



ST. GEORGE'S CHAPEL, WINDSOR
THE WOODWORK OF THE CHOIR



PREFACE TO THE 1985 RE-PRINT

THAT visitors to St. George's Chapel continue to demand an illustrated guide to the woodwork shows a general lively interest in medieval art as well as an inquisitive wish to know what there is to be seen. It is now over fifty years since M.R. James compiled this present monograph and then with the specific intention of providing a simple description of the choir stalls to give help to the interested observer.

'Monty' James was Provost of Eton from 1918 until his death in 1936 and it was during this time that he examined the woodwork and re-vitalised the study completed by W. St. John Hope and included in his monumental two volume history of Windsor Castle, published in 1913. The Provost returned to his *alma mater* after an absence of many years, all of which had been spent in that 'other foundation of King Henry VI', King's College, Cambridge. There, James had proved himself to be a meticulous scholar with wide antiquarian interests who was fascinated by the myths, legends and symbols discovered in the ancient manuscripts which he sought out and collected. This compelling academic enthusiasm coupled with the pleasure he found from visiting the great churches of France might in itself have been sufficient incentive for him to produce this useful volume. He must frequently have longed for a similar work, comprehensive, brief and portable, on his many trips abroad. But there was also to inspire him his abiding love for Eton with its close proximity to the Castle, and this drew him back to St. George's Chapel. As a schoolboy he had made illicit trips across the leads of the Chapel and had once even attempted to force an entrance into the Queen's private closet situated above the High Altar (now happily restored to its original use as a Chantry dedicated to the remembrance of King Edward IV). In his later years, however, his interests were more in keeping with the dignity of his office as for example when he sought to apply his scholarship amongst the small group who witnessed the exhumation of the remains of Henry VI, and also, as this volume displays, to the study of the fabric of the Chapel itself.

It is perhaps the combination of 'Monty' James's achievements as a scholar and his more popular reputation as the writer of ghost stories, which has inhibited any new attempt to produce a comprehensive study of the woodwork. However, it has become clear that such a task must now be undertaken. In the last fifty years there has been a very significant growth in interest in the so-called medieval period of history and this both amongst scholars and the general public. The result is that more is required of the 'useful' guide book than a simple description of what is to be seen, and happily much more can be provided. However it is important to maintain the standard of scholarship which was created by St. John Hope and M.R. James in the first half of this century if any new study is to measure up to their achievement. To do this will require the co-operation of experts in many different fields and consequently the process of amassing the information will take time. So that whilst a new work is being prepared, in order to respond to the immediate and insistent demand for a guide to this great treasure of the Chapel, the woodwork in the choir, it has been decided to reprint M.R. James's original monograph as it stands. However, this is done with the clear knowledge that it now has a limited value, some proven inaccuracies, and that for both scholar and interested visitor it provides, necessarily, inadequate answers to many of their questions. For, today, there is a greater appreciation of the artistic merit of the work of the woodcarvers than there was fifty years ago. There is also a renewed interest in 'iconography', the often mysterious, inherited symbolism of the pictorial designs which was used by the artist/craftsmen of the fifteenth century. We wish nowadays to know not only a simple description of what is before us but what it is meant to represent to us, and the artistic origins of the designs themselves. These last are the areas least well covered by the present monograph. Moreover it may be that today's scholars will prove more sympathetic to the later additions to the choir made in the seventeenth and eighteenth centuries and thus will give these substantial examples of post-

reformation church woodcarving a more generous appreciation.

One of the problems in a Chapel which is in the heart of a centre for tourists is keeping the character of the building as a place of worship whilst allowing the maximum access for those who come here to enjoy a sense of its history and to appreciate its beauty. The choir-stalls are essentially functional, providing an enclosed space for the offering of the *opus Dei* in the daily services by the members of the College of St. George and those who join them from time to time in their regular pattern of worship. So unfortunately much of the best woodcarving is hidden from sight and what is visible can only serve to whet the appetite. However there is sufficient on view to the general visitor to ensure that even a slightly more than cursory glance will take up above the time allowed in a busy tourist schedule which often includes not only St. George's Chapel, but the Royal apartments and a river trip as well! But perhaps the photographs and the descriptions will serve as a substitute, of however inadequate a kind, for what has to be missed whilst the visitor is in the Chapel.

The Chapter is of course always happy to receive written requests, from *bona fide* students of the period, that they may be permitted to examine the woodwork more closely, and each such request is considered on its merits.

We hope that this re-print will enhance pleasure both in the Chapel and more especially in the woodwork. If it does so then that will provide a signal compliment to the achievement of M.R. James, for few such guide books can have survived to be reprinted fifty years after they were first produced and yet still retain real value for today's reader.

John A. White
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ST. GEORGE'S CHAPEL, WINDSOR

THE WOODWORK OF THE CHOIR

BY

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PROVOST OF ETON

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WINDSOR 1933
(FROM THE ORIGINAL FRONT COVER)

NOTE

THE following description of the woodwork in St. George's Chapel is based upon that drawn up by Sir W. St. John Hope which is to be found in his great book, "Windsor Castle" (1913, ii, pp. 429 to 473). Like all his work it is characterized by the highest qualities of the archaeologist, but the bulk and cost of the book in which it appears make it unsuitable for use by a visitor to the Chapel. Moreover, some explanatory matter is needed here and there, such as, from my long familiarity with the carvings and others like them, I thought myself able to supply. This tract, therefore, embodies the whole of Hope's description, supplemented by comments and suggestions of my own, drawn from notes made in past years, and from a re-examination of the woodwork.

M. R. JAMES.

Eton College.

THE WOODWORK OF ST. GEORGE'S CHAPEL WINDSOR

THE woodwork in St. George's Chapel now consists of the following portions :

1. At the West end are eight "*returned*" stalls (i.e. stalls facing eastward), four on either side.

2. On the North and South sides, immediately east of the returned stalls, is first of all a piece of *screen-work*, containing three stalls on each side, and, instead of canopies, having three large images on each side, and a number of smaller ones. Then follow on each side a series of canopied stalls. Originally there were 21 of these on either side, but in 1787-90 two stalls were added at the East end on either side, making four in all. In front of the canopied stalls all along runs a *desk*. The returned stalls have *only* a desk before them. The side stalls have before them a row of *sub-stalls* with a desk in front of them also. A third row of seating is in front of these again, with slight desks of modern date before it.

The desks are divided into blocks, with gangways to provide access to the seats : at each end of the block is a "popey" or finial (they used to be called poppy-heads) carved with a scene on each side. In front of each popey and below it is a little pedestal with the figure of a *prophet*. The fronts of the desks are carved to imitate windows, and in the spandrels at the sides and in the centre are carved little subjects.

INSCRIPTION ON DESKS.

All the stalls, returned stalls, and upper and lower stalls on each side, have hinged seats called *misericords* (they used to be incorrectly called *misereres*). The fronts of these are carved with grotesque or heraldic subjects, which Hope, using a medieval term, calls "*baberies*." Moreover, along the front of the upper

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desk on each side is an inscription carved in raised black-letter, mainly consisting of the words of Psalm xx (xix Latin), with some gaps and later additions. On the North side, the words, beginning at the Western end, are :

“Exaudiat te dominus in die tribulationis protegat te nomen dei Jacob Mittat tibi auxilium de sancto et de syon tueatur te Memor sit omnis sacrificii tui et holocaustum tuum pingue fiat Tribuat tibi secundum cor tuum et omne consilium tuum confirmat Letabimur in salutari tuo et in nomine domini dei nostri magnificabimur Impleat dominus omnes petitiones tuas nunc cognovi quoniam saluum fecit Dominus Christum ”

At this point words are gone, and the modern stalls of 1787 have “God Bless the Prince.” We cross to the South side and on the modern stalls at the East find the words “God Save the King.” Then the Psalm is resumed :

“Potentatibus salus dextere eius Hii in curribus et hii in equis nos autem in nomine dei nostri invocabimus Ipsi obligati sunt et ceciderunt nos autem surreximus et erecti sumus Domine saluum fac regem : et exaudi nos in die qua invocaverimus te.”

