marcialis Pius Patronus."

*Scenes from the Old Testament.*

The variety of Scripture subjects which are illustrated in Christian art is so great that it will be impossible to do more than refer briefly to a few of the most common. The scenes from the Old Testament, which the early Christians chose in preference to all others, were the ones in which they recognised a type of some event or doctrine set forth in the New, such as—

The Temptation and Fall of Adam and Eve.  
Noah in the Ark.  
Abraham's Sacrifice of Isaac.  
Moses striking the rock.  
The Three Children in the Fiery Furnace.  
Daniel in the Lions' Den.  
Jonah ejected from the mouth of the whale.

Most of these scenes are represented after a set conventional pattern, with but slight variations occurring chiefly in minor details.

*The Temptation and Fall of Adam and Eve.*

The scenes of the Temptation and Fall of our first parents are to be found in every period of Christian art in the Catacombs, on Celtic

crosses, on Norman sculpture, in mediæval MSS., and on sixteenth century carved oak. The conventional method of representing the Temptation is by a tree with a serpent coiled round it, and Adam and Eve on each side of it. A curious and unusual departure from the usual custom is, however, to be seen on the Farnell cross in the Montrose Museum, where two serpents are placed, one on each side, instead of being coiled round the tree.<sup>1</sup>

The Temptation is shown on several Celtic crosses, both in Scotland and Ireland.<sup>2</sup> It occurs on a Norman tympanum in one instance,<sup>3</sup> and in three cases on Norman fonts.<sup>4</sup> Of the latter much the finest is that at East Meon. Other examples exist of this scene being sculptured on the fronts of cathedrals<sup>5</sup> in Norman times, and also on the capitals of columns.<sup>6</sup> In some of these cases the Expulsion from Paradise accompanies the Temptation.

The chief features of the scene of the Expulsion from the Garden of Eden are the angel holding a sword, Adam and Eve covering their nakedness, and the former receiving the spade and the latter the spindle and distaff.<sup>7</sup> The instance mentioned on the capital of one of the columns of Iona Cathedral is of post-Norman date, but preserves all the archaic characteristics of the earlier work.

The contrast between the absence of shame during the Temptation, and the extreme desire to hide their nakedness during the Expulsion, is forcibly rendered by the crossing of the hands, which attitude also appears on one of the Celtic stones at Iona and in the Catacombs. Sometimes Adam and Eve are shown covering their nakedness with single fig leaves,<sup>7</sup> but in later times they wear aprons made of fig leaves sewn together.<sup>8</sup> The Logierait tombstones (fig. 13), first remarked

<sup>1</sup> *Scotland in Early Christian Times*, 2nd series, p. 161.

<sup>2</sup> At Moone Abbey, county Kildare, and at Iona.

<sup>3</sup> At Thurleigh, Bedfordshire.

<sup>4</sup> At Walton-on-the-Hill, Lancashire; Fincham, Norfolk; and East Meon, Hampshire.

<sup>5</sup> At Lincoln Cathedral; and Ardmore Cathedral, Ireland.

<sup>6</sup> Iona Cathedral.

<sup>7</sup> As on the East Meon font.

<sup>8</sup> As on an eighteenth century tombstone at Logierait, in Perthshire, and on a carved oak chest of the seventeenth or eighteenth century at Rosslyn Chapel.

upon by Dr J. Anderson, are most curious examples of the survival of archaic forms, but similar survivals are to be found in sixteenth century carved oak,<sup>1</sup> which may have been copied from early woodcuts. In one of the spandrils of the Angel's Choir at Lincoln Cathedral is the gigantic

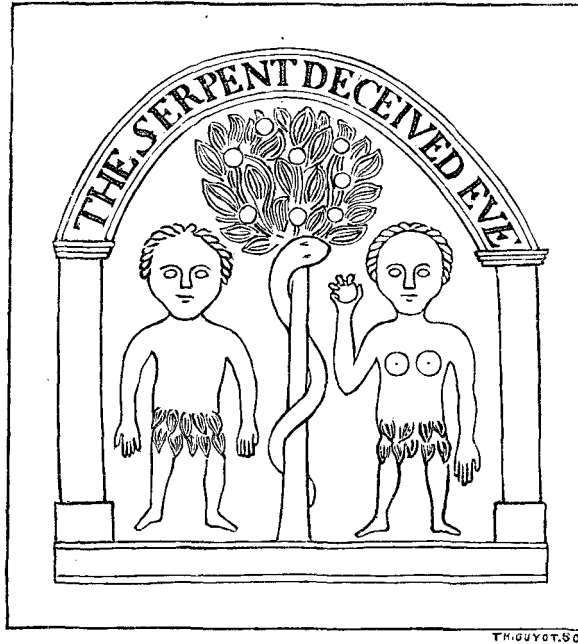


Fig. 13. From an Eighteenth Century Tombstone in the Churchyard of Logierait, Perthshire.

figure of an angel with a drawn sword expelling Adam and Eve, who are on a diminutive scale, from the Garden of Eden. The conception of the scene is a fine one, and the sculpture was executed during the best period of Gothic art.

<sup>1</sup> As on an oak chair brought from Germany, and now in the Church of St John the Evangelist, Sidcup; see *Building News*, May 2, 1884.

*Noah in the Ark.*

In the Catacombs Noah is represented as a human figure with outstretched arms standing alone in an actual box (*arca*) with a lid, hasp, and keyhole, whilst a dove finds a resting place on his hand. On the high cross at Kells, the ark is shown as a boat with windows in the side, and with the dove on the top.<sup>1</sup>

The only instance I know of where the ark occurs in Norman sculpture is on the west front of Lincoln Cathedral. Here there are four other figures in the ark besides Noah. Above the ark is a roof, and the dove resting upon it; below are the animals. The building of the ark forms another of the same series of sculptures.

A thirteenth century sculpture of Noah in the ark is to be found in the Chapter House of Salisbury Cathedral.

The ark was supposed to be typical of the Church, by entering which men might be saved from being overwhelmed by the temptations of the world. After the thirteenth century this symbolism ceases to be used, and the ark is no longer represented in Christian art.

*Abraham's Sacrifice of Isaac.*

Throughout all periods of Christian art Abraham's sacrifice of Isaac is represented as being a type of Christ sacrificed on the cross to save the world.

It occurs in the Catacombs, on Celtic crosses,<sup>2</sup> on painted glass, and in MSS. during the Middle Ages; and there is at least one example<sup>3</sup> retaining all the early features as late as the eighteenth century in Scotland, but I do not know any instance of its being found on Norman sculpture in this country, although there is one in France.<sup>4</sup>

The scene as conventionally treated shows Abraham with an uplifted sword in his right hand, preparing to sacrifice Isaac, whom he holds down

<sup>1</sup> *Scotland in Early Christian Times*, 2nd series, p. 144.

<sup>2</sup> At Moone Abbey, county Kildare, Ireland.

<sup>3</sup> On a tombstone at Logierait, Perthshire.

<sup>4</sup> On the capital of a column at St Benoit-sur-Loire; see De Caumont's *Abécédaire d'Archeologie*, p. 213.

on an altar with his left. An angel appears above either holding back the sword or endeavouring to remove Isaac, and below is seen the ram provided as a substitute, caught in the thicket.

In the thirteenth century we find Isaac represented as being led to

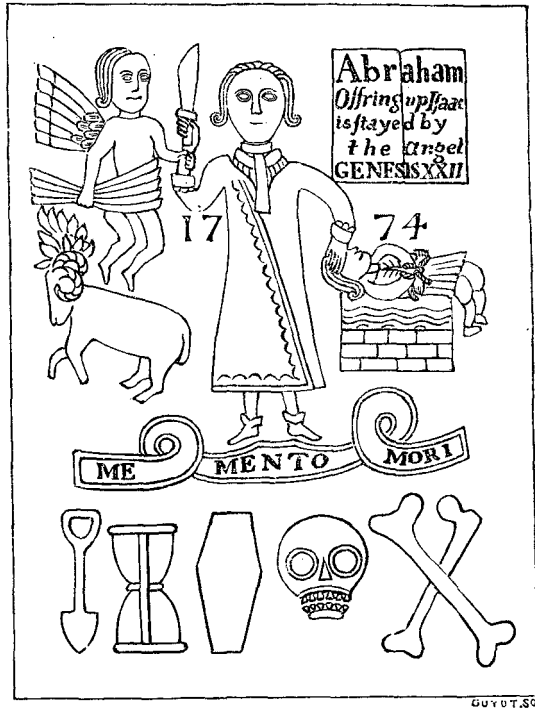


Fig. 14. From an Eighteenth Century Tombstone at Logierait, Perthshire.

the sacrifice by Abraham, and carrying two sticks over his shoulder, for the fire on the altar, placed in the form of a cross,<sup>1</sup> which was supposed to typify Christ bearing the cross of the Passion.

<sup>1</sup> On a window at Bourges Cathedral.

In the eighteenth century tombstone at Logierait (fig. 14), attention to which was first called by Dr J. Anderson,<sup>1</sup> all the essential features of the ancient conventionalised mode of representation are preserved. Abraham wears the dress of the eighteenth century, and holds a knife in his hand, as described in our version of the Bible, and not a sword, as in the earlier examples. Isaac wears a kilt, and is bound on an altar. This stone is dated 1774, and bears inscribed on an open book "Abraham offering up Isaac is stayed by the angel, Genesis xxii." It is a most remarkable instance of the survival of the older symbolism in a remote district, and requires fuller investigation than it has yet received. It may possibly have been copied from some old woodcut or brass collection plate.

*Daniel in the Lions' Den.*

In God's delivery of Daniel from the den of lions the early Christians saw a foreshadowing of the victory over death in the resurrection, and a striking instance of his power to deliver the faithful from evil. The conventional way of treating this subject is to show Daniel with his hands upraised in the ancient attitude of prayer, and lions roaring on each side of him.

The lions are generally arranged in pairs facing each other, the numbers varying from two to seven. This scene is found in the Catacombs, on belt-clasps from Burgundian graves,<sup>2</sup> on Celtic crosses<sup>3</sup> and in Norman sculpture on the tympana of Norman doorways, there are instances of a man standing between two beasts, which may be intended for Daniel in the Lions' Den,<sup>4</sup> but far the best example is to be found on an eleventh century sculpture on the west front of Lincoln Cathedral. Here Daniel is shown seated with a book in one hand and the other upraised; below are three lions' heads facing inwards, one on the left and two on the right; whilst above are two lions rampant facing outwards. This subject does not occur on Norman fonts.

<sup>1</sup> *Scotland in Early Christian Times*, 2nd series p. 138.

<sup>2</sup> *Ibid.*, 2nd series, p. 147.

<sup>3</sup> At Moone Abbey, *Scotland in Early Christian Times*, p. 149.

<sup>4</sup> At Shallfleet, Isle of Wight; Down St Mary, Devon; Barton le Street, Yorkshire.



*Scenes from the New Testament.*

The scenes from the New Testament which occur with the greatest frequency in Christian art are taken either from the life of Christ or from the Apocalypse, such as —

The Birth of Christ.  
 The Adoration of the Magi.  
 The Flight into Egypt.  
 The Baptism of Christ.  
 The Raising of Lazarus.  
 The Crucifixion.  
 The Resurrection.  
 The Ascension.

The Four Beasts.  
 The Twenty-four Elders.  
 The Lamb and the Book with the seven Seals.  
 Michael and the Dragon.  
 The Day of Judgment.

In early times the scenes bearing on the doctrines of Christianity and the teaching of our Lord were chosen in preference to all others; whereas, from the thirteenth to the fifteenth centuries, the sufferings of Christ and the divine character of the Virgin were most dwelt upon.

Scenes from the New Testament are very rare on Norman tympana; the only example I know of is one of the crucifixion.<sup>1</sup>

On Norman fonts the scenes which occur oftenest are the crucifixion,<sup>2</sup> the baptism of Christ,<sup>3</sup> the flight into Egypt,<sup>4</sup> and sometimes the Nativity;<sup>5</sup> the adoration of the Magi,<sup>6</sup> and the raising of Lazarus.<sup>7</sup> On

<sup>1</sup> At Bolsover, Derbyshire.

<sup>2</sup> At Lenton, Notts; Coleshill, Warwickshire; Lostwithiel, Cornwall; and Cottesmore, Rutland.

<sup>3</sup> Kirkburn, Yorkshire; Bridekirk, Cumberland; West Haddon, Northamptonshire; and Lenton, Notts.

<sup>4</sup> Walton-on-the-Hill, Lancashire, and West Haddon, Northampton.

<sup>5</sup> Fincham, Norfolk.

<sup>6</sup> Sculthorpe, Norfolk.

<sup>7</sup> Lenton, Notts.

the capitals of Norman columns the baptism of Christ (fig. 15), and the Crucifixion (fig. 16), are to be found in a few cases.<sup>1</sup> There is one instance of the raising of Lazarus<sup>2</sup> on a slab of perhaps Saxon date.

### *The Church.*

The Church in Christian art is symbolised in a variety of ways, such as—

- (1) The ark, by entering which the true believer might be saved from the surrounding destruction (in the Catacombs).
- (2) The ship, carrying the faithful safely over the troubles and dangers of the world, which are ever like the sea ready to swallow them up; the rudder of the ship is sometimes held by St Peter, and the top of the mast is in the form of a cross (in the Catacombs and fifteenth century).
- (3) A female figure holding a book, to represent the "Spouse of Christ" (in the Catacombs).
- (4) A female figure crowned, holding the cross in one hand and a chalice or model of a building in the other (twelfth and thirteenth centuries).
- (5) The same figure placed in opposition to the Synagogue, symbolised by a second female figure, holding a broken spear or banner, a crown falling from her head, and the broken tables of the Law from her hands, to show the doing away of the old dispensation, the eyes being sometimes bandaged (twelfth and thirteenth centuries).
- (6) The same figure riding on a beast having the heads and feet of each of the four symbolic beasts of the Apocalypse, the Synagogue in opposition being shown as before, but riding on a mule or ass (twelfth and thirteenth centuries).
- (7) A chariot drawn by the four symbolic beasts of the Apocalypse, containing sometimes the Apostles, and at others the female figure of the Church (twelfth and thirteenth centuries).