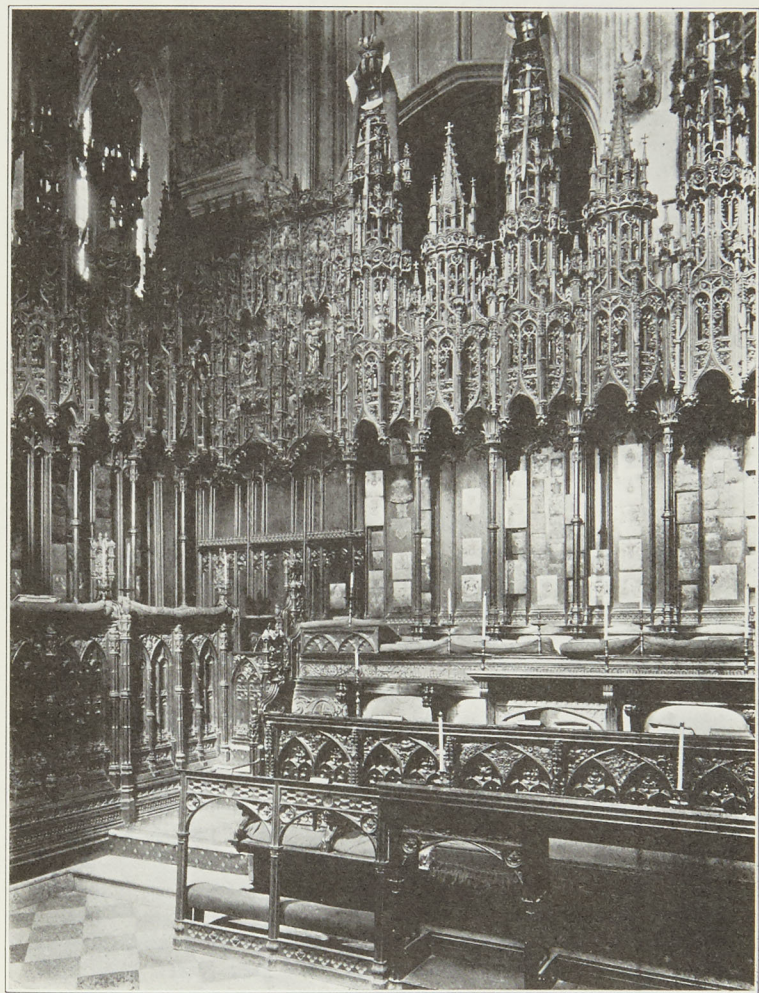
Then, to fill up space, is the verse from Psalm lxxxiv (lxxxiii Latin) :

“Protector noster aspice deus et respice in faciem Christi tui.”

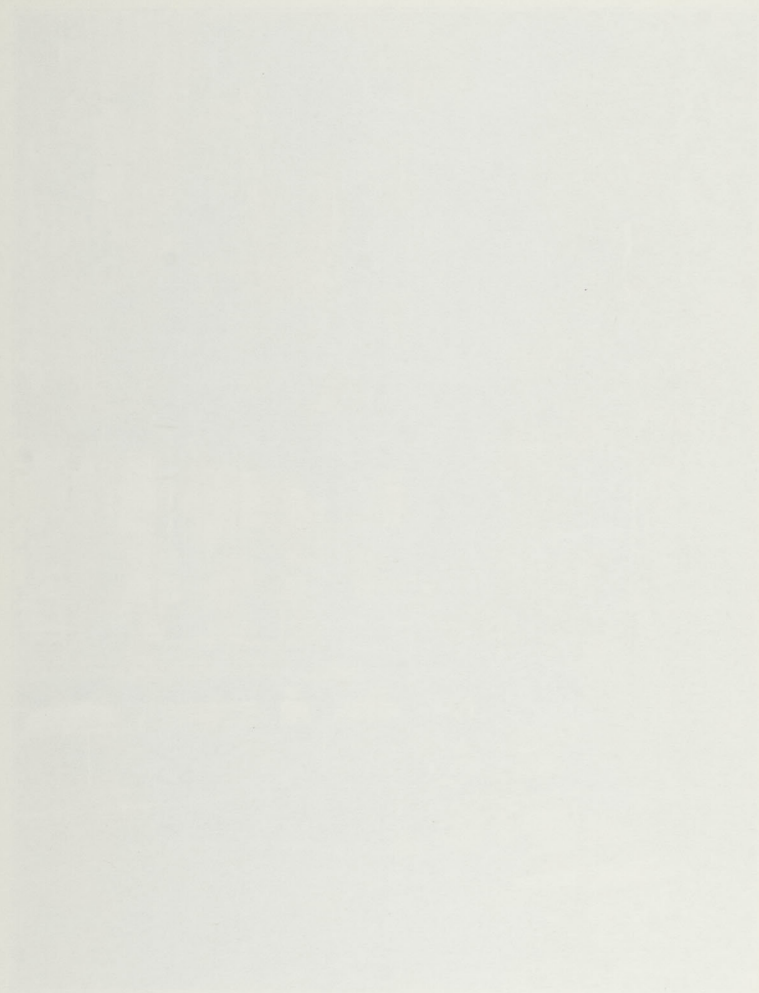
(The missing words are (North) “suum exaudiat illum,” (South) “de celo sancto suo in ”.)

CANOPIES.

Something must now be said about the canopies of the stalls. The original plan was that alternate stalls should be assigned to the Knights of the Order of the Garter and to the Canons of the College of St. George, who were originally as many in number



NORTH-WEST CORNER OF THE QUIRE



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as the Knights. Those of the Knights were surmounted by stools of wooden tracery carrying wooden busts (representing the Knights, but not portraits) on which were the helm and crest of the Knight, with his sword hanging in front, as we see it now. Those of the Canons were lower and surmounted with pinnacles. At various times in and after 1786, the numbers of the Knights have been increased, to include princes of the blood royal and foreign potentates, so that a larger proportion of the stalls now have the helms, crests and busts. Many of the pinnacles formerly on the Canons' stalls are preserved in the stores of the Dean and Chapter.

Note that the Sovereign's stall and that of the Prince of Wales, on the South and North sides of the entrance to the Choir respectively, are broader than the rest. The "tester" projecting immediately above the Sovereign's stall was added in 1786.

DATE AND WORKMEN.

It is now time to set down what is known about the making of the original woodwork and of the additions to it. We fortunately have most of the accounts relating to the putting up of the stalls. They belong to the years 1477 to 1484, the closing years of the reign of Edward IV. The multitude of technical terms specifying the several parts of the woodwork, which occur in them, need not be given here, but the names of the principal persons engaged are of interest. Two men, Dirike Vangrove and Giles van Castell, evidently Flemings, were the makers of the images on the Rood beam, which no longer exist. They were of our Lord on the Cross, the Virgin and St. John, and also, no doubt at the sides, St. George and St. Edward. "At 5/- a foot (the rate of payment) the height of the figures," says Hope, "works out at $4\frac{1}{2}$ feet." The head carver of the stall work was William Berkeley. Associated with him were Robert Ellis and John Filles, and later Hugh Gregory, William Crue, and

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others not named. We also hear of a William Ipswich. Some at least of the canopies were made by these men in London.

We noticed above, in speaking of the inscription that runs along the upper stall desks, that some words of it are missing at the East end. This is not due to the addition made in 1787. The gap would be accounted for by the loss of *one* stall on either side, and it seems plain that the two easternmost stalls were removed, perhaps as early as 1683, when some alterations were made, and seats for the verger and sexton contrived at the Western end of the lower stalls. This matter is uncertain, but there is no uncertainty about the additions of 1786-90.

These began with an important change at the west end of the Choir, at the back of the returned stalls. Here, in or about 1610, a wooden loft had been put up, containing a small organ. Both sides of an organ case and the West side of the loft can be seen in Hollar's beautiful plates illustrating Ashmole's "Order of the Garter" published in 1672. The organ seen in these plates, however, is not that of 1610, which was probably done away with under the Commonwealth, but one put up after the Restoration. This loft and organ were rendered useless by George III's gift of "a magnificent organ made by Green." The new instrument required more room. So the wooden loft was taken down and a new one, made of Coade's artificial stone, set up. It was, however, thought important that it should not take up more space to the West than could be helped, so room was gained by moving the returned stalls about a foot eastward. This brought them into close contact with the screen of imagery on North and South, and, in consequence, a strip containing small images was cut away at the west, on each side, and the westernmost of the large images almost hidden. At the same time the "tester" over the Sovereign's stall was put up, and the two easternmost stalls on each side were added.

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Another change then made was this: the returned stalls originally had in front of them two short desks, one on each side; these were now run together into one desk, and the popeys of all the returned stalls were renewed.

EMLYN.

All these changes and additions, organ-loft, organ case, shifting of stalls and new stalls, were the work of one most remarkable craftsman, Henry Emlyn, a name to be held in reverence. It is true that he lived at a time when interest in Gothic architecture had definitely, though but recently, begun, but it is none the less astonishing to see how thoroughly he had absorbed the spirit and style of the old work which he was called upon to supplement and repair, and how wise he was in refraining from the attempt to introduce pseudo-medievalism into his own additions. Thus, though he faithfully copied the decorative detail of canopies and so forth, and supplied here and there missing figures of prophets and saints, he did not hesitate to put into his new work carvings of incidents from the life of George III.

Besides the new stalls and canopies, he made other important additions, summarized thus by Hope: "The Verger's and Sexton's seats were also re-made, with new carving on the lengthened desks behind them. Seats for the Poor (now Military) Knights were also made, with carved elbows, and desks to correspond, in front of the Eastern blocks of the lower stalls, and all the gangways furnished with elaborately carved doors. Lastly, all the carvings of the popeys and spandrels, and the figures of the prophets, were replaced where badly broken or injured, but in a style which enables them easily to be recognised." The popeys in question include all those of the returned stalls, for which Emlyn chose subjects relating to Edward III, and representations of St. George and the Dragon.

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This is not the place for enumerating or criticizing the other works which Emlyn carried out in the Chapel. They also are of surprisingly good quality for their time, but do not compare in excellence with his woodwork, in which even so experienced an antiquary as Hope sometimes finds a difficulty in distinguishing what is medieval from what is Emlyn's.

We have then, in the woodwork of the Choir of St. George's, a product of English craftsmanship of the last quarter of the fifteenth century, supplemented by work of the last quarter of the eighteenth. It is all of the finest quality, and it is unrivalled in this country for richness and delicacy. The older part of it is also a wonderful storehouse of imagery, sacred and secular. This imagery it is my object to explain in the following pages. As has been indicated, it includes : (a) figures of saints and prophets, (b) scenes carved on the popeys, (c) other scenes carved on the fronts of the desks, (d) compositions, mostly grotesque, on the misericords. Besides these there are various devices, heraldic or otherwise, upon doors and other parts of the woodwork. We will begin with the figures of saints which are upon the two portions of screen work intervening between the returned stalls and the side-stalls on North and South.

There are three principal images in each piece, measuring two feet in height, and flanked by two strips containing three smaller figures apiece ; but of these strips two at the Western end were removed, as we saw above, when the returned stalls were moved eastward. A good many of the small figures were made by Emlyn in 1787 to 1790, and the descriptions of these are printed here in italics.

SCREEN FIGURES, NORTH.

On the *North* beginning from the West we have :

Strip :

Images gone.

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First principal image :

St. George with the Dragon.

Strip :

1. A Bishop in chasuble, holding an object now broken.
2. Crowned lady, long-haired, in mantle over gown, book in left hand, staff, perhaps, in right hand. Possibly St. Helena.
3. *St. John the Baptist, in camel skin robe, with cross.*

Strip :

1. Benedictine monk, cowled head, book in right hand, staff or crosier, perhaps, in left hand, possibly St. Benedict.
2. St. Etheldreda, crowned, veiled head, book in left hand, crosier (lost) in right.
3. St. Ursula, crowned, long-haired, two small figures sheltered under her mantle.

Second principal image :

St. Katherine, with book, sword, and broken wheel.

Strip :

1. Priest in chasuble, blessing : a staff, perhaps, was in his left hand.
2. Maiden, long-haired, fillet on head, book in right hand, broken object in left, perhaps St. Lucy.
3. Mitred Bishop in cope, amice, alb and tunicle, blessing : crosier in left hand.

Strip :

1. *Mitred Bishop or Abbot in cope, with cross.*
2. The prophet Elijah, as supposed founder of the Carmelite order : he wears gown with girdle, scapular, tippet and cloak. He is old and bearded, his left hand broken. At his feet a bird (raven?) holding a bag in its beak.
3. Man in cassock and rochet, blessing : a staff (?) in his left hand. At his feet is a mitre.

Third principal image :

The Virgin and Child.

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Strip :

1. St. Roch as pilgrim with staff, showing the plague-sore in his thigh.
2. *Female saint looking upwards.*
3. St. Sitha or Zita, "in partlet, square-cut gown" and long hair with fillet : a bunch of three keys in left hand.

SCREEN FIGURES, SOUTH.

On the South side, from West :

Strip :

Images destroyed.

First principal figure :

St. John Evangelist, turning eastwards towards St. Edward.

Strip :

1. Maiden with long hair, holding in both hands a broken object. Perhaps a lamb : if so, St. Agnes.
2. St. Dorothy, like the last, holding in left hand a basket of fruits, and in the right hand a cup (broken).
3. St. Michael in feather tunic and mantle, diadem on head : he stands on the devil. His staff at least is modern.

Strip :

1. *St. Luke.*
2. *St. Peter.*
3. *St. Jude.*

Second principal image :

St. Edward the Confessor, forming one group with St. John Evangelist.

Strip :

1. *Virgin and Child.*
2. *St. Paul.*
3. St. Matthew, a book in left hand, an inkpot in right. A small angel kneels at his feet.

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Strip :

1. *St. Joseph.*
2. *St. Agatha*, her breast exposed, a book in left hand, broken palm (or pincers) in right.
3. *A King.*

Third principal image :

A King, almost certainly *St. Edmund.*

Strip :

1. *St. Juliana*, in turban, staff in right hand, leads a devil by a chain with her left.
2. *St. Margaret*, crowned, long-haired, emerging from the back of a dragon. Book in left hand, cross (lost) in right.
3. *St. Martin.*

ON THE SCREEN FIGURES.