Out of these the only one which occurs in Norman sculpture is No. 4, and is to be found on a font at Stanton Fitzwarren, Wilts. Here the church is symbolised by a crowned female figure, holding a cross in one hand and a chalice in the other, and is treading on a serpent, the inscription being "Ecclesia Serpens occiditur."

Seaford, Sussex.

<sup>2</sup> Chichester Cathedral.

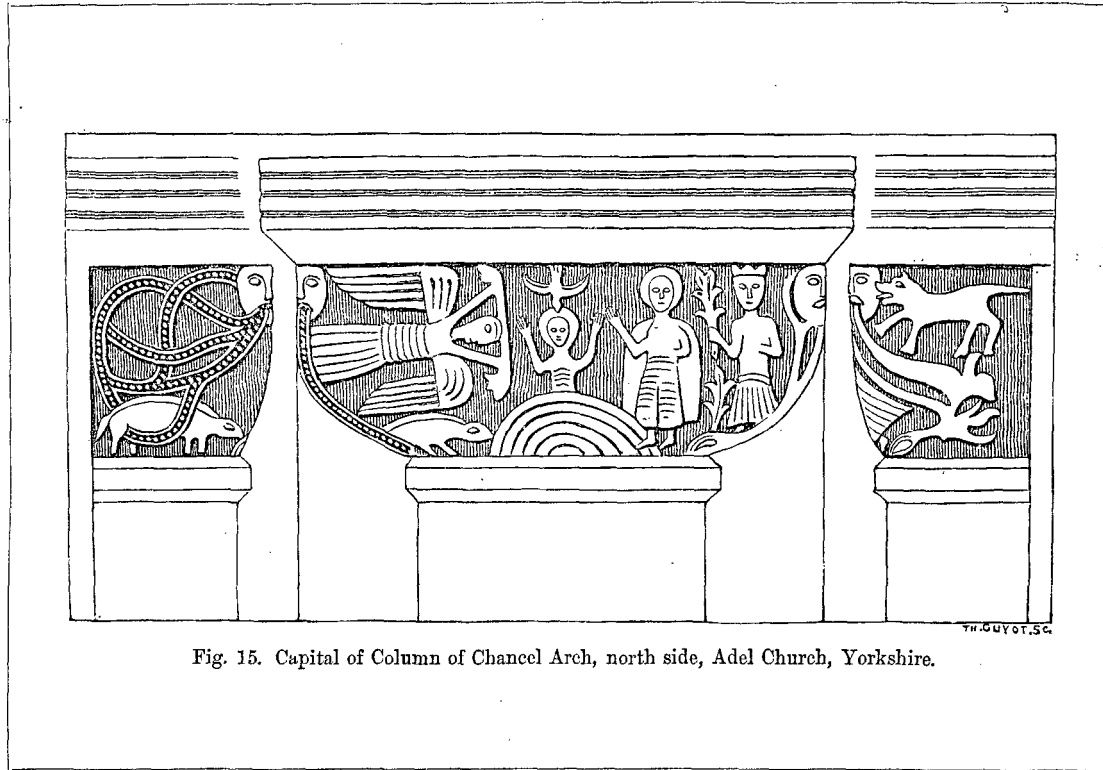


Fig. 15. Capital of Column of Chancel Arch, north side, Adel Church, Yorkshire.

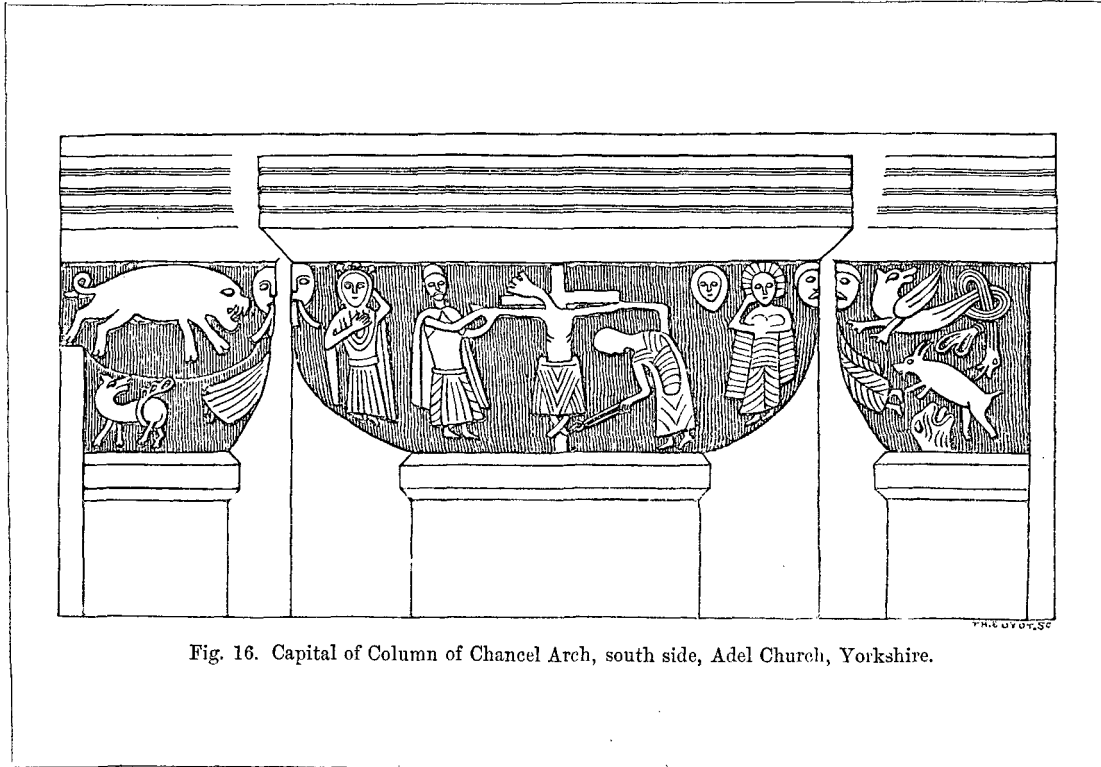


Fig. 16. Capital of Column of Chancel Arch, south side, Adel Church, Yorkshire.

In the thirteenth century there is a sculptured example of the symbolic figures of the Church and the Synagogue on a doorway of Rochester Cathedral.

*The Rite of Baptism.*

In the scenes of the baptism of Christ, which have already been described, our Lord is shown with the crossed nimbus and other distinctive marks; but where this is not the case it is to be presumed that baptism as a rite of the Church, without particularising any individual baptized, is intended to be represented. This occurs on a few Norman fonts in England.<sup>1</sup>

*Bishop with Pastoral Staff.*

Figures holding pastoral staves are frequently to be seen both on Celtic crosses and also in Norman sculpture. In some cases, where the figure has a nimbus,<sup>2</sup> it is very probably intended for our Lord, but when this is absent a missionary or ecclesiastic may be meant. On the Scottish sculptured stones there are several remarkable instances of figures holding pastoral staves, especially on a fragment found at St Vigean, where the double disc symbol occurs also.<sup>3</sup>

On the tympana of Norman doorways figures with pastoral staves are often found, sometimes with the hand raised in giving the benediction,<sup>4</sup> or associated with the Agnus Dei and animals,<sup>5</sup> or with a king and a priest holding a bell.<sup>6</sup> On Norman forts there are also instances,<sup>7</sup> the most curious being at Winchester Cathedral. Here the figure with the pastoral staff occurs in three different scenes, which are supposed to illustrate events from the life of St Nicholas of Myra<sup>8</sup> and should be compared with similar representations on the font of Zedelghem, near

<sup>1</sup> At Darenth, Kent, and Thorpe Salvin, Yorkshire.

<sup>2</sup> As on the Cross at Ilkley, in Yorkshire.

<sup>3</sup> *Proc. Soc. Ant. Scot.*, vol. ix. pl. xxxiii.

<sup>4</sup> At South Ferriby, Lincolnshire; Tetsworth, Oxfordshire; and Little Langford, Wilts.

<sup>5</sup> At Hognaston, Derbyshire.

<sup>6</sup> At the Priest's House, Glendalough, Ireland.

<sup>7</sup> At Kirkburn, Yorkshire, and Cottesmore, Rutland.

<sup>8</sup> *The Reliquary*, vol. x. p. 208.

Bruges.<sup>1</sup> The headgear worn by the figures on the Winchester font and the figure on the tympanum at Tetsworth are the same, being pointed at each side. Caps of somewhat similar form occur on the heads of figures holding croziers on the Bressay Stone, from Shetland, and on other Celtic stones in Scotland.<sup>2</sup>

### *Hell and the Devil.*

In the Catacombs Hell is not represented, and the only form in which the Devil appears is as the serpent tempting Eve. From the tenth century onwards the Evil Spirit assumes all kinds of the most nonstrous and hideous shapes, generally having a human face and the body of a hairy beast, with claws or hoofs and often horns and a tail. Satan is also shown as a Dragon in the scene from the Apocalypse, where he is overcome by St Michael. Hell is represented in mediæval times either as the open mouth of a monster, with flames issuing from it, or as a seething cauldron.

The Devil at the Mouth of Hell occurs in one instance on the tympanum of a Norman doorway, at Quenington, in Gloucestershire (fig. 17), and in this case Christ is shown trampling upon the Evil One, and thrusting the butt end of the cross down his throat, whilst three souls are coming up from the open mouth of hell towards the Saviour, with hands upraised in an attitude of prayer. The sun above is conventionally indicated by a human face, with rays issuing from it in all directions. The devil's hands and feet are bound by circular rings, through which the wrists and ankles are interlaced.

This scene is in illustration of Christ's descent into Hell, as described in the Gospel of Nicodemus,<sup>3</sup> and as represented pictorially in many of the mediæval MSS.<sup>4</sup> and frescoes,<sup>5</sup> and termed in the quaint language of the period, the Harrowing of Hell.

All the special features which occur at Quenington are to be found

<sup>1</sup> *Abécédaire d'Archéologie*, p. 313.

<sup>2</sup> *Scotland in Early Christian Times*, 2nd series, p. 206.

<sup>3</sup> See Bp. Trollope's *Account of Sculptures at Lincoln Cathedral*.

<sup>4</sup> Brit. Mus. (Tib., C. vi.); (Nero C. iv.); (An., 957).

<sup>5</sup> At Chaldon, Surrey; see *Surrey Archaeol. Coll.*, vol. v. p. 279.

in a miniature of an eleventh century MS., in the British Museum,<sup>1</sup> the inscription being "XPS INFERNV̄ DESPOLIAT"<sup>2</sup>

The most interesting peculiarity of the Quenington sculpture is the way in which the Devil's hands and feet are bound, as it affords us a connecting link between the symbolism of the pre-Norman crosses and that of the eleventh and twelfth centuries. Satan with his hands and

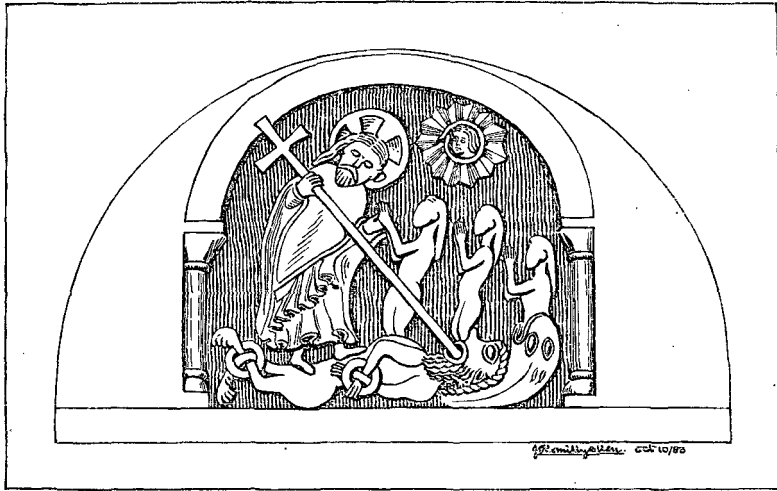


Fig. 17. Tympanum of North Doorway of Quenington Church, Gloucestershire.

feet bound thus is sculptured on the cross at Gosforth, in Cumberland, and on the fragment of a cross-shaft at Kirby Stephen, in Westmoreland.<sup>3</sup> In the tenth century MS. of Cædmon's *Metrical Paraphrase of the Scriptures*, in the Bodleian Library at Oxford, several of the

Tib., C. vi.

<sup>2</sup> Compare with passage in one of St Brudo's Homilies, "Illa horo, qua Salvator noster inclinato capite spiritum emisit, corpore in cruce derelicto anima simul cum divinitate ad inferna spolianda descendit."

<sup>3</sup> Prof. Stephen's *Studies on Northern Mythology*, p. 379.

illustrations of the Devil bound exhibit this peculiarity, which is described in the following graphic words by the first English poet:—

“ Heavy ring clasps  
A merciless manacle,  
Mock my weakness,  
Foil the struggles  
Of feet sore bounden  
Hands tied helpless.”<sup>1</sup>

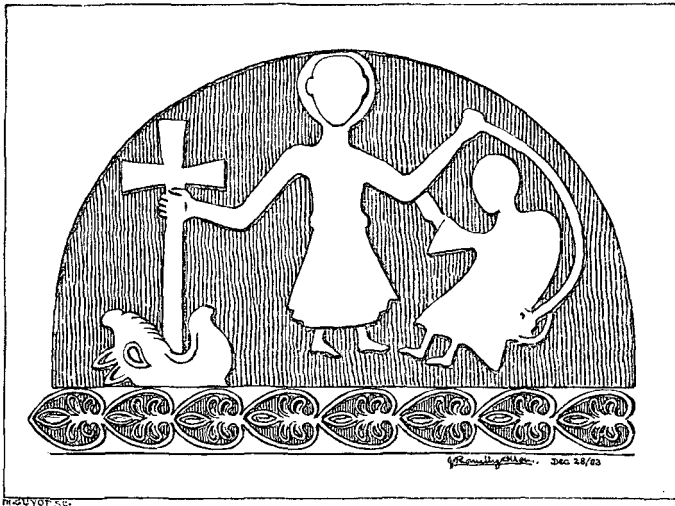


Fig. 18. Tympanum of North Doorway of Beckford Church, Gloucestershire.