This selection of Saints gives occasion for a few remarks. The principal figures include, as we should expect, the Virgin, and also the patrons, *St. George* and *St. Edward*. The later is, as often, coupled with *St. John Evangelist*, on the strength of the famous legend that he gave a ring to *St. John* disguised as a beggar or pilgrim, which ring *St. John* years afterwards gave to certain pilgrims from Ludlow, in the Holy Land, and bade them take it to *St. Edward* and warn him of his approaching death. Of *St. Edmund* there is an image (as also of *St. George*) in the Chapel of Eton College, across the river. And furthermore, in the wall paintings at Eton, which are contemporary with the Windsor woodwork, several of the Virgin Saints occur in similar guise, viz. *SS. Etheldreda, Katherine, Dorothy, Ursula, Margaret, Juliana*, probably also *St. Agnes, St. Lucy, and St. Agatha*. If *Elijah* is rightly identified here, he is almost unique.

St. Roch, who, with *Sebastian*, was popular as a plague-saint, occurs sometimes painted on rood-screens, in Norfolk and Devon. *St. Zita* was a saintly housekeeper in Florence in the fourteenth century, and is also found on rood-screens.

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POPEYS, NORTH.

We will next turn to the Popeys, and begin with those on the North side. On the returned stalls both on North and South the popeys are of Emlyn's making, and will be distinguished as before by italics. Letters N, S, E, W, will be used throughout to show the direction in which the carvings face.

North :

1. S. *St. George on Horseback and the Dragon : between them the Princess and a child.*
 - N. *Edward III sitting in judgement on a noble with manacled hands.*
2. S. *Edward III holds the hand of the Black Prince, who carries a battle axe : before them an armed man prostrate and other figures.*
 - N. *Edward III standing by the windmill on the field of Crecy.*
3. S. *Edward III receiving the Black Prince after the battle.*
 - N. *The Virgin and Child between SS. George and Edward.*
4. W. *Edward, Prince of Wales and twelve companions of the Order of the Garter ; above, the letters E. P. W.*
 - E. *St. George on foot fighting the Dragon. Behind are the Queen and Princess.*

North. Sub-stalls, upper row from West. These scenes illustrate the Passion, Resurrection and Appearances :

1. W. The Agony in the Garden. Christ kneeling between three sleeping Apostles within a wattled enclosure, outside which a soldier's helmeted head is seen. Over the latticed door of the enclosure is a bracket, on which is a chalice and host : above Our Lord is a hand coming out of clouds, and pointing to the chalice.
- E. The Betrayal. Christ is kissed by Judas and touches the ear of Malchus, who kneels with a lantern upset beside him. Behind Judas are a man in round hat, and on right, St. Peter with a (broken) sword. Three armed men in the background.

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2. W. Christ before Pilate. Pilate, elderly, on throne, a youth in armour by him. Our Lord, in long robe, with bound hands, is thrust forward by a man in a cap.
- E. The Scourging. Christ stripped and bound to the pillar and scourged by two men with bundles of rods. Trees in background.
3. W. The Mocking. Christ, robed, blindfold, with bound hands, seated. Five men are about Him, two of whom hold the ends of the bandage about his eyes.
- E. Ecce Homo. Christ sits on a bench with bound hands, in a mantle, crowned with thorns. Behind, a man with outstretched arms, and on each side, one, pointing to Christ.
4. W. Bearing the Cross. Christ in gown, with girdle and crown of thorns, bears the Cross (one arm broken), which bears the title I.N.R.I. A man in cap and tunic follows, and one bareheaded precedes.
- E. Crucifixion. Christ on the Cross, between the thieves. Mary and John on either side of His Cross.

North Side. Lower row. The Passion scenes continued, with some mistakes in the order :

1. W. The Resurrection. Christ in mantle and crown of thorns steps out of the tomb upon a sleeping soldier lying in front : two other soldiers behind.
- E. The Entombment. Christ nude, with crown of thorns, laid in the Tomb by Joseph and Nicodemus. Behind stands the Virgin and a turbaned figure (Magdalene (?)).
2. W. The Women at the Sepulchre. Each of the women holds a jar. The angel lifts the lid of the Tomb, whereon are the letters I.S.
- E. The Harrowing of Hell. Christ with banner leads Adam and Eve out of Hell-mouth.
3. W. The Incredulity of Thomas. Christ in mantle stands in a garden, holding a (broken) banner, and guiding the hand of the kneeling Thomas to His side.

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- E. *Noli me tangere* (the words on a scroll above). Christ in robe and crown of thorns holds a (broken) spade. Mary Magdalene kneels before him, holding a vase. A hurdle fence and stony ground behind.
- 4. W. The Journey to Emmaus. Christ with rayed nimbus, in pilgrim's gown and hat, barefooted, walking between two disciples, similarly habited. All carry books, two of them in bag-bindings or chemises; the third has his open, as if quoting from it.
- E. The Supper at Emmaus. The three figures seated behind a table. Christ in centre breaking bread. One disciple holds up his hand, the other has open book.

It will be noted that the order should be :

- 1. E. Entombment.
- 2. E. Harrowing of Hell.
- 1. W. Resurrection.
- 2. W. Women at sepulchre.
- 3. E. *Noli me tangere*.
- 4. W. E. Emmaus.
- 3. W. Incredulity of Thomas.

The series of Passion scenes is, of course, the most hackneyed in mediæval art, especially in the later period. The Infancy is its only rival. I see little to remark upon in this example of it, save that the presence of the crown of thorns in scenes after the Resurrection is unusual. It is incorrect to place the incredulity scene in a garden; and, though common, it is a vulgar error to make our Lord hold a spade in the *Noli me tangere*.

POPEYS, SOUTH.

We pass to the South side, and begin with Emlyn's popeys on the returned stalls.

South side, returned stalls :

- 1. N. *St. George on horseback spearing the Dragon*.

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- S. *Edward III, Queen Philippa, and Edward the Black Prince stand before a Castle (Windsor ?) and look at a drawing on a board shown them by a man.*
- 2. N. *John Copeland before Edward III.*
 - S. *Queen Philippa receiving the news of the capture of the King of the Scots.*
- 3. N. *Queen Philippa and the Archbishop of York.*
 - S. *The Virgin and Child between St. Edward and St. George.*
- 4. W. *Edward III and twelve companions of the Order of the Garter. Above, the letters Edward iii.*
 - E. *St. George on foot with scimitar and shield, fighting the Dragon.*

The popeys of the side-stalls illustrate two sets of subjects, and are not in their proper order. Six relate to the Life of the Virgin and the Last Judgement, the remainder to the story of St. George, partly to the episode of the Dragon, and partly to his martyrdom. There is also a scene which, as I believe, belongs to a story of an exploit of his after his death. There is no room here for a discourse on the whole story of St. George, but this much must be said, that the first form of his legend, current in Greek, related wholly to his martyrdom, which consisted in a series of torments prolonged over seven years, and ending, as usual, in his being beheaded. So fabulous is the tale that the Passion of St. George was condemned as apocryphal as early as the fifth century. It was a mere chap-book. The Easterns hardly knew of the story of the Dragon. It is found in Greek, but only in very late forms of the saint's acts. In the West, however, it eclipsed every other part of the story pretty completely. It is true that on a page in the "Bedford Hours" (Brit. Mus. Add. 18850), a Paris book of about 1430, scenes of the martyrdom fill the border of a page, and there are huge Spanish altar-pieces, e.g. one in the Victoria and Albert Museum, devoted to them. But it would be difficult to point to any English representations of the martyrdom elsewhere than in this chapel and in a window

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at St. Neot's in Cornwall. Even here there are but few, and the final scene of the beheadal is missing. It should be remembered in this connection that we no longer have the original popeys of the returned stalls.

Taking the popeys on the South side, as they now stand, from the West, we have :

South, Upper row :

1. W. St. George, stripped, tied on a hurdle, drawn by two horses, the driver of one falling off backwards, a boy in the foreground ; five damaged figures look on.
E. St. George in armour, with joined hands, sitting on a board. On either side, a man in short tunic with a chain about his neck threatens or torments him. Behind are four more figures, one carrying a board on his shoulders, and in front are three small dogs.
2. W. St. George in full armour on horseback talks with the Princess, who leads a lamb by a cord, and holds up her clasped hands to him. Behind are trees and rocks.
E. Her father the King, with turbaned crown, parts from her. A man puts into her hand the cord by which the lamb is attached. The Queen with an attendant behind the King weeping. Trees behind.
3. W. The Princess, turbaned, leads the dragon by a strap. St. George is standing astride of it. On the left is the gateway of a town, trees behind.
E. The King stands perplexed between a judge with open book and another man with gown and round hat. Before him was another figure, of which only the points of the shoes remain. This will have been St. George, perhaps offering to slay the Dragon, or professing his Christian faith.
4. W. Adoration of the Magi. The Virgin seated and the Child. On left one King kneeling offers a cup ; his crown is on a stool before him : another has a coffer, the third a broken object.

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- E. The Last Judgement. Christ on the rainbow with raised hands (broken). The Virgin on left, John Evangelist on right, intercede. At bottom a tomb in which are seen three shrouded heads.

Lower row :

- I. W. The Assumption. The Virgin in a rayed oval glory, supported by an angel at bottom, a kneeling layman at each side (one broken). Then one in an amice and alb, and one in a cope, and at top two more angels, one broken.
- E. St. George in full armour, a small cross on his breast, kneels with his horse behind him before the Virgin and child. Two wingless angels without copes stand behind, one holding a banner with "G" on it; behind the Virgin is a bunch of lilies.

This seems as if it must be the scene of the Virgin raising St. George from the dead and arming him to fight against Julian the Apostate. The story was originally told of the Martyr St. Mercurius, and is found in the life of St. Basil, but in England from the thirteenth century at least, St. George is the hero. The scene occurs in sculpture in the Lady Chapel at Ely, and in the Cloisters of Norwich Cathedral, and in not a few manuscripts. We have it here on a desk front (N. side, West block, 1B.).

2. W. St. George (broken) charging against the Dragon as it is about to devour the Princess, who kneels with clasped hands and hair unbound. Behind is a tower with the King and Queen, and on left a town full of people all looking on. At the foot of the tower a bird.
- E. At the back a King, with a demon on his crown, his right hand raised, a bowl in his left. Attendants, one with mace, on either side. Before him St. George standing over the legs of a prostrate man; behind St. George a man with loose boots or hose about his ankles, holding a sword by the sheath, at his feet a dog. Trees behind. Probably the bowl contains poison which has been tested on the prostrate man.

The Woodwork of St. George's Chapel, Windsor

3. W. St. George, stripped, lies on a board, with his forearms and legs cut off; below him a cauldron on three legs over a fire of sticks, tended by a man with a ladle. In it is one of St. George's hands. A King (his left hand and the demon on his crown broken) stands behind with two executioners. Trees behind.
- E. The Annunciation. The Virgin kneels on right at a desk, her right hand on an open book, her left raised. She turns towards Gabriel on left, who has cope, diadem and scroll. Between them the dove descends from a cloud. On a shelf behind the Virgin is a lily-pot and vessels, and in the desk are books on a shelf.
4. W. The Virgin embraces Elizabeth. Trees behind.
- E. The Nativity. The Virgin lies in a manger, behind which stands a woman holding a swaddled child. Joseph, hooded, with staff, sits on a stool on right. Beneath the manger the ox and ass feed out of a bowl. Trees behind.

The true order of the scenes relating to the Virgin is :

Lower row : 3. E. Annunciation.

4. W. Visitation.

E. Nativity.

Upper row : 4. W. Adoration of the Magi.

Lower row : 1. W. Assumption.

Upper row : 4. E. Last Judgement.

Of the scenes relating to St. George the order is less certain.

For the episode of the Dragon we have perhaps :

Upper row : 2. E. The King parts with the Princess.

„ „ 3. E. St. George offers to kill the Dragon (?).

„ „ 2. W. St. George meets the Princess.

Lower row : 2. W. He conquers the Dragon.

Upper row : 3. W. The Princess leads it home.

This leaves for the martyrdom :

Upper row : 1. W., E.

Lower row : 2. E.

„ „ 3. W.

and lastly, lower row 2. E. St. George before the Virgin.

The Woodwork of St. George's Chapel, Windsor

PROPHETS. NORTH.

The next series of figure-subjects to be dealt with is that of the prophets. These are half-figures set in pulpits; there is one in front of each of the popeys. Many of these appear to be Emlyn's work, and will be described in italics. In all there are twenty-eight; not many of them can be identified with certainty. We begin as usual on the North side, from the West.

North :

Prince's desk :

1. Prophet, bald, in gown and hood, holding a broken object.
2. *Canon in gown and tippet, holding cap and folded document.*
3. Prophet in turban, holding broken staff.

Second desk :

1. Prophet bearded and turbaned, with scroll.
2. *Canon in amice and chasuble, hands broken.*
3. *Canon in amice and alb, with open book.*

Side stalls. Upper row :

1. *Prophet with book, on it the name Asaph in Hebrew letters.*
2. *Amos (?) with curved club and basket of fruit.*
3. *Prophet in turban with lighted lamp and key, perhaps Zephaniah.*
4. *Prophet holding the upper part of an image.*

Lower row :

1. *Prophet, young, a lost object in right hand.*
2. *Prophet with bared forearms, holding in right hand what may be the buckle of a strap.*
3. *Prophet with flowers in right hand.*
4. *Prophet with branch.*

PROPHETS. SOUTH.

Sovereign's desk :

1. David crowned, with harp.
2. *Canon in cassock, gown and tippet.*
3. Moses in cap, with tables of the law, hinged.

The Woodwork of St. George's Chapel, Windsor

Second desk :

1. Prophet in turban, clasped hands, closed book.
2. *Bearded man in surplice, large tippet, round cap.*
3. Prophet in round cap, in defiant attitude, with scroll.

Upper row :

1. Prophet, bareheaded, with burning torch.
2. Prophet, hooded, with trumpet.
3. Isaiah (?), bareheaded, with lily.
4. *Prophet, turbaned, holding the ends of a scarf knotted about his neck.* Jeremiah with girdle or yoke?

Lower row :

1. Prophet, bareheaded, holding a piece of rock. Zechariah?
2. *Woman in turban, long hair, folded arms.*
3. Prophet, bald, left hand covered with napkin belonging to broken object in right hand, forearms bare. Simeon?
4. Prophet looking up, arms crossed. On his back a large snail and leaves. Jonah (?), worm and gourd.