The scene of Christ's descent into Hell, but without the Devil, is sculptured on two tympana of Norman doorways,<sup>2</sup> one of which is here shown (fig. 18), the north doorway of Beckford Church, Gloucestershire. A good example showing Christ trampling on the Devil, bound with ring-clasps, and souls being saved from the jaws of Hell, is to be seen on one of the sculptured slabs, before referred to, on the west front of

<sup>1</sup> *Archæologie*, vol. xxiv.

<sup>2</sup> The other example is at Sholdon, Herefordshire.



Lincoln Cathedral,<sup>1</sup> and another exists on a somewhat similar slab, at Bristol Cathedral.<sup>2</sup>

The Evil One, in his character of the Tempter, is carved on a Norman font at Avington, Berkshire. The Devil in this case has hoofs, and is whispering in the ear of a woman with her tongue out.

In the scene of the Crucifixion, on the font at Lenton, Notts (fig. 1), the soul of the impenitent thief is shown issuing from his mouth and being received into the jaws of Hell, whilst the soul of the other thief ascends into Heaven.

#### *The Soul.*

In Christian art, from the twelfth to the sixteenth centuries, the commonest way of symbolising the soul was by a diminutive human figure, generally issuing from the mouth of a dying person. The soul is thus represented on the tympanum of a Norman doorway, now in York Museum, and on the font at Lenton just described.

St Michael weighing the souls was a favourite subject in the thirteenth century, but I do not know of any instance of its occurrence in Norman sculpture in England. It is to be found on the twelfth century fresco at Chaldon, in Surrey, before referred to, and also carved on the capitals of the columns in Iona Cathedral.

#### *The Conflict between Good and Evil.*

The conflict between Good and Evil, and the victory of the former over the latter, is symbolised in a variety of ways, amongst which are—

1. St Michael and the Dragon.
2. St George and the Dragon.
3. Christ trampling on the Asp and the Basilisk.
4. Christ overcoming the Devil with the Cross.
5. The Virtues and Vices.

The representations of the fight between St Michael and the Dragon have their origin in the passage in the Revelations which describes the

<sup>1</sup> *Jour. Brit. Archæolog. Inst.*, vol. xxv. p. 1.

<sup>2</sup> *Gent.'s Mag.*, 1832, pt. 1, p. 489.

Archangel leading the hosts of heaven against Satan. This subject is found in Italian churches as early as the sixth century, and is a very common one in Norman sculpture. St Michael is generally portrayed as a winged figure armed with a sword and shield, attacking a dragon, which also has wings.

Built into the walls of St Nicholas Church at Ipswich (fig. 19) is a rectangular slab with this scene sculptured upon it, and inscribed—

“HER SC [M]IHAEL FEHTIHD DANE DRACA—Here Sanctus Michael fighteth the Dragon.”

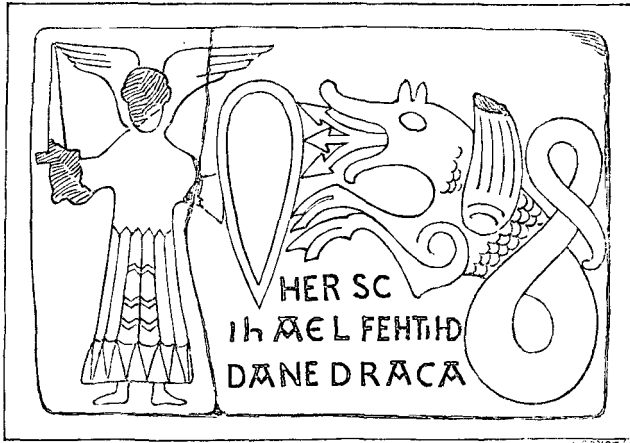


Fig. 19. Sculptured Slab, St Nicholas Church, Ipswich.

The seal of the port of Hastings, in Sussex, bears upon it the same subject, inscribed—“Draco condelis te vincet vis Micaelis.”<sup>1</sup> In this latter case St Michael overcomes the dragon with the cross instead of a sword.

There are examples of this subject in Norman sculpture on the lintel of a doorway at Dinton Church, Bucks, and on a small slab preserved in Seaford Church, Sussex. In all the above cases St Michael has

<sup>1</sup> *Sussex Archæol. Coll.*, vol. i. p. 16.

wings, but there are others where this feature is omitted, and the figure cannot with certainty be said to represent the Archangel.<sup>1</sup>

According to Gibbon,<sup>2</sup> St George of Cappadocia began life as a fraudulent army contractor, and after succeeding to the throne of Athanasius, was killed, A.D. 361, by an infuriated mob, who would tolerate his iniquities no longer. His subsequent popularity is due partly perhaps to his having supported the Arians against Athanasius, and thus become the champion of this particular sect.

St George and the Dragon became in England a type of the conflict between good and evil, in consequence of Richard I. having put his army under the special protection of St George during the crusades in Palestine, which were undertaken in order that Christianity might conquer Paganism. St George is the patron saint of soldiers, and there are 162 churches in England dedicated to him.

"In 1222 his feast was ordered to be kept as a holiday throughout England, and the institution of the Order of the Garter in 1330 seems to have completed his inauguration as our patron saint."<sup>3</sup>

The well-known legend which relates how St George saved a beautiful woman from being devoured by the dragon accounts for the esteem in which he was held in a chivalrous age. Several instances occur of St George and the Dragon being sculptured on the tympana of Norman doorways of churches dedicated to this saint.<sup>4</sup> St George is shown on horseback, thrusting a spear down the throat of a dragon or serpent on which he is trampling.

There is one case where St George appears thrusting his spear into the mouth of a prostrate warrior instead of that of a serpent; this probably refers to the triumphs of Christianity over Paganism at the crusades.<sup>5</sup>

<sup>1</sup> On lintels of doorways at St Bees, Cumberland, and Ault Hucknall, Derbyshire; on the capital of a column at Steetley, Derbyshire; on a sepulchral slab at Coningsburgh Castle, Yorkshire; on the arch of a doorway at St Margaret's, Walmgate, York; and on a font at Thorpe Arnold, Leicestershire.

<sup>2</sup> *Hist. of the Decline and Fall of the Roman Empire*, vol. iii. p. 166; Dr Heylin's *Life of St George*; Baring Gould's *Curious Myths of the Middle Ages*.

<sup>3</sup> Mrs Jameson's *Sacred and Legendary Art*, vol. ii. p. 308.

<sup>4</sup> At Ruardean and Moreton Valence, Gloucestershire; Brinsop, Herefordshire; and Pitsford, Northamptonshire.

<sup>5</sup> At Fordington, Dorset; see *Proc. Soc. Ant. Scot.*, vol. xvii. p. 334.

Christ trampling on the Asp and the Basilisk is taken from the Vulgate version of Psalm xci. Representations of the scene occur on ivory carvings of the tenth century,<sup>1</sup> but not in Norman sculpture, as far as I am aware.

Christ overcoming the Devil with the Cross has been already described in our Lord's descent into Hell.

In the twelfth and thirteenth centuries, the Virtues and Vices, placed in opposition, was a favourite way of symbolising the contest, which in this world is always going on between good and evil. The best example of this in Norman sculpture is to be found on a font at Stanton, Fitz-warren, in Wilts. The cylindrical bowl of the font is surrounded with ten figures within arcading, which are as follows :—

1. Figure with drawn sword, and six wings, two of which are folded round the body (inscribed "cherubym").<sup>2</sup>
2. Symbolical figure of the Church crowned, and holding the chalice and cross, trampling on a winged dragon (inscribed "Ecclesia Serpens occiditur").
- 3 to 10. Crowned figures armed with shields, and holding sceptres, to symbolise the Virtues trampling on prostrate human forms, which represent the Vices overcome, inscribed thus—

<i>Virtues.</i>	<i>Vices.</i>
Largitas.	Avaritia.
Humilitas.	Superbia.
Pietas.	Discordia.
Misericordia.	Invidia.
Modestia.	Ebrietas.
Temperancia.	Luxuria.
Paciencia.	Ira.
Pudicitia.	Libido.

This is a rare instance of an inscribed font, and is specially important in the present investigation, as the whole of the symbolism is thus explained in a way that leaves no possible doubt as to the meaning.

<sup>1</sup> Westwood's *Miniatures*, p. 150.

<sup>2</sup> See Genesis iii. 24, and Isaiah vi. 2.

The Virtues and Vices are often represented by figures, whose actions set forth the particular form of good or evil.<sup>1</sup>

*The Seasons, Months, and Signs of the Zodiac.*

The passage of time, as symbolised by the agricultural operations which take place at the different seasons of the year and by the signs of the zodiac, although not represented in the Catacombs, is a common subject in mediæval painting and sculpture. The connection between the doctrines of Christianity and agricultural operations may be explained by the comparisons made in our Lord's teaching between a sower scattering his seed and his disciples spreading abroad the word of God, and between the harvest and the gathering in of the souls at the end of the world, and again between the disciples and labourers in a vineyard. The rapid lapse of time also points to the short span of human life, which "fleeth as a shadow," and warns men to prepare for that other life which has no end.

I do not know of any example of the months or zodiacs on the tympana of Norman doorways in England, but there is a very good one on the Continent at St Ursin's Church, at Bourges, with inscriptions.<sup>2</sup>

Zodiacs and months occur together with inscriptions on the leaden Norman font at Brookland, in Kent, which was probably made in France, and is very similar to one at St Evroult de Montfort (Orne).<sup>3</sup>

The months occur on the font at Burnham Deepdale, in Norfolk, and the seasons on the font at Thorpe Salvin, in Yorkshire. Zodiacs exist round the arches of Norman doorways at St Margarets Walmgate, York, and Brinsop, Herefordshire. I have not described the representations of the months and zodiacs in detail, as these subjects have been exhaustively treated already by the Rev. S. Pegge,<sup>4</sup> Mr James Fowler, F.S.A.,<sup>5</sup> and Mr R. Brown, F.S.A.<sup>6</sup>

<sup>1</sup> See late sculptures at Rosslyn Chapel, and wall painting at Ingatestone, Essex in *Reliquary*, vol. x. p. 219; also *Abécédairre d'Archéologie*, p. 480.

<sup>2</sup> *Abécédairre d'Archéologie*, p. 278.

<sup>3</sup> *Ibid.*, p. 308.

<sup>4</sup> *Archæologia*, vol. x. p. 177.

<sup>5</sup> *Ibid.*, vol. xliv. p. 137.

<sup>6</sup> *Archæologia*, vol. xlvi. p. 337; see also *Archæologia Cantiana*, vol. iv. p. 89; and *Jour. Brit. Archæolog. Inst.*, vol. vi. p. 159.

*The Sun, Moon, and Stars.*

In Christian art the Sun and Moon appear most frequently in the scene of the Crucifixion on each side of the cross. Sometimes allegorical personifications of the Sun and Moon holding torches appear, inscribed "Sol" and "Luna,"<sup>1</sup> or the actual heavenly bodies are shown, as on the sculptured pediment above the Norman doorway of Adel Church, in Yorkshire, where the Agnus Dei takes the place of the crucified Saviour in the centre. The Sun, represented as a human face with rays issuing from it all round, occurs in the scene of Christ's descent into Hell on the Norman tympanum at Quenington Church, in Gloucestershire (fig. 17).

*Sagittarius.*

The sign of the zodiac Sagittarius is, as is well known, represented by a Centaur shooting with a bow and arrow; but besides occurring in connection with all the other signs, it appears so frequently associated either with Leo alone or with different animals, that I feel certain some special significance must be given to it, although perhaps some one well versed in the legends of the Middle Ages may be able to unravel the mystery.

On Norman tympana there are three examples in England,<sup>2</sup> one in Ireland,<sup>3</sup> and one in France.<sup>4</sup>

At Stoke-sub-Hamdon (fig. 20) there is a central tree with three birds on it. Sagittarius is on the left shooting at Leo on the right, both names being inscribed; above Leo is the Agnus Dei.

At Kencott, Sagittarius, whose name is inscribed, shoots an arrow down the throat of a serpent.

At Salford there is a central cross with a lion on one side and Sagittarius on the other.

At Cormacs Chapel Sagittarius is shooting at a beast with a semi-

<sup>1</sup> As on an ivory diptych of the tenth century, in the Christian Museum of the Vatican.

<sup>2</sup> Stoke-sub-Hamdon, Somersetshire, and Salford and Kencott, in Oxfordshire.

<sup>3</sup> Cormac's Chapel, on the Rock of Cashel.

<sup>4</sup> Urville; see *Mem. de la Soc. des. Ant. de la Normandie*, Atlas, 1825.

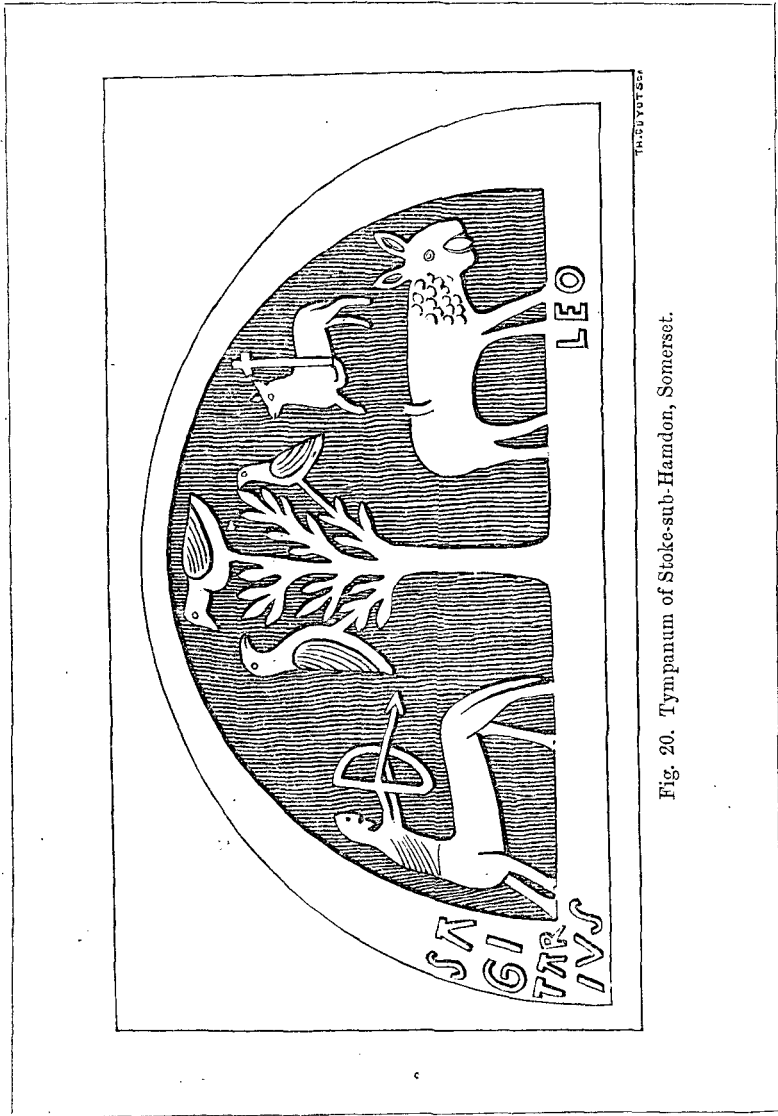


Fig. 20. Tympanum of Stoke-sub-Hamdon, Somerset.