The prophets distinguished by symbols are not very common. At Amiens, besides the great series on the west front which illustrates their writings in bas-reliefs, there is a series on the voussures of the south transept portal, with appropriate symbols. I do not know of another. In England we usually find sets of prophets, combined alternately or otherwise, with apostles, and holding clauses from their prophecies corresponding with clauses of the Apostles' Creed. These are very common in glass. We also have prophet figures on the helms of the hammer-beam roofs of East Anglia, but I do not know that they bear any distinguishing symbols.

We now come to a much larger series of carvings, namely, those on the fronts of the desks. They are placed on the spandrels of the panelling, and in a central space between these, so they run in sets of three. A on left, B in centre, C on right. The

The Woodwork of St. George's Chapel, Windsor

returned stalls have two sets of subjects, the second denoted by the letters D, E, F. We shall begin with the returned stalls, and with the Southern set, since the earliest subjects in historical sequence occur here.

DESK FRONTS. RETURNED STALLS.

Sovereign's Desk :

- i. A, B, C. The Annunciation in three pieces.
 - A. Gabriel in amice, cope and alb kneels with scroll, "Ave Gracia plena."
 - B. Triple lobed vase with three lilies, in front of their stalks a bleeding heart within a crown of thorns. On left the Divine Hand in a cloud, on right the Lamb on a book.
 - C. The Virgin kneels at a desk with book and raises her hands. The Dove flies down from a cloud.

The composition recalls one which sometimes occurs in English art, where in pictures of the Annunciation we see the Lily pot in the centre, and lilies growing out of it among which is the Crucifix. Instances in glass are at Melford (Suffolk) and Westwood (Somerset). There is a full discussion in "*Archaeologia* (vol. LXXIV)" by Dr. Hildburgh.

2. D. The Visitation. They meet before a gatehouse. Behind, a house and garden.
- E. Adoration of the Magi. The usual scene with the Virgin and Child on right : one King kneeling. Broken figure of Joseph (?) behind. Trees in background.
- F. The Circumcision. The Child held on an altar by the Virgin ; Joseph behind. On left High Priest and another, both headless, and three spectators. Trees in background.

Second Desk :

- i. A to C. The Crucifixion in three scenes.
 - A. Christ lies on the Cross, on the ground : five small figures mutilated.

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- B. The three crosses with Christ and the thieves broken away. There remain, at the foot of Christ's cross, a mound with bones and skull, the feet of the man with the sponge, or the centurion: a pot on the ground. On right a soldier, on left four broken figures.
- C. St. John, a broken figure and a soldier. They stand by a cross from which the figure has apparently been cut away.
- 2. D. The Resurrection. In a garden with wattled fence the tomb, out of which Christ with banner steps upon one of two sleeping soldiers in front: the head of the third seen behind the tomb.
- E. The women at the sepulchre with jars. The angel points to the empty tomb (panelled with quatrefoils) and grave clothes.
- F. The Harrowing of Hell. Christ, in mantle, with banner, leads Adam and Eve out of Hell-mouth: background of masonry.

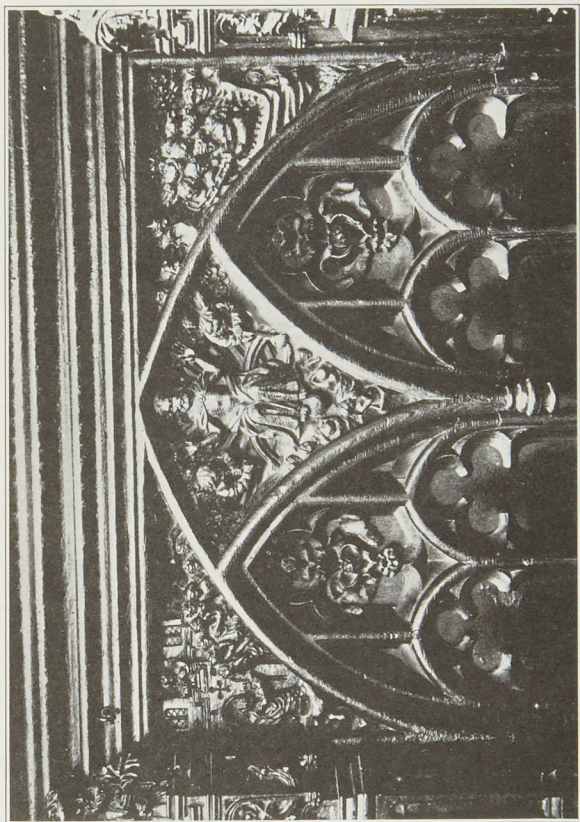
North Side :

The Prince's Desk :

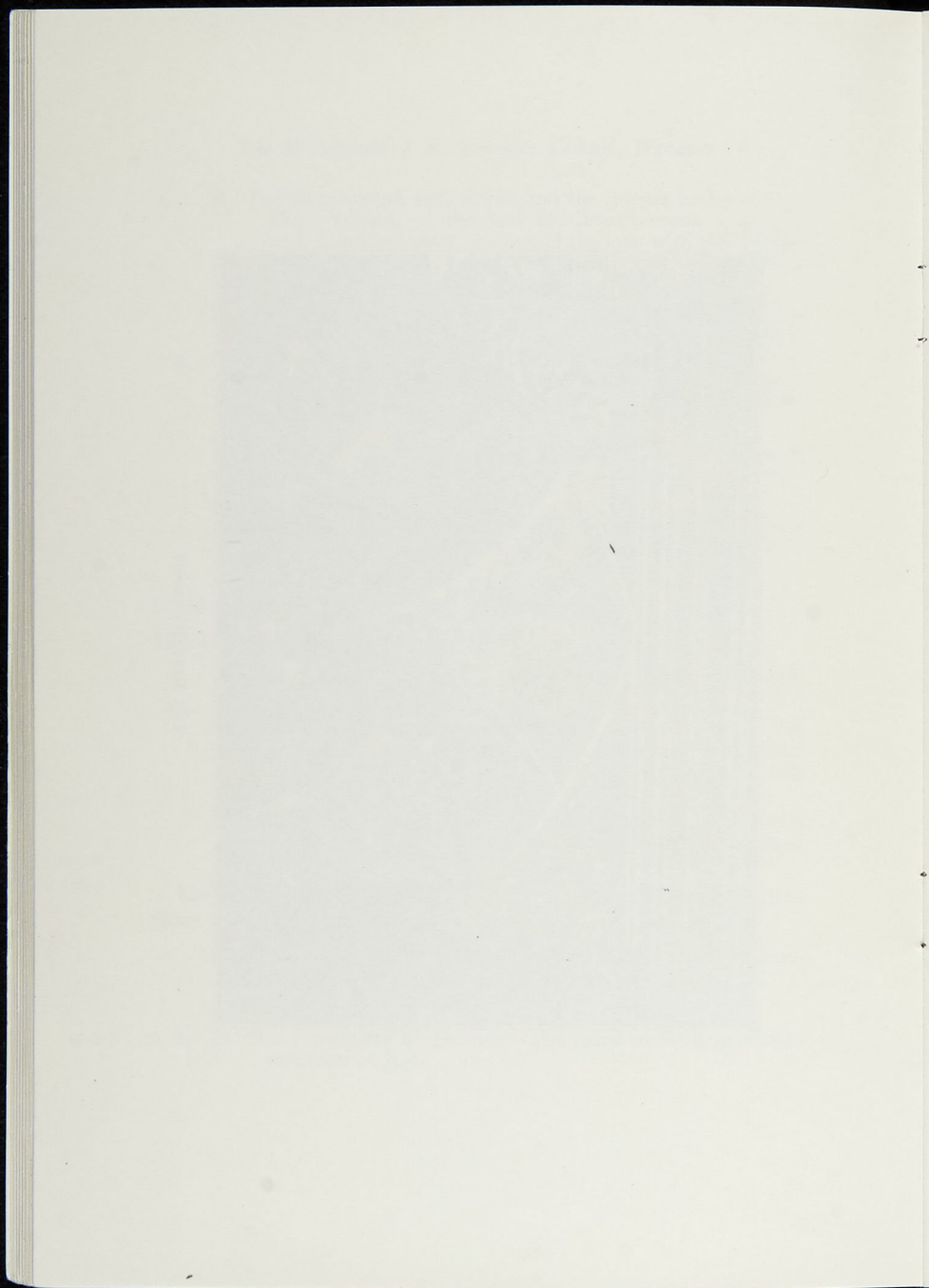
- i. A. Conversion of St. Paul. Gone except for the rocky ground, hind-hoofs of a horse and trees.
- B. Paul before (?) Agrippa. The King (or priest) in a tall steeple cap on a seat on the top of steps. Paul before him argues from an open book. Two figures on either side of Paul.
- C. A Baptism. A naked figure, broken, standing in water. A kneeling figure on the bank on left, on right a woman holding clothes. Trees behind.

The above are Hope's descriptions. I prefer to see in these three carvings :

- A. The flight into Egypt; only the feet of the donkey remain.
- B. Christ and the doctors.
- C. The Baptism of Christ.
- 2. D. The Incredulity of Thomas. The usual scene, a gatehouse and trees on right.



THE LAST JUDGMENT



The Woodwork of St. George's Chapel, Windsor

- E. The Ascension. The eleven Apostles kneel round the mount and look up. The feet of the ascending Christ seen in cloud.
- F. The Descent of the Holy Ghost. The dove descends out of cloud: the twelve Apostles and the Virgin (broken) seated.

Second Desk :

- 1. A, B, C. The Last Judgement in three scenes.
 - A. St. Peter with key receives the blessed into the gate of heaven, above which an angel plays a viol. Some have entered; outside are nine more, one crowned, another tonsured, a blank scroll behind.
 - B. The Judge on the rainbow, globe beneath his feet, raised hands; a trumpet angel on either side. Below six figures, one tonsured, rising from graves.
 - C. A group of figures, chained together, dragged into Hell by devils.
- 2. D. An obscure subject. Angel in amice and alb, with scroll, "In dno confido."
- E. The upper half of a naked woman issuing from clouds; long hair bound by a fillet, in left hand a rod (?), right hand held out to a reclining man (headless) in front. On right a kneeling tonsured figure in gown.
- F. Angel with scroll, "Laudate dno" (for dnm).

That E represents a vision seen by the reclining man seems plain, but further I cannot go.

DESK FRONTS, SIDE STALLS SOUTH.

The selection of subjects on the desk-fronts of the side stalls is wonderfully miscellaneous. We have seen that one original stall on each side was renewed at a certain date, and two (four in all) of Emlyn's work substituted in 1787-90. These have on them incidents from the life of George III, and shall be taken first.

The Woodwork of St. George's Chapel, Windsor

South side, East block :

- 12. The attempt of Margaret Nicholson on the King's life, August 2nd, 1786.
 - A. The King's coach. The Coachman looks round to
 - B. Margaret Nicholson in a large hat presenting a scroll to the King: in her right hand a broken object. The King stands wearing a Garter ribbon and Star. A Beefeater holds back the woman, and a footman thrusts the King back. An attendant.
 - C. More of the group. A mounted constable, a grenadier, ladies.
- 11. A. Six little girls walking two and two, and a seventh before a lady in a large hat. A park and avenue (Windsor) behind.
 - B. A balcony under an arch with pairs of Corinthian pillars. In it children waving handkerchiefs. Below the seven girls and their governess go towards the arch.
 - C. A room with a window, two panes open. Two rows of little girls seated at table. Five boys below look at them. Perhaps Royalty visiting the Foundling Hospital.

North side, East block :

- 11 and 12 both represent George III and his Queen on the occasion of the thanksgiving service at St. Paul's, 23rd April, 1789.
- 11. A. Escort of guards riding along Fleet Street. Houses with people at the windows and on the pavement.
 - B. The King in his coach receiving at the window the city sword from the Lord Mayor on horseback.
 - C. St. Paul's Cathedral and crowd of spectators.
- 12. A. Interior of St. Paul's. Three rows of seats with peers. The Lord Mayor and swordbearer.
 - B. The King and Queen in canopied pew, with attendants. The Judges seated in front. Footmen and other figures.
 - C. Three rows of peeresses seated.

These are clever carvings. Both choice and execution do credit to Emlyn.

The Woodwork of St. George's Chapel, Windsor

We are now free to consider the original carvings on the desk-fronts. They are more puzzling than anything we have encountered hitherto. "The subjects," says Hope, "are intended, at any rate on the South side, to read from East to West, and the middle (B) is the important one, and often without any reference to A and C." Some few have been supplied by Emlyn and will be distinguished by italics.

The middle subjects (B) numbered 10 to 1 (from East to West) on the South side do appear to narrate a single story, the martyrdom of a mother and child, though the sequence is not very clear. It was my suggestion, and Hope agreed with it, that this was probably the story of St. Cyriacus and Julitta—the only mother and child martyrs who had much celebrity in the Middle Ages. Their passion was extremely fabulous, and, like that of St. George, was condemned as apocryphal in the fifth century. That it was known in English art is clear from the occurrence of wall paintings illustrating it (now destroyed or concealed) at Hardwick Church (Cambs.).

Many of the A and C subjects in this series are of the grotesque kind and will be quite briefly indicated in the description.

South side from East. East block :

10. A. King with demon in his crown riding in a wood and falling off his horse.
- B. Two men bring a boy in a long gown before a King with demon in his crown. A man in hat stands behind : behind the King a dog gnawing something. Trees in background.
- C. A wild man crowned, habited in skin or feathers, riding a unicorn in a wood. A lion sits in front of him.
9. A. An archer with bow (broken) holding arrow ; a sheaf of arrows at his belt, walking in a wood. A dog follows.
- B. A woman stripped to the waist, loose hair, bound to pillar and scourged by two men ; trees behind.

The Woodwork of St. George's Chapel, Windsor

- C. Knotted snake ; a man (head only seen) points a spear at it.
- 8. A. Collared dog seizes the leg of a squealing boar.
B. Turbaned lady led by two men. A broken figure on right, trees behind.
C. Lady, headless, arms behind her, in a wood : other figure or figures broken.
- 7. A. Woman beating a prostrate man with distaff.
B. Turbaned lady holds before her a boy in gown, standing in front of a devil with hell-mouth behind him. Trees behind.
C. Man with spade and woman with distaff fight with a dragon. Dog crouches between.
- 6. A. Man wheels a woman in a barrow into hell-mouth.
B. King (demon, broken, in crown) stands behind gowned boy : an altar in front, angel with long sword above it flying down. On the ground lie the head, arms, trunk and lower limbs of a dismembered figure, most likely an idol which has fallen at the prayer of the child martyr. Plants on either side.
C. The rayed rose of Edward IV.
- 5. A. St. James the Less with fuller's bat, a cruciform church on right.
B. King (demon in crown) stands between woman and child ; behind each is a man pouring something on their heads. Trees behind.
C. Rayed rose within garter.
- 4. A. Barelegged man in gown and mantle : ox's head at his feet ; a small broken animal on right. Trees behind. Possibly St. John the Baptist.
B. Two broken figures in a three-legged cauldron over a fire : a man on left, one on right gone. Trees behind. Behind the cauldron a large oblong board.
C. St. James the Great as pilgrim, beside a walled town.
A. Lion regardant in a wood.
B. A naked boy sits on a stool under a palm tree, between men who stick knives into his shoulders.