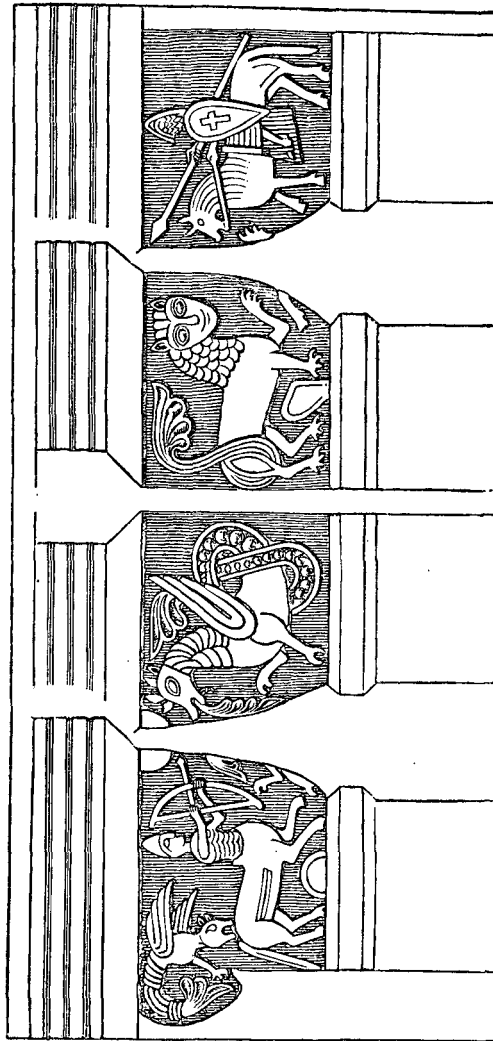


Fig. 21. Capitals of the Side Columns of the Chancel Arch, Adel Church, Yorkshire.



human face, which may be intended for a lion. At Urville there is a central tree, with Sagittarius on one side shooting at a stag on the other.

On Norman fonts Sagittarius occurs occasionally, as at Darenth, in Kent, where he is within arcading next to a winged dragon; and at Hook Norton, Oxfordshire; on the Hutton Cranswick font, now in York Museum, is a human figure on foot, armed with a bow and arrow, next to the *Agnus Dei*.

On the capitals of the columns of the south door of Iffley Church, Oxfordshire, Sagittarius appears riding over a prostrate lion.

Sagittarius is also sculptured on the capital of one of the columns of the doorway of Lullington Church, Somersetshire.

On the capital of one of the columns of Adel Church, in Yorkshire, (fig. 21), Sagittarius is to be seen facing a dragon on the opposite column.

The figure of a man in a cloak with a curious pointed hood, kneeling down and shooting with a bow and arrow, is to be found on some of the Celtic sculptured stones in Scotland, as at St Vigean.<sup>1</sup>

#### *The Dancing Woman.*

A very curious dancing figure of a female is found sculptured on many Norman buildings. The attitude is peculiar and always the same, the body being bent in the shape of a horse shoe, with the head downwards, and the hands and feet resting on the ground. At Barfreton Church, in Kent, there is a medallion on the south doorway containing the figures of the dancing woman and an animal playing on a harp. At Lichfield Cathedral this figure occurs.

Women in the attitude described are to be found in classical paintings and also on Persian brasswork, of which I possess specimens.<sup>2</sup>

<sup>1</sup> Other examples occur of Sagittarius shooting at a lion, on an ivory casket of the thirteenth century (see *Jour. Brit. Archaeolog. Inst.*, 1876); shooting at a Centaur, on the sculptured cloisters at Zurich Cathedral (see *Proc. Zurich Ant. Soc.*, vol. i. pl. vii.); shooting a stag, on sculptured crypt at Parize le Chatel, Nierre, France (see *Abécédaire d'Archéologie*, p. 272); shooting at a Centaur, on the cross at Kells, Ireland (see Marcus Keane's *Towers and Temples of Ancient Ireland*, p. 150).

<sup>2</sup> Other examples occur in the cloisters at Zurich Cathedral, before mentioned, where the woman dances to the music of a fiddle played by a man sitting cross-legged; also at the Church of Avallon, France (see *Abécédaire d'Archéologie*, p. 160).

*Reversed Figures.*

Figures placed head downwards occur on Celtic crosses and in Norman sculpture, but the meaning attached to such representations has yet to be explained. In a miniature of the Irish MS. of the Psalms, at St John's College, Cambridge, which shows David overcoming Goliath, the latter is upside down, either as indicating the prostrate figure in perspective or as reversed to symbolise defeat. There are two instances of reversed figures on Norman fonts,—at Mitchel Dean, in Gloucestershire, where the figures are human, and Melbury Bubb, Dorset, where the figures are those of animals. On the impost of the chancel arch at St Peter's, Roulston, Herefordshire, figures of angels holding crosses are shown upside down, though in this case it is just possible the stone was accidentally placed with the wrong side up.<sup>1</sup>

*Man between two Beasts.*

On several Norman tympana a man is sculptured in the centre, with a beast on each side of him. In some cases perhaps it is intended for Daniel in the lions' den; but this does not explain all of them.

At Bucklebury, in Berkshire, a man is shown with his hands resting on the necks of two winged dragons. At Down St Mary, in Devonshire, the two beasts have tails terminating in foliage.

On the Norman font at East Haddon, in Northamptonshire, a man appears holding two swans or long-necked dragons, with their heads under his arms.<sup>2</sup>

*Tree with Beasts on each side.*

Several instances occur on Norman tympana of a scene representing a conventional tree in the centre, with animals placed symmetrically

<sup>1</sup> Examples of reversed figures on Celtic crosses occur at St Vigeans, Forfarshire; Gosforth, Cumberland; Aycliffe, Durham; and Winwick, Lancashire.

<sup>2</sup> Other examples on tympana in France are given in the *Abécédaire d'Archéologie*, pp. 151 and 153—at Tonnerre, Yonne, and two other places, the names of which are not mentioned. A man between four serpents occurs on a font with a Runic inscription at Norum, in Sweden.

facing each other on either side. Sometimes the animals are shown devouring the fruit of the tree.

In one case the tree springs from a semi-human head.<sup>2</sup> Generally the animals are identical in appearance, but now and then there are exceptions.<sup>3</sup>

Trees are continually mentioned in the Bible, especially the Tree of Life in Genesis and Revelations, and the good and evil trees known by their fruit in the Gospels. There is, however, only one passage where animals are referred to in connection with trees, namely, in Nebuchadnezzar's dream in the book of Daniel, where it says "the beasts of the field had shadow under it, and the fowls of heaven dwelt in the boughs thereof."<sup>4</sup>

There are a few instances of trees with birds on Norman tympana associated with other figures,<sup>5</sup> and some where the tree alone is represented.<sup>6</sup>

#### *Birds, Beasts, Fishes, and Reptiles.*

The special qualities attributed to the different animals, and the stories connected with their habits, caused them to be largely made use of in Christian symbolism, and only a full knowledge of the bestiaries and the literature of the Middle Ages will enable any one to throw light on the subject.

The instances in Norman sculpture where birds occur in trees have been already mentioned, but there are others in which they are found without the trees.<sup>7</sup>

<sup>1</sup> As at Lathbury and Dinton, Bucks; Lullington, Somersetshire; and Fritwell, Oxfordshire.

<sup>2</sup> At Llanbadarn Vawr, Radnorshire.

<sup>3</sup> As at Ashford, Derbyshire.

<sup>4</sup> See Mrs Jameson's *Hist. of our Lord*, vol. i. p. 235, where an illustration of Nebuchadnezzar's dream, taken from a *Speculum*, is given as a type of the Crucifixion.

<sup>5</sup> As at Little Langford, Wilts; Stoke-sub-Hamdon, Somersetshire; and Lower Swell, Gloucestershire.

<sup>6</sup> At Middleton Stoney, Oxfordshire, and Kempsley, Gloucestershire; and on Norman fonts at Bridekirk, Cumberland; Helpringham, Lincolnshire; and Aston le Walls, Northamptonshire.

<sup>7</sup> Parwich, Derbyshire; Bundleigh, Devon; and Kirkburn, Yorkshire.

Animals are common in Norman sculpture, but they are often so rudely executed that it is difficult to identify them; however, the wild boar<sup>1</sup> is to be found in four cases on tympana, and dogs,<sup>2</sup> horses,<sup>3</sup> wolves,<sup>4</sup> and rabbits<sup>5</sup> in others.

Fish occur occasionally on tympana<sup>6</sup> and fonts.<sup>7</sup>

#### *Fabulous Beasts.*

In addition to the animals as they exist in nature, many fabulous beasts are used for purposes of Christian symbolism, amongst the most common being the winged dragon, the griffin, the centaur (half man, half horse), the siren (half woman, half fish), and the unicorn.

The characteristics of the dragon, as represented in mediæval art, are, that it has a body covered with scales terminating in a serpentine tail, which is twisted or knotted, two feet, a pair of wings, a head with two ears, and a long jaw armed with teeth, or a barbed sting to show its power of doing harm. Dragons are mentioned in the Bible in some remarkable passages in Isaiah<sup>8</sup> and in the Revelations. In the bestiaries the dragon is described as the largest of animals, and the enemy of the elephant, whom it overcomes with its tail.<sup>9</sup>

The griffin has the body of a beast, with four claws and wings, and a head and beak like that of an eagle.<sup>10</sup>

The centaur and siren are borrowed from classical mythology. The

<sup>1</sup> Ashford and Parwich, Derbyshire; Tutbury, Staffordshire; and Little Langford, Wilts.

<sup>2</sup> Tutbury and Little Langford.

<sup>3</sup> Kedlestone, Derbyshire.

<sup>4</sup> Hognaston, Derbyshire.

<sup>5</sup> Ault Hucknall, Derbyshire.

<sup>6</sup> Stoneleigh, Warwickshire; Great Rollwright, Oxfordshire; and Ribbesford, Worcestershire.

<sup>7</sup> Burnsall, Yorkshire.

<sup>8</sup> Chap. xiii. 21, 22, in connection with satyrs.

<sup>9</sup> Le Bestiaire Divin—*Mem de la Soc. des Ant. de la Normandie*, 2nd series, vol. ix.

<sup>10</sup> See sculptured and inscribed example at Souvigny Church, Allier, France, illustrated in the *Abécédaire d'Archéologie*, p. 273.

siren is thus referred to in the *Divine Bestiary*, previously mentioned:—  
 “Whilst we allow ourselves to be enchanted by the world, and sleep in the bosom of the pleasures which it offers us, the siren, that is to say, the devil, falls upon us and kills us. Sailors, to escape the deceiving voice of the sirens, stop their ears in order to hear nothing. The man who wishes to preserve his chastity in the midst of the world must in the same way close his ears and his eyes.”

The siren often has two tails which she holds up on each side with her hands.<sup>1</sup>

The unicorn, according to the *Divine Bestiary*, is the only animal that dares to attack the elephant, whose belly it pierces with its horn. “The huntsmen, in order to catch this formidable beast, send a young virgin into the forest where it has its lair. When the unicorn sees her it is softened, runs towards her, goes down on its knees, and allows itself to be caught by the hunters. Thus Christ, who assumed our human nature on the bosom of the Virgin Mary, was betrayed by the Jews, and handed over to Pilate.” The unicorn is mentioned in the Bible in Deuteronomy, Job, and Isaiah.

Fabulous animals occur frequently in Norman sculpture, and also on Celtic crosses. The dragon appears in connection with St Michael and St George, in scenes previously described. There are some curious instances of the tympana of Norman doorways with groups of fabulous beasts sculptured on them. At Long Marton Church, Westmoreland, above the west door, are figures of a siren with knotted tail and uplifted hands, and a winged dragon also with a knotted tail; above the south door are a winged dragon, a kind of centaur with wings, and a sword issuing from the mouth of a flying animal. (?)

A text from Isaiah xxvii. 1 may perhaps have some connection with this subject. It says—“In that day the Lord, with his sore, and great, and strong sword, shall punish leviathan the piercing serpent, even leviathan that crooked serpent; and shall slay the dragon that is in the sea.”

Over a doorway at Ault Hucknall Church, Derbyshire (fig. 22), is sculptured a centaur, with a glory round the head, and holding a palm

<sup>1</sup> As at Pucé Church, Gironde, France; see article “Melusina,” in Baring Gould's *Curious Myths of the Middle Ages*; also *Abécédaire d'Archéologie*, p. 272.

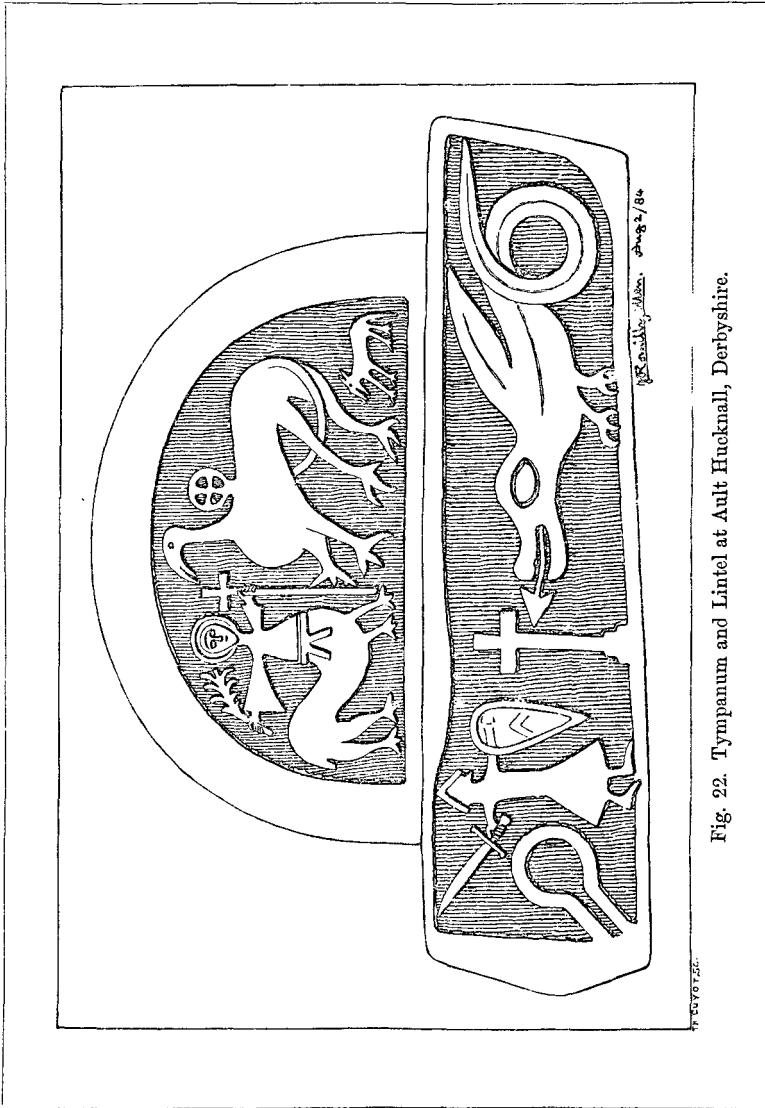


Fig. 22. Tympanum and Lintel at Ault Hucknall, Derbyshire.

branch in one hand and a cross in the other; opposite this is a huge monster, with a wheel cross over the middle of his back, and a small animal following at its heels. From the centaur having the nimbus round the head, and holding the cross, it would seem that Christ is here symbolised. On the cross at Glamis Manse, in Forfarshire, is a centaur holding an axe in each hand; and on the cross in Meigle Churchyard, in Perthshire, is a centaur holding the cross in one hand, and the axe in the other.

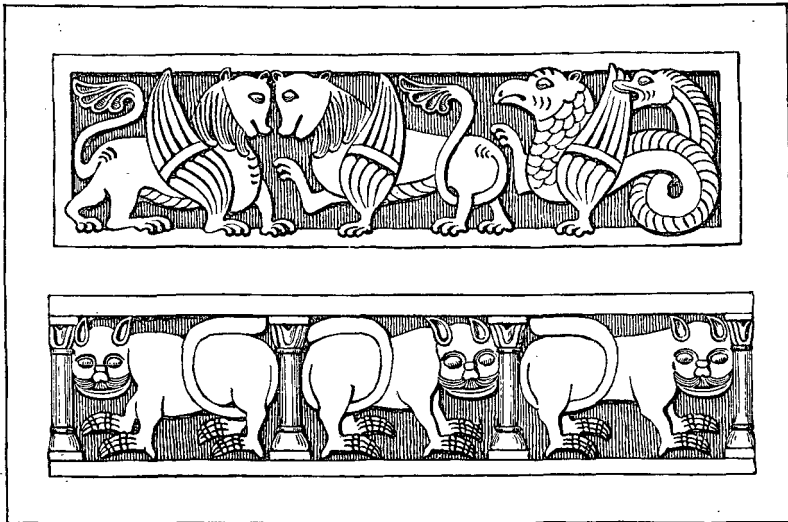


Fig. 23. Fonts at the Cathedral, Lincoln, and St Peter's, Ipswich. TH. GUYOT, SC.

At Stow Longa, in Huntingdonshire, is a tympanum with a mermaid upon it; and in one of the medallions on the tympanum, at Barfreton, in Kent, is another.

There are four very fine Norman fonts with fabulous animals, arranged in procession round square bowls, all of the same date and character of design, as at Lincoln Cathedral, and St Peter's, Ipswich (fig. 23). On the font at Darenth, in Kent, are some curious animals,—one with the head of a bearded man, and a beast's tail, walking on his hands.

On the jambs of the chancel arch, at Beckford, Gloucestershire, is a centaur, with a spear placed upright in front of it.

The unicorn does not occur in Norman sculpture, in England, but there is an example in the Church of St Pierre, at Caen, in Normandy.<sup>1</sup>

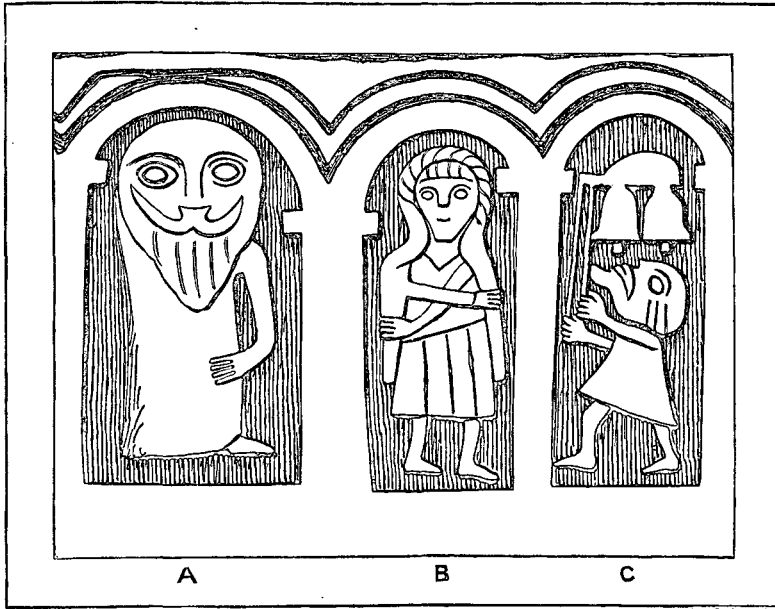


Fig. 24. Font at Belton, Lincolnshire.

#### *Bell-Ringing.*

Bell-ringing is a subject which occurs occasionally in Norman sculpture, and apparently has some symbolic meaning. In MSS. of the Middle Ages, King David playing on hand-bells is given in illustration of the Psalms.

A figure ringing two bells with a rope is carved on the fonts at Belton,

<sup>1</sup> Twining's *Symbols of Early Christian Art*, p. 172.



in Lincolnshire (fig. 24), and at Hutton Cranswick, in Yorkshire. In the former case it has been suggested that a pun upon the name of the place is intended. Over the doorway of the Priests' House at Glendalough, county Wicklow, Ireland, is sculptured a crowned figure sitting on a throne, with an ecclesiastic holding a pastoral staff on one side, and on the other a priest having a square hand-bell of the usual Celtic form in his hand. On the Celtic cross at Winwick, in Lancashire, is to be seen a figure holding one of these bells in each hand, and it may be remarked that a very similar representation of a man with a bell in each hand appears by the side of the bier which carries the body of king Edward, on the Bayeux tapestry.<sup>1</sup> Bell-ringing with a hand-hammer occurs on the capital of a column at St George de Bocherville, in Normandy.<sup>2</sup>

<sup>1</sup> *Vetusta Monumenta*, vol. vi. pl. vii.

<sup>2</sup> Stoke's *Irish Architecture*, p. 78.

## APPENDIX I.

CLASSIFIED LIST OF SUBJECTS OF EARLY CHRISTIAN SYMBOLISM  
ON SCULPTURED NORMAN FONTS, TYMPANA, &c., WITH THE  
LOCALITIES WHERE THEY OCCUR.LIST OF SUBJECTS OCCURRING ON SCULPTURED TYMPANA, FONTS, &c., OF  
THE NORMAN PERIOD IN GREAT BRITAIN, WITH THEIR LOCALITIES.

	Tym.	FonTS.	Miscell.
The Trinity, . . . . .	1	1	...
God the Father—The Hand, . . . . .	...	1	1
<i>Jesus Christ—</i>			
The Lamb of God, . . . . .	19	6	4
In Glory, . . . . .	20	3	3
The Holy Ghost—The Dove, . . . . .	1	4	...
The Virgin and Child, . . . . .	1	4	...
Coronation of the Virgin, . . . . .	1	...	...
The four Evangelists, . . . . .	6	...	1
Saints, . . . . .	...	...	1
<i>Scenes from the Old Testament—</i>			
Temptation of Adam and Eve, . . . . .	2	3	3
Expulsion from Paradise, . . . . .	1	1	2
Noah and the Ark, . . . . .	...	...	2
Daniel in the Lions' Den, . . . . .	2	...	1
<i>Scenes from the New Testament—</i>			
The Birth of Christ, . . . . .	...	1	2
The three Kings, . . . . .	...	1	...
The Baptism of Christ, . . . . .	...	6	1
The Flight into Egypt, . . . . .	...	2	...
Raising of Lazarus, . . . . .	...	1	1
The Crucifixion, . . . . .	3	4	2
The Church, . . . . .	1	4	...
Bishop with Pastoral Staff, . . . . .	5	5	1
The Devil, . . . . .	2	1	1
<i>The Conflict between Good and Evil—</i>			
Christ overcoming the Devil with the Cross, . . . . .	3	...	1
St Michael and the Dragon, . . . . .	5	2	4
St George and the Dragon, . . . . .	6	...	...
Virtues and Vices, . . . . .	...	1	...
The Months, Seasons, and Zodiacs, . . . . .	...	3	2
The Sun, Moon, and Stars, . . . . .	1	...	...
Beasts, Birds, and Fishes, . . . . .	8	5	...
Trees, . . . . .	7	2	...
Fabulous Beasts, . . . . .	6	6	...
Sagittarius, . . . . .	4	3	3

- THE TRINITY—*Tympana*:—St Mary-at-Cliffe, Kent. *Founts*:—Lenton, Notts.
- GOD THE FATHER—*Founts*:—Lenton, Notts. *Miscellaneous Sculptures*:—Romsey Abbey, Hampshire.
- JESUS CHRIST, THE LAMB OF GOD—*Tympana*:—Adel, Yorkshire; Hognaston, Parwich, and Normanton, Derbyshire; Tetsworth, Oxfordshire; Aston Herefordshire; Castle-Moreton, Worcestershire; Upleadon and Preston, Gloucestershire; Gloucester (St Nicholas); Patricbourne, Kent; Stoke-sub-Hamdon, Penselwood, and Langport, Somersetshire; Tamant, Rushton, Winford Eagle, Dorsetshire; Bundleigh, Devonshire; St Michael, Carhayes, Cornwall; Thwing, Yorkshire. *Founts*:—Hutton Cranswick and Kirkburn, Yorkshire; Stottesden, Shropshire; Checkley, Staffordshire; Helpringham and Colsterworth, Lincolnshire. *Miscellaneous Sculptures*:—Wirksworth, Derbyshire; Bishopstone, Sussex; Kilpeck, Herefordshire; St Lawrence Church, Yorkshire.
- CHRIST IN GLORY—*Tympana*:—North Newbald and Adel, Yorkshire; Prestbury, Cheshire; Essendine, Rutland; Water Stratford, Bucks; Edstow, Bedfordshire; Ely, Cambridgeshire; Shobdon and Rowleston, Herefordshire; Elkstone and Siddington, Gloucestershire; Barfreston and Rochester, Kent; Malmesbury, Wiltshire; Lullington, Somerset; Hadiscoe, Norfolk; St Kenelm's Chapel, Shropshire; Little Barrington, Gloucestershire; Betteshanger, Kent; Worth Maltravers, Dorset. *Founts*:—Kirkburn, Yorkshire; Colsterworth, Lincolnshire; Orchardleigh, Somersetshire. *Miscellaneous Sculptures*:—Wirksworth, Derbyshire; Iona, Argyllshire; Bradford-on-Avon, Wiltshire.
- THE HOLY GHOST—*Tympana*:—Beckford, Gloucestershire. *Founts*:—Helpringham, Lincolnshire; St Germans, Cornwall; Kirkburn, Yorkshire; Bridekirk, Cumberland.
- VIRGIN AND CHILD—*Tympana*:—Founhope, Herefordshire. *Founts*:—Walton-on-the-Hill, Lancashire; Sculthorpe, Norfolk; Orchardleigh, Somerset; Perranzabuloe, Cornwall.
- CORONATION OF THE VIRGIN—*Tympana*:—Quenington, Gloucestershire.
- THE FOUR EVANGELISTS—*Tympana*:—Adel, Yorkshire; Pedmore, Worcestershire; Quenington and Elkstone, Gloucestershire; Aston, Herefordshire; Rochester Cathedral, Kent. *Miscellaneous Sculptures*:—Wirksworth, Derbyshire.
- SAINTS—*Miscellaneous Sculptures*:—Bobbing, Kent.
- TEMPTATION OF ADAM AND EVE—*Tympana*:—Thurley, Bedfordshire; Bridge, Kent. *Founts*:—Walton-on-the-Hill, Lancashire; Fincham, Norfolk; East Meon, Hampshire. *Miscellaneous Sculptures*:—Essendine, Rutland; Iona, Argyllshire; Ardmore, Ireland.

- ADAM AND EVE DRIVEN OUT OF PARADISE—*Tympana*:—Bridge, Kent.  
*Fonts*:—East Meon, Hampshire. *Miscellaneous Sculptures*:—Lincoln Cathedral; Iona, Argyllshire.
- NOAH AND THE ARK—*Miscellaneous Sculptures*:—Lincoln Cathedral; Salisbury Cathedral.
- DANIEL IN THE LIONS' DEN—*Tympana*:—Shalfleet, Isle of Wight; Barton-le-Street, Yorkshire. *Miscellaneous Sculptures*:—Lincoln Cathedral.
- THE BIRTH OF CHRIST—*Fonts*:—Fincham, Norfolk. *Miscellaneous Sculptures*:—Wirksworth and Bolsover, Derbyshire.
- THE THREE KINGS—*Fonts*:—Sculthorpe, Norfolk.
- THE BAPTISM OF CHRIST—*Fonts*:—Kirkburn and Thorpe Salvin, Yorkshire; Bridekirk, Cumberland; West Haddon, Northamptonshire; Darent, Kent; Lenton, Notts. *Miscellaneous Sculptures*:—Adel, Yorkshire.
- FLIGHT INTO EGYPT—*Fonts*:—Walton-on-the-Hill, Lancashire; West Haddon, Northamptonshire.
- THE RAISING OF LAZARUS—*Fonts*:—Lenton, Notts. *Miscellaneous Sculptures*:—Chichester Cathedral, Sussex.
- THE CRUCIFIXION—*Tympana*:—Normanton and Bolsover, Derbyshire; Croxdale, Durham. *Fonts*:—Lenton, Nottinghamshire; Coleshill, Warwickshire; Coltesmore, Rutlandshire; Lostwithiel, Cornwall. *Miscellaneous Sculptures*:—Seaford, Sussex; Adel, Yorkshire.
- THE CHURCH—*Tympana*:—Quenington, Gloucestershire. *Fonts*:—East Meon, Hampshire; Lenton, Notts; Stanton Fitzwarren, Somerset; Winchester Cathedral.
- BISHOP WITH PASTORAL STAFF—*Tympana*:—Hognaston and Normanton, Derbyshire; S. Feniby, Lincolnshire; Tetsworth, Oxfordshire; Little Langford, Wiltshire. *Fonts*:—Kirkburn, Yorkshire; Cottessmore, Rutlandshire; Warborough, Oxfordshire; Winchester Cathedral, Hampshire; Avebury, Wiltshire. *Miscellaneous Sculptures*:—Ault Hucknall, Derbyshire.
- THE DEVIL—*Tympana*:—York Museum; Quenington, Gloucestershire. *Fonts*:—Avington, Berkshire. *Miscellaneous Sculptures*:—Lincoln Cathedral.
- CHRIST OVERCOMING THE DEVIL WITH THE CROSS—*Tympana*:—Quenington, Gloucestershire; Shobdon, Herefordshire; Beckford, Gloucestershire. *Miscellaneous Sculptures*:—Bristol Cathedral.
- ST MICHAEL AND THE DRAGON—*Tympana*:—St Bees, Cumberland; Dinton, Buckinghamshire; Ault Hucknall, Derbyshire; Hallaton, Leicestershire; Southwell, Notts. *Fonts*:—Thorpe Arnold, Leicestershire; St Marlube, Isle of Skye. *Miscellaneous Sculptures*:—Steetley Chapel, Derbyshire; Coningsburgh, Yorkshire; St Margarets, Walmgate, York; St Nicholas', Ipswich.

ST GEORGE AND THE DRAGON—*Tympana*:—Ruardean, Gloucestershire; Pitsford, Northamptonshire; Brinsop, Herefordshire; Moreton Valence, Gloucestershire; Fordington, Dorset; Linton, Roxburghshire.

VIRTUES AND VICES—*Fonts*:—Stanton Fitzwarren, Wiltshire.

MONTHS, SEASONS, AND ZODIACS—*Fonts*:—Thorpe Salvin, Yorkshire; Burnham Deepdale, Norfolk; Brookland, Kent. *Miscellaneous Sculptures*:—St Margarets, Walmgate, York; Brinsop, Herefordshire.

THE SUN, MOON, AND STARS—*Tympana*:—Adel, Yorkshire.

BIRDS, BEASTS, AND FISHES—*Tympana*:—Parwich and Ashford, Derbyshire; Little Paxton, Huntingdonshire; Tutbury, Staffordshire; Little Langford, Wiltshire; Stoke-sub-Hamdon, Somersetshire; Ribbesford, Worcester-shire; Lower Swell, Gloucestershire. *Fonts*:—Kirkburn and Burnsall, Yorkshire; Tissington and Mellor, Derbyshire; Belton, Lincolnshire.

TREES—*Tympana*: Little Langford, Wilts; Stoke-sub-Hamdon and Lullington, Somersetshire; Lower Swell, Gloucestershire; Lathbury and Dinton, Bucks; Firtwell, Oxfordshire. *Fonts*:—Aston-le-Walls, Northamptonshire; Bridekirk, Cumberland.

FABULOUS BEASTS—*Tympana*:—Ault Hucknall, Derbyshire; Long Marton, Westmoreland; Stoneleigh, Warwickshire; Barton Seagrave, Northamptonshire; Stow Longa, Huntingdonshire; Houghton le Spring, Durham, *Fonts*:—Lincoln Cathedral; St Peter's, Ipswich; Newenden, Kent; Darenth, Kent; Melbury Bubb, Dorset; Wilne, Derbyshire.

SAGITTARIUS—*Tympana*:—Stoke-sub-Hamdon, Somersetshire; Salford and Kencott, Oxfordshire; Cormac's Chapel, Rock of Cashel, Ireland. *Fonts*:—Hutton Cranswick, Yorkshire; Darenth, Kent; Hook Norton, Oxfordshire. *Miscellaneous Sculptures*:—Adel, Yorkshire; Iffley, Oxfordshire; Lullington, Somersetshire

## APPENDIX II.

LIST OF NORMAN FONTS WITH FIGURE SCULPTURE IN  
GREAT BRITAIN.LIST SHOWING GEOGRAPHICAL DISTRIBUTION OF SCULPTURED  
NORMAN FONTS IN ENGLAND.

Name of County.	No. of Fonts.	Name of County.	No. of Fonts
Northumberland, . . . . .		Brought forward, . . . . .	35
Durham, . . . . .		Herefordshire, . . . . .	1
Yorkshire, . . . . .	5	Worcestershire, . . . . .	2
Cumberland, . . . . .	2	Gloucestershire, . . . . .	2
Westmoreland, . . . . .		Monmouthshire, . . . . .	
Lancashire, . . . . .	1	Norfolk, . . . . .	3
Cheshire, . . . . .		Suffolk, . . . . .	2
Shropshire, . . . . .	1	Hertfordshire, . . . . .	
Staffordshire, . . . . .	2	Essex, . . . . .	
Derbyshire, . . . . .	5	Middlesex, . . . . .	
Nottinghamshire, . . . . .	1	Surrey, . . . . .	1
Lincolnshire, . . . . .	4	Kent, . . . . .	3
Leicestershire, . . . . .	1	Sussex, . . . . .	1
Warwickshire, . . . . .	1	Berkshire, . . . . .	2
Northamptonshire, . . . . .	8	Hampshire, . . . . .	3
Rutlandshire, . . . . .	2	Wiltshire, . . . . .	2
Oxfordshire, . . . . .	2	Somersetshire, . . . . .	2
Buckinghamshire, . . . . .		Dorsetshire, . . . . .	1
Bedfordshire, . . . . .		Devonshire, . . . . .	4
Huntingdonshire, . . . . .		Cornwall, . . . . .	12
Cambridgeshire, . . . . .	—	Total, . . . . .	76
Carry forward, . . . . .	35		

## SCULPTURED FONTS.

## YORKSHIRE.

*Hutton Cranswick* (now in York Museum):—Conventional tree; animal rampant; winged dragon; bell ringer; two men wrestling; archer; Agnus Dei; two male figures; man holding human head by a rope.

*Kirkburn*:—Christ within aureole; rite of baptism; Christ delivering the keys to St Peter; Agnus Dei; bird; serpent; man with axe, &c. *Assoc. Architect. Soc. Rep.*, vol. iii. p. 232; *Jour. Brit. Archæol. Assoc.*, vol. vii. p. 38.

*Thorpe Salvin*:—Rite of baptism; the four seasons. *Archæologia*, vol. xii. p. 207, and vol. xliv. p. 180; J. Hunter's *South Yorksh.*, vol. i. p. 312.

*Burnsall*.

*Ingleton*:—Christ with hands raised so as to show five wounds. *Archæologia*, vol. xlvii.

#### CUMBERLAND.

*Bridekirk*:—Baptism of Christ; Holy Spirit; conventional tree; winged dragons; fight between Centaur and two dragons. *Archæologia*, vol. xi p. 113.

*Dearham*:—Dragons. Lyson's *Magna Britannia*.

#### LANCASHIRE.

*Walton-on-the-Hill* (near Liverpool):—Flight into Egypt; Virgin and Child; Adam and Eve; angel; beasts with interlaced tails; conventional foliage.

#### SHROPSHIRE.

*Stottesden*:—Agnus Dei. *Archæologia*, vol. xlvii.

#### STAFFORDSHIRE.

*Checkley*:—Agnus Dei. *Reliquary*, vol. xxiv. p. 209.

*Armitage*:—Pairs of figures inside arcading. R. Garner's *Nat. Hist. of Co. of Staff.*, p. 153.

#### DERBYSHIRE.

*Norton*:—Winged dragon. F. A. Paley's *Baptismal Fonts*.

*Youlgrave*:—Dragon. Bateman's *Vestiges*, p. 241; Ord. Map, 84, S.E.

*Tissington*.

*Mellor*:—Three animals with man riding on centre one. Cox's *Churches of Derbysh.*, vol. ii. p. 221.

*Wilne*:—Conventional beasts and interlacements. Cox's *Churches of Derbysh.*

#### NOTTINGHAMSHIRE.

*Lenton*:—Crucifixion; baptism of Christ; Ascension; raising of Lazarus; Trinity (?) F. A. Paley's *Baptismal Fonts*.

## LINCOLNSHIRE.

*Lincoln Cathedral*:—Winged dragons. F. Simpson's *Baptismal Fonts*.

*Belton* (near Grantham):—Bell ringer; three ecclesiastics; animal rampant; armed knight with sword; man and bird; conventional tree. F. Simpson's *Baptismal Fonts*; Rickman's *Gothic Architecture*, 6th ed., p. 129.

*Helpringham*:—Agnus Dei; Dove emblem; conventional tree. F. Simpson's *Baptismal Fonts*.

*Colsterworth*:—Agnus Dei; head of Christ within vesica.

## LEICESTERSHIRE.

*Thorpe Arnold*:—St Michael and two dragons; cross with human head in the centre. F. Simpson's *Baptismal Fonts*.

## WARWICKSHIRE.

*Coleshill*:—The Crucifixion and four figures of saints. Parker's *Glossary of Gothic Architecture*, pls. lvi. and lvii.

## NORTHAMPTONSHIRE.

*Aston-le-Walls*:—Conventional tree; heads at corners. F. A. Paley's *Baptismal Fonts*, Ord. Map, 53, S.W.

*East Haddon*:—Man holding two dragons by neck, with heads under his arms. F. A. Paley's *Baptismal Fonts*; Ord. Map, 53, N.E.

*West Haddon*:—Flight into Egypt; baptism of Christ; animals' heads at corners. F. A. Paley's *Baptismal Fonts*; Parker's *Churches of Northamptonsh.*, p. 233; Ord. Map, 53, N.E.

*Irchester*:—Man and animal; head of man and animal. F. A. Paley's *Baptismal Fonts*; Ord. Map, 52, N.W.

*Wansford*:—Two warriors with shields and spears; three male figures and one female. F. Simpson's *Baptismal Fonts*; Ord. Map, 64.

*Finedon*:—Seated figure holding up cross with kneeling figure in front. Parker's *Churches of Northamptonsh.*, p. 132, Ord. Map, 52, N.W.

*Ravunds*:—Ram's head. Parker's *Churches of Northampsh.*, p. 62; Ord. Map, 52, N.W.

*Crick*:—Bowl of font supported by three dwarfs. Parker's *Churches of Northampsh.*, p. 204; Ord. Map, 53, N.E.

## RUTLANDSHIRE.

*Tickencote*:—Human heads at corners. F. A. Paley's *Baptismal Fonts*.

*Cottesmore*:—Crucifixion; Bishop with pastoral staff. Murray's *Guide to Rutland*, p. 230.



## OXFORDSHIRE.

*Warborough* :—Bishop with crozier in act of benediction, repeated (font made of lead). F. A. Paley's *Baptismal Fonts*.

*Hook Norton* :—Sagittarius ; man with battle-axe. Skeleton's *Oxfordsh.*

## HEREFORDSHIRE.

*Hereford Cathedral* :—Figures of saints within arcading ; font supported by four lions. *Building News*, October 5, 1877.

## WORCESTERSHIRE.

*Holt* :—Grotesque heads. F. A. Paley's *Baptismal Fonts*.

*Chaddesley Corbett* :—Dragons and interlaced work. Rickman's *Gothic Architecture*, 6th ed., p. 147.

## GLOUCESTERSHIRE.

*Michel Dean* :—Figures upside down. Lyson's *Gloucestersh.*

*Frampton-on-Severn*.

## NORFOLK.

*Fincham* :—The Nativity ; Adam and Eve. F. A. Paley's *Baptismal Fonts*; *Archæologia*, vol. x. p. 190.

*Sculthorpe* :—The three Kings ; Virgin and Child ; Joseph (!) giving the benediction. *Norfolk Archæology*, vol. vii. p. 338.

*Burnham Deepdale* :—The months. *Archæologia*, vol. x. p. 177.

## SUFFOLK.

*Palgrave* :—Human heads in hollows at corners. F. A. Paley's *Baptismal Fonts*.

*Ipswich* (St Peter's Church) :—Twelve beasts. *Antiquarian Itinerary*, vol. v.

## SURREY.

*Walton-on-the-Hill*.

## KENT.

*Newenden* :—Winged dragon and lion ; grotesque animals within circles. F. A. Paley's *Baptismal Fonts*; Ord. Map, 5.

*Darent* :—Rite of baptism ; King David on throne playing harp ; Sagittarius ; king with sceptre ; man driving beast ; mythical animals. Ord. Map, 6.

*Brookland* :—Font of lead, with months and signs of zodiac. *Archæologia Cantiana*, vol. iv. p. 87 ; *Jour. Brit. Archæolog. Inst.*, vol. vi. p. 159 ; Ord. Map, 4.

## SUSSEX.

*Brighton*:—Scenes from Scripture. *Antiquarian Itinerary*, vol. iii.

## BERKSHIRE.

*Avington*:—Devil and other figures. Lyson's *Magna Britannia*, vol. i. part 3, p. 207; *Antiquarian Itinerary*, vol. iii.

*East Hanney* (now in Architectural Museum, Westminster):—Nude female with plaited hair; man.

## HAMPSHIRE.

*Winchester Cathedral*:—Scenes supposed to be from life of St Nicholas. *Reliquary*, vol. x. p. 206; *Vetusta Monumenta*, vol. ii. pl. xl.

*East Meon*:—Temptation of Adam and Eve; Expulsion from Paradise; Angel giving spade to Adam; Eve with distaff and spindle. *Archæologia*. vol. x. p. 186.

*Southampton*.

## WILTSHIRE.

*Avebury*:—Bishop with mitre and crozier holding closed book, with dragon on each side. F. A. Paley's *Baptismal Fonts*.

*Stanton Fitzwarren*:—Crowned figure holding cross and trampling on dragon; Cherubim with drawn sword; triumph of Virtues over Vices, indescribed. F. A. Paley's *Baptismal Fonts*.

## SOMERSETSHIRE.

*Locking*:—Figures of men in armour at corners, with arms extended so as to meet; pairs of serpents interlaced. F. A. Paley's *Baptismal Fonts*.

*Salford*:—Eight human heads. *Ilam. Anastatic Drawing Soc.*, 1873.

## DORSETSHIRE.

*Melbury Bubb*:—Animals with interlaced tails placed head downwards. *Ilam. Anastatic Drawing Soc.*, 1879, pl. liii.

## DEVONSHIRE.

*Stoke Cannon*:—Animals head downwards at corners, and four human figures supporting bowl of font. F. A. Paley's *Baptismal Fonts*; *Building News*.

*Alphington*:—Scrollwork foliage enclosing figures of archer, man with spear, &c. F. A. Paley's *Baptismal Fonts*; *Building News*.

*Marychurch*:—*Jour. Brit. Archæol. Assoc.*, vol. ii. p. 272.

*Hartland*:—Sculptured faces. *Murray's Guide*.

## CORNWALL.

- St Germans*:—Christian emblems, viz., the dove, the circle, and vesica piscis. E. A. Paley's *Baptismal Fonts*.
- Launceston*:—Human heads at corners. F. A. Paley's *Baptismal Fonts*.
- Perranzabuloe*:—Three Persons of Trinity; Virgin and Child. F. A. Paley's *Baptismal Fonts*.
- Lostwithiel*:—Crucifixion; head of bishop; grotesque human head; two lions passant; huntsman on horseback, with hawk, hound, and horn. F. A. Paley's *Baptismal Fonts*.
- Bodmin*:—Angels' heads and wings at corners; animals and foliage on bowl. F. A. Paley's *Baptismal Fonts*.
- St Govan*:—Human heads at four corners. F. A. Paley's *Baptismal Fonts*.
- Maker, Mount Edgcombe*:—Four heads of angels with wings at corners. *Building News*, June 15, 1883.
- Kea*:—Four human heads at corners; cross. *Building News*, June 15, 1883.
- St Sampson's*:—Dragons. *Reliquary*, vol. xxiv. p. 213.
- South Hill*:—Dragons. *Reliquary*, vol. xxiv. p. 213.
- Lucculyan*:—Dragons. *Reliquary*, vol. xxiv. p. 213.
- Tintagel*:—Serpents; cross. *Reliquary*, vol. xxiv. p. 213.

## SCOTLAND.

- St Malrube, Loch Aoinnard, Isle of Skye* (now in Museum, Edinburgh):—Crucifixion; Virgin and Child; St Michael and the dragon; bishop.
- Dryburgh Abbey*:—Interlaced dragons.

## WALES.

- Llanllwchaiarn, Cardiganshire*:—Heads at four corners. Sketch by H. Longville Jones.
- Llanwenog, Cardiganshire*:—Twelve human faces. Sketch by Worthington Smith.
- Llanarth, Cardiganshire*:—Font supported by four beasts. Sketch by H. L. Jones.
- Llampeter, Cardiganshire*:—Four winged dragons. Sketch by H. L. Jones.
- Llanfair y Cymwd*:—Four heads and crosses. Sketch by H. L. Jones.

## APPENDIX III.

## LIST OF NORMAN TYMPANA WITH FIGURE SCULPTURE IN GREAT BRITAIN.

## LIST SHOWING GEOGRAPHICAL DISTRIBUTION OF SCULPTURED NORMAN TYMPANA IN GREAT BRITAIN.

Name of County.	No. of Localities of Tympana.	Name of County.	No. of Localities of Tympana.
		Brought forward,	92
Northumberland,	.	Monmouthshire .	.
Durham,	2	Norfolk,	.
Yorkshire,	8	Suffolk, .	2
Cumberland,	2	Hertfordshire,	.
Westmoreland, .	1	Essex, .	.
Lancashire,	.	Middlesex,	.
Cheshire,	1	Surrey, .	.
Shropshire,	4	Kent, .	7
Staffordshire,	1	Sussex, .	.
Derbyshire,	11	Berkshire,	2
Nottinghamshire,	2	Hampshire,	1
Lincolnshire,	2	Wiltshire,	3
Leicestershire, .	2	Somersetshire,	4
Warwickshire, .	1	Dorsetshire,	4
Northamptonshire,	3	Devonshire,	3
Rutlandshire, .	3	Cornwall,	1
Oxfordshire,	8		
Buckinghamshire,	6		119
Bedfordshire, .	2	Scotland,	1
Huntingdonshire,	3	Isle of Man,	.
Cambridgeshire,	3	Wales, .	3
Herefordshire, .	8	Ireland, .	3
Worcestershire, .	4		
Gloucestershire,	15		
	—		
Carry forward,	92	Total,	126

## SCULPTURED TYMPANA.

## DURHAM.

*Croxdale* :—Crucifixion. *Archæologia*, vol. xlvii.

*Houghton le Spring*:—Two dragons interlaced. Perry and Henman's *Antiquities of the County of Durham*, pl. xlv.

## YORKSHIRE.

*Danby Wiske*:—Three nude figures. Whitaker's *Richmondsh.*, vol. i. p. 225 ; Ord. Map, 96, N.W.

*North Newbald*:—Saviour within vesica. *Antiquarian Itin.*; Ord. Map, 94, S.W.

*York Museum*:—three demons and prostrate human form.

*Adel*:—Saviour seated on Throne ; Lamb of God ; sun and moon ; and emblems of four Evangelists. H. T. Simpson's *Archæologia Adelsensis*.

*Austerfeld Chapel*:—Dragon with knotted tail. Notes taken by C. E. Keyser.

*Alne*:—Two Evangelists (?) and interlaced work. Notes by C. E. Keyser.

*Barton le Street*:—Tree and Daniel in Lions' Den. Notes by C. E. Keyser.

*Thwing*:—Agnus Dei. Sheahan and Whellan's *Hist. of York*; vol. ii. p. 490.

## CUMBERLAND.

*Kirkbampton*:—Two beasts and ecclesiastic. *Hist. and Topog. of Cumberland and Westmoreland*, p. 173.

*St Bees*:—St George(?) and Dragon ; bird within circle ; interlaced work. *Cumberland and Westmoreland Ant. Soc. Trans.*, vol. ii. p. 7.

## WESTMORELAND.

*Long Marton*:—South door, two winged dragons ; cross ; sword and shield ;—west door, winged dragon ; siren and cross. *Cumberland and Westmoreland Ant. Soc. Trans.*, vol. v. p. 175 ; Ord. Map, 102, S.W.

## CHESHIRE.

*Prestbury*:—Saviour within vesica, with two kneeling figures of angels on each side ; Saviour and six saints above. Earwaker's *East Cheshire*, vol. ii. p. 188 ; Ord. Map, 81, N.W.

## SHROPSHIRE.

*Aston Eyre*:—Figure on horseback, with hand raised in act of blessing ; in front, man seated on ground ; behind, figure leading animal. Eytton's *Antiquities of Shropsh.*, vols. i. and ii. p. 208.

*St Kenelm's Chapel*:—Christ within vesica, supported by two angels. *Brit. Mus. MSS.*, No. 21,237, p. 399.

*Stottesden* :—Four animals. *Jour. Brit. Archæolog. Assoc.*, vol. xxiv. p. 201.

*Linley* :—Winged figure. *Brit. Mus. MSS.*, No. 21,011.

## STAFFORDSHIRE.

*Tutbury* :—Boar hunt, with man on horseback and two dogs. *Jour. Brit. Archæolog. Assoc.*, vol. vii. p. 393.

## DERBYSHIRE.

*Ault Hucknall* :—Centaur and two fabulous beasts ; on lintel, St George and Dragon. *Gentleman's Magazine*, 1799, pt. 1, p. 449 ; Ord. Map, 82, S.W.

*Ashford* :—Tree, with boar and wolf on either side. Bateman's *Vestiges*, p. 182 ; Ord. Map, 81, S.E.

*Parwich* :—Lamb of God trampling on two serpents ; bird ; boar ; unicorn and beast biting its tail. *Illum. Anastatic Drawing Soc.*, 1876, pl. iii. ; Ord. Map, 72, N.E.

*Hognaston* :—Agnus Dei ; figure with crozier, and three animals. Cox's *Churches of Derbysh.*, vol. ii. p. 491 ; Ord. Map, 72, N.E.

*Kedleston* :—Huntsman on horseback. Lyson's *Magna Britannia*, vol. iv. p. 224 ; Ord. Map, 71, N.W.

*Swarkestone* :—Bateman's *Vestiges*, p. 231 ; Ord. Map, 71, S.W.

*Normanton* :—Crucifixion ; Agnus Dei ; figure with crozier, &c. *Reliquary*, vol. ii. p. 4.

*Finden* :—Cross in centre ; two figures on each side. *Reliquary*, vol. iii. p. 191.

*Tissington* :—Figure with arms akimbo, and check pattern. Cox's *Churches of Derbysh.*, vol. ii. p. 449.

*Shirley* :—Two animals and foliage. Cox's *Churches of Derbysh.*, vol. iii. p. 274.

*Bolsover* :—Crucifixion. *Jour. Brit. Archæolog. Assoc.*, vol. vii. p. 319.

## NOTTINGHAMSHIRE.

*Everton* :—Two dragons. *Notes taken by C. E. Keyser.*

*Southwell* :—Man kneeling with hands in lion's mouth ; lamb ; St Michael and Satan. Dickinson's *Antiquities of Notts.*, p. 80.

## LINCOLNSHIRE.

*S. Ferriby* :—Bishop with pastoral staff, in act of blessing. *Archæologia*, vol. xlvii. p. 160.

*Syston* :—Nine figures within arcading. *Notes taken by C. E. Keyser.*

## LEICESTERSHIRE.

*Stoney Stanton* :—Dragons ; bird ; bishop with crozier. *Archæologia*, vol. xlvii. ; Ord. Map, 63, S.W.

*Hallaton* :—St Michael and Satan. Nicholl's *Hist. of Leicestersh.*

## WARWICKSHIRE.

*Stoneleigh* :—Two dragons ; fishes and serpents. Parker's *Glossary* (5th ed.), p. 74.

## NORTHAMPTONSHIRE.

*Pitsford* :—St George and Dragon. Baker's *Northamptonsh.*; Ord. Map, 52, N.W.

*Barton Seagrave* :—Bearded head between two monsters, one having human head in mouth. Parker's *Glossary* (5th ed.), p. 74 ; Ord. Map, 52, N.W.

*Castor* :—Christ in Glory. *Archæologia*, vol. xlvii.

## RUTLANDSHIRE.

*Essendine* :—Saviour within aureole, inscribed IHC, in act of blessing, with angel on either side. Parker's *Glossary* (5th ed.), p. 71 ; Ord. Map, 64.

*Ridlington* :—Two beasts and small circular cross. *Gentleman's Magazine*, 1796, p. 187 ; Ord. Map, 64.

*Egleton* :—Circular rose, with dragon on each side. *Notes* taken by C. E. Keyser.

## OXFORDSHIRE.

*Tetsworth* :—Agnus Dei ; bishop with crozier, and figure holding open book. *Archæologia*, vol. xxxv. p. 487 ; Ord. Map, 13.

*Handborough* :—Daniel in Lions' Den(?). Britton's *Architectural Antiquities*, vol. v. pl. xvii. ; Ord. Map, 45, S.W.

*Middleton Stoney* :—Tree. Parker's *Glossary of Architecture* (4th ed.), p. 47.

*Newton Purcell* :—Bird and foliage. *Notes* taken by C. E. Keyser.

*Fritwell* :—Two animals eating fruit off tree. Skelton's *Antiquities of Oxfordsh.*

*Salford* :—Circular cross in centre, with Sagittarius on one side and lion on other. *Notes* taken by C. E. Keyser.

*Kencott* :—Centaur (inscribed "Sagittarius") shooting arrow down throat of serpent. *Notes* taken by C. E. Keyser.

*Great Rollwright* :—Fish. Skelton's *Antiquities of Oxfordsh.*

## BUCKINGHAMSHIRE.

*Dinton* :—Two animals on each side of tree; below, dragon rushing at winged figure holding cross and book; inscribed "Premia pro meritis si quis desperet habenda. Audiatur hic percepta sibi que sunt retinenda." *Archæologia*, vol. x. pl. xvii.; Ord. Map, 46, S.W.

*Water Stratford* :—Saviour within vesica, and angel on each side. Lyson's *Magna Britannia*, vol. i. pt. 3, p. 486; Ord. Map, 48, N.E.

*Stewkley* :—Two dragons. Lyson's *Magna Britannia*, vol. i. pt. 3, p. 488; Ord. Map, 46, N.W.

*Radclive* :—Agnus Dei. Sheeham's *Hist. of Bucks*, p. 301.

*Lathbury* :—Tree in centre, and two animals on one side, and lion eating fruit on other. Notes taken by C. E. Keyser.

*Leckhampstead* :—Two dragons and demon fighting. Lipscomb's *Hist. of Bucks*, vol. iii. p. 28.

## BEDFORDSHIRE.

*Thurley* :—Temptation of Adam and Eve. Thos. Fisher's *Hist. of Bedfordsh.*

*Edstow* :—Saviour within vesica. Bloxham's *Gothic Archit.*, p. 90; Ord. Map, 52, S.E.

## HUNTINGDONSHIRE.

*Little Paxton* :—Cross in centre; figure holding cross, and animal on one side and two animals on other. *Archæologia*, vol. xlvii. p. 166.

*Stow Longa* :—Mermaid and Lion. *Archæologia*, vol. xlvii.

*Covington* :—Lion and Dragon fighting. Notes taken by C. E. Keyser.

## CAMBRIDGESHIRE.

*Ely Cathedral* :—Saviour within vesica. Lyson's *Magna Britannia*.

*Pampisford* :—Heads and figures within arcading. Notes taken by C. E. Keyser.

*Kirtling* :—Christ in Glory within vesica. Parker's *Eccles. Topog. of England*.

## HEREFORDSHIRE.

*Moccas* :—Elisha and the bears (?). Bloxham's *Gothic Archit.*

*Shobdon* :—(1) Saviour within vesica, surrounded by four angels; (2) Christ's descent into hell. *Jour. Brit. Archæolog. Inst.*, vol. i. p. 233; Ord. Map, 55, S.W.

*Brinsop* :—St George and Dragon; signs of zodiac. *Jour. Brit. Archæolog. Inst.*, vol. ii. p. 271; *Ilam Anastatic Drawing Soc.*, 1876, pl. x.

*Fownhope* :—Virgin and Child, surrounded by foliage and animals. *Jour. Brit. Archæol. Assoc.*, vol. ii. p. 268; Ord. Map, 43.



*St Peter's, Rowleston* :—Saviour within vesica, surrounded by four angels ; reversed figures on jambs. *Architectural Assoc. Sketchbook*, vol. iii.

*Kilpeck* :—*Gentleman's Magazine*, 1789, p. 781 ; Ord. Map, 43.

*Stretton Sugwas*.

*Aston* :—Agnus Dei and symbols of two Evangelists. *Wright's Hist. of Ludlow*, p. 101.

#### WORCESTERSHIRE.

*Pedmore* :—Christ and emblems of four Evangelists. *Murray's Guide*, p. 146.

*Castle Moreton* :—Agnus Dei. *Archæologia*, vol. lvii.

*Netherton* :—Serpent. *Notes* taken by C. E. Keyser.

*Ribbesford* :—Archer shooting fish, and animal running away. *Ashby de la Zouche Anastatic Drawing Soc.*, 1859, pl. xx.

#### GLOUCESTERSHIRE.

*Quenington* :—North door, Christ's descent into hell ;—south door, Coronation of Virgin ; symbols of four Evangelists ; cherubim and seraphim. *Archæologia*, vol. x. p. 129 ; Ord. Map, 34.

*Ruardean* :—St George and Dragon. *Jour. Brit. Archæolog. Inst.*, vol. ii. p. 230 ; Ord. Map, 43.

*Elkstone* :—Saviour seated on throne, surrounded by emblems of four Evangelists. *Lyson's Coll. of Gloucestersh. Ants.* ; Ord. Map, 44.

*Moreton Valence* :—St George and Dragon. *Lyson's Coll. of Gloucestersh. Ants.*, p. 36 ; Ord. Map, 43.

*Siddington* :—Christ holding key ; two angels kneeling on each side. *Lyson's Coll. of Gloucestersh. Ants.*, p. 38 ; Ord. Map, 34.

*Chalcot*, Parish of Newington, Bagpath :—Figure on horseback, with shield, followed by three figures on foot. *Gentleman's Magazine*, 1795, p. 385.

*Upleadon* :—Agnus Dei. *Bloxham's Gothic Archit.* ; Ord. Map, 43.

*Preston* (in Ledbury) :—Agnus Dei. *Bloxham's Gothic Archit.*

*Beckford* :—North door, Triumph of Christ over sin ;—south door, Cross with animals on each side ; bird and sun above. *Gentleman's Magazine*, 1843, p. 55 ; Ord. Map, 44.

*Gloucester (St Nicholas Church)* :—Agnus Dei. *Lyson's Gloucestersh. Ants.*, pl. viii.

*Stanley St Leonard* :—Two animals, one presenting apple to other. *Notes* taken by C. E. Keyser.

*Kempsley* :—Tree. *Jour. Brit. Archæolog. Inst.*, vol. xxxiv. p. 270.

*Little Barrington* :—Christ in act of blessing, with angel on each side. *Jour. Brit. Archæolog. Inst.*, vol. xxxv. p. 235.

*Stratton* :—Figures, &c., in low belief. *Notes* taken by C. E. Keyser.

*Lower Swell* :—Tree, with bird plucking at fruit. *Notes* taken by C. E. Keyser.

## SUFFOLK.

*Ipswich (St Nicholas)* :—Conventional beast; St Michael and Dragon. *Jour Brit. Archaeolog. Assoc.*, vol. i. p. 146; Ord. Map, 48, S.W.

*Wordwell* :—South door, Tree with animal on either side;—north door, Figure with both arms upraised, and another figure holding circular object. *Notes* taken by C. E. Keyser.

## KENT.

*Barfreston* :—Saviour within vesica. King's *Munimenta Antiqua*, vol. iv. pl. iv.; Ord. Map, 3.

*Patriabourne* :—Agnus Dei; angels, &c. *Arch. Assoc. Sketchbook*, vol. iv.; Ord. Map, 3.

*St Margaret-at-Cliffe* :—Trinity three times repeated; pairs of heads twice repeated. Parker's *Glossary of Gothic Architecture* (5th ed.), pl. xlv. Ord. Map, 3.

*Bridge* :—Temptation of Adam and Eve, &c. *Antiquarian Itinerary*, vol. ii.; Ord. Map, 3.

*Betteshanger* :—Christ within vesica. S. R. Glynne's *Churches of Kent*, p. 169; Ord. Map, 3.

*Sandwich (St Clements)* :—Small figure of stag. Ord. Map, 3.

*Rochester Cathedral* :—Saviour within vesica, and four Evangelists. Ord. Map, 6.

## BERKSHIRE.

*Bucklebury* :—Human figure, in centre grasping two winged dragons on each side by necks. Lyson's *Magna Britannia*, p. 204.

*Chamey Bassett* :—Saviour between two animals, whom He is keeping at bay. *Notes* taken by C. E. Keyser.

## HAMPSHIRE.

*Shalfleet (Isle of Wight)* :—Daniel in Lions' Den. Britton's *Architectural Antiquities*, vol. v. pl. xvii.; Ord. Map, 10.

## WILTSHIRE.

*Malmesbury* :—Saviour within vesica. King's *Munimenta Antiqua*, vol. iv. pl. iv.; Ord. Map, 34.

*Knook* :—Tree in centre, and on either side dragon and dog. *Notes* taken by C. E. Keyser.

*Little Langford* :—St Nicholas(?), with budding pastoral staff ; three birds in tree ; on lintel, huntsman with horn and spear, and wild boar attacked by three dogs. Hoare's *Hist. of S. Wilts*, vol. ii. pl. iii. p. 19.

## SOMERSETSHIRE.

*Stoke-sub-Hamdon* :—Tree with three birds ; Sagittarius on one side and Leo on other (their names being inscribed) ; also Agnus Dei. *Building News*, 1883, Aug. 17.

*Lullington* :—Tree with dragons on each side ; Saviour above in act of blessing.

*Pen Selwood* :—Agnus Dei and two beasts. Phelp's *Hist. of Somerset*, vol. ii. p. 192.

*Langport* :—Agnus Dei within aureole held by angels. *Somerset. Arch. Soc. Proc.*, vol. xvii. p. 56.

## DORSETSHIRE.

*Fordington* :—St George and Pagans. Parker's *Glossary* (5th ed.), p. 73 ; *Proc. Soc. Antiq. Scot.*, vol. xvii. p. 332.

*Tarrant Rushton* :—Agnus Dei, with figures on each side. Hutchin's *Hist. of Dorset* (3rd ed.), vol. iii. p. 105.

*Wingford Éagle* :—Two animals fighting. Hutchin's *Hist. of Dorset* (3rd ed.) vol. ii. p. 407.

*Worth Maltravers* :—Two angels holding scrolls. Hutchin's *Hist. of Dorset* (3rd ed.), vol. i.

## DEVONSHIRE.

*Down St Mary* :—Human figure between two beasts. *Gentleman's Magazine*, 1882, pt. 2, p. 209.

*Bundleigh* :—Agnus Dei and two birds. *Notes* taken by C. E. Keyser.

*Bishop's Teignton* :—Four figures within arcading. *Antiquarian Itinerary*, vol. v.

## CORNWALL.

*St Michael Carhayes* :—Agnus Dei. *Notes* taken by C. E. Keyser.

## WALES.

*Penmon, Anglesey* :—Beast with tail in mouth.

*Llanbadarn Vawr, Radnorshire* :—Head of animal and tree above it, with beast on either side. Westwood's *Lapidarium Wallia*, p. 150.

*Llandaff Cathedral, Glamorganshire* :—Bishop with crozier.

## SCOTLAND.

*Linton, Roxburghshire*:—St George and the Dragon. *Proc. Soc. Ant. Scot.*, vol. xvii. p. 335; Ord. Map, 110, S.W.

## ISLE OF MAN.

*Kirk Maughold.*

## IRELAND.

*Glendalough*, county Wicklow:—Crowned figure seated on throne, with priests holding pastoral staff, and bell on each side. Petrie's *Irish Architecture*, p. 251.

*Cormac's Chapel*, Rock of Cashel:—South door, Animal;—north door, Sagittarius shooting at lion. Petrie's *Irish Architecture*, pp. 295, 296.

## APPENDIX IV.

LIST OF MISCELLANEOUS PIECES OF NORMAN SCULPTURE ON SLABS  
BUILT INTO WALLS OF CHURCHES, CAPITALS OF COLUMNS, &c.

## SCULPTURED CAPITALS OF COLUMNS.

*Seaford, Sussex*:—Crucifixion. *Guide to Eastbourne.*

*Steetty, Derbyshire*:—St George and Dragon. Cox's *Churches of Derbysh.*, vol. i. p. 400.

*Adel, Yorkshire*:—Baptism of Christ; Crucifixion; Warrior with shield and spear; Sagittarius. H. T. Simpson's *Archæologia Adelenstis*, p. 281; *Churches of Yorksh.*

*Iona, Scotland*:—Temptation of Adam and Eve; Expulsion from Paradise; Christ in Glory; St Michael weighing Souls. H. D. Graham's *Antiquities of Iona*, pl. xli.

*Durham Castle*:—Stag. Rickman's *Gothic Archit.*, 6th ed., p. 138.

*Lullington, Somersetshire*:—Sagittarius.

*Iffley, Oxfordshire*:—Sagittarius, Centaurs, &c. Britton's *Arch. Ant.*

*York (St Laurence's Church)*:—Agnus Dei and Dragon. Twining's *Symbols of Early Christian Art*, p. 160.

## SLABS OF SCULPTURE.

*W. front of Lincoln Cathedral*:—Expulsion from Paradise; Building of Ark; Daniel and Lions; Christ and Devil Bound, &c. *Assoc. Arch. Soc. Rep.*, vol. viii. p. 279; *Jour. Brit. Archæolog. Inst.*, vol. xxv. p. 1.

*Bristol Cathedral Chapter House*:—Christ's descent into Hell. Pryce's *Notes on the Architecture of Bristol*, p. 12; *Gentleman's Magazine*, 1832, pl. i. p. 489.

*Chichester Cathedral*:—Raising of Lazarus. *Jour. Brit. Archæolog. Assoc.*, vol. xii. p. 408.

*Wirksworth, Derbyshire*:—Christ washing Disciples' feet; Cross with Agnus Dei and emblems of four Evangelists; Nativity; Ascension. Bateman's *Vestiges of the Antiquities of Derbysh.*, p. 238; *Gentleman's Magazine*, 1821.

*Bolsover, Derbyshire*:—Nativity. Bateman's *Vestiges*, p. 193.

*Seaford, Sussex*:—St Michael and Dragon. *Sussex Archæol. Coll.*

*Ipswich (St Nicholas Church)*:—St Michael and Dragon; three Apostles.

*Hovingham, Yorkshire*:—Figures in arcading. *Jour. Brit. Archæolog. Inst.*, vol. vi.

*Bobbing, Kent*:—Figure of Saint, inscribed "S. Marcialis Pius Patronus." *Jour. Brit. Archæolog. Inst.*, vol. xxi. p. 246.

*Hinton Parva, Dorset*:—Angel with book and cross. *Proc. Soc. Ant. Scot.*, vol. xvii. p. 336.

*Bradford-on-Avon, Wilts*:—Two Angels.

*W. front of Ardmore Cathedral, Ireland*:—Temptation of Adam and Eve; Judgment of Solomon. M. Stoke's *Irish Architecture*, p. 121.

#### SCULPTURED ARCH MOULDINGS.

*St Margaret's, Walmgate, York*:—Signs of Zodiac; Warrior fighting Dragon, &c. Drake's *Eboracum*.

*Ault Hucknail, Derbyshire*:—Figures with croziers and crosses.

#### SCULPTURED SEPULCHRAL SLABS.

*Bishopstone, Sussex*:—Agnus Dei; two Doves drinking from a vase.

*Coningsburgh*:—St George and the Dragon. Carter's *Ancient Painting and Sculpture*; *Jour. Brit. Archæolog. Inst.*, vol. i. p. 354; *Assoc. Architect. Soc. Rep.*, vol. ix. p. 70; Gough's *Camden*, vol. iii. p. 257.

*Bridlington*:—Fable of the Fox and the Stork. *Gentleman's Magazine*, 1801, p. 797.

#### SCULPTURED JAMBS OF DOORWAYS.

*Essendine, Rutland*:—Adam and Eve; Stag. Parker's *Glossary of Architecture*, pl. xlv.

*Iffley, Oxfordshire*:—Centaurs, Siren, &c. Rickman's *Gothic Archit.*, 6th ed., p. 132.