The Woodwork of St. George's Chapel, Windsor

- C. Lion in a wood, facing a small dragon-like beast.
- 2. A. The Agony in the Garden. Christ kneels before rock with chalice on it. Three apostles sleep behind. Trees, and a wattled fence.
- B. King (demon in crown) stands over prostrate woman and boy. Trees behind.
- C. Woman rending the jaws of a dragon : a lion looks back and walks away.
- 1. A. Rayed roses.
- B. The headless bodies of a woman and boy lying on the ground : the boy's head broken, the woman's head lies by a block. Background of trees.
- C. Rayed roses.

South side, West block, from East to West :

Here are some few Biblical subjects, not chosen on any obvious principle, and not a little of Emlyn's work, described as usual in italics :

- 11. A., C. Rayed roses.
- B. Rayed double rose crowned : two ostrich feathers issue from the crown. A larger double rose behind.
- 10. A, C. Lions with scrolls, "*deu et moun droyt.*"
- B. *Baptism of Christ with the Dove.*
- 9. A. The Visitation. Buildings on right.
- B. The Nativity, the Virgin in bed ; heads of ox and ass feeding ; below, the child in the manger, behind, Joseph, old, sits at the bed's foot.
- C. Standing man, seated boy keeping sheep, broken tree.
- 8. A. Delilah (headless) holding the hair of Samson, who kneels before her.
- B. *Angel with scroll (Gloria in excelsis) descends towards three shepherds.*
- C. Roof, chimneys falling : people inside the building looking up. Trees in front. Probably the death of Job's children. Hope calls it the death of Samson, but no pillars are to be seen.

The Woodwork of St. George's Chapel, Windsor

7. A. *Deliverance of Peter by the angel.*
B. *The Journey to Emmaus.*
C. *Samson, nude, rending the lion.*
6. A, C. Mitres with labels.
B. Shield of arms (three roach) with the Garter (motto carved by Emlyn) : a large snail on each side.
5. A. Building on cloud and scroll above ; woman seated full face, small figure stands right with open book.
B. Headless figure, robed, seated facing right holding a chalice (?). Figure on right practically gone. Background of trees.
C. Robed man in wooden chair faces left, scroll or canopy above him. Background of trees.
4. A. In top left hand corner a cherub head. Along the top wavy lines of water. Robed headless man below the cherub stands facing left in the midst of waters and holds up an open book. Some trees on right. Mutilated no doubt, and possibly Emlyn.
B. Only the lower part is original, and shows part of a warren : on a piece to right are soldiers in armour. Possibly the Betrayal. The remainder by Emlyn. *Christ ascending among rays and clouds : a man and woman kneel : a woman stands with outstretched arms.*
C. Walled town, with gatehouse, church, etc. Two calves with an ox walk up a hill in front.
3. A. Jeremiah (scroll above, Jeronimus) stands in front of a wayside shrine, or city gate.
B. Coronation of the Virgin seated between two headless figures. Clouds behind, lamb on right, broken portions on right and left.
C. Headless man sits in chair. In front, a broken beast, with bushy tail comes out of a hole. Trees behind. On two scrolls above (S.C.S.) "*Georgius.*"
2. A. *Jonah cast up by the fish.*
B. Rayed double rose crowned with ostrich feathers (as above in 11) and double rose behind.
2. C. *Elijah under tree fed by two ravens.*

The Woodwork of St. George's Chapel, Windsor

- i. A. *St. George, without shield, attacks the Dragon.*
- B. King throned under canopy : lost figure (of St. George (?)) on left. Dragon on right.
- C. St. Michael, with the Trinity emblem on his shield, stabbing a five-headed dragon, whose tail coils about his leg.

DESK FRONTS, NORTH.

Crossing to the North side, we proceed from West to East. Here the A and C subjects are predominantly grotesque. Of the B subjects some relate to St. George, a few others are taken from the Apocalypse, and yet others represent no recognisable incident. Only two are assigned to Emlyn.

North Side, from West. West block :

- i. A. An old man with hat slung on his back, and a woman kneel to an image of the Virgin and child, seated.
- B. St. George kneels to receive his helmet from the Virgin, crowned, standing. Behind her a feathered angel holding a spear. Behind St. George his horse and shield.
- C. A drunken (?) man holding a bowl, and falling backwards, a second broken, a third with clasped hands looks at the first.
2. A. Horse in a wood sitting down and looking forwards.
- B. St. George stripped except for armour on his arms and shoulders, lies on a hurdle dragged by two horses. Trees behind.
- C. Man sits in a wood.
3. A. Crown, bunch of roses below.
- B. Rayed rose, crown, ostrich feather, as above.
- C. Crown, bunch of King-cups below.
4. A. Cat and rabbit pour grain into the mouth of a fox lying on his back. A doctor-monkey on left holds up a flask.
- B. *Conversion of St. Paul.*
- C. Cat on stool playing a pair of organs : another cat behind below the bellows, and a third holds an open music book. By the side of the player is a flagon.

The Woodwork of St. George's Chapel, Windsor

5. A and C. Jewelled mitres with labels.
 - B. Arms (two lions passant and border with eight bells or doctors' caps) within the Garter. For William Dudley, Dean 1473-76, and Bishop of Durham 1476-83.
6. A. Two snails feed on holly berries.
 - B. *The women at the Sepulchre and the angel.*
 - C. Scaly lizard feeds on holly bush.
7. A. In a wood an ape menacing with club a collared cat.
 - B. One of the Riders of the Apocalypse. Broken, riding out of Hell-mouth. This should be the rider on the pale horse, but cf. 8 C in east block. Before him an eagle, one of the four beasts who say, "Come and see." Trees behind.
 - C. Leaves and berries with snail.
8. A. House, broken figure on left. On right three birds round a nest with two eggs.
 - B. Two men facing each other under a palm tree.
 - C. Boar on hind-legs on one side of a broken barrel, facing another boar, behind whom are two more barrels.
9. A. In a wood a fox crouches before a broken figure.
 - B. Some subject in a wood, all broken away save the trees.
 - C. A prostrate King, stripped but crowned. Behind him two men, one with sword raised to behead him.

B and C might have been the martyrdom of St. Edmund, shot with arrows in B, beheaded in C.

10. A. Cat talks to a little rabbit. Trees behind.
 - B. King crowned in parliament robes, hands on breast, seated on canopied throne. Trees behind.
 - C. Broken, only trees remain.
11. A. Fiery salamander chases a rabbit in a wood.
 - B. Man sits keeping sheep, broken figure on right, trees behind.
 - C. Bearded man in turban raises a prostrate queen. Three figures behind. Mutilated.

North. East block, from West :

1. A and C. Jewelled mitres with labels.

The Woodwork of St. George's Chapel, Windsor

- B. Shield and badge of Bishop Beauchamp within the Garter, between two snails on leaves. The arms are a fesse and six martlets (cut away) within a border bearing eight bells or doctors' caps.
- 2. A. An encampment of many tents. At bottom a man in leather coat holds up a helmet, on right heads of three soldiers.
- B. A man falls off a stumbling horse ; below a man in armour lies on his back. Another looks on from a bank, trees behind.

Hardly the Conversion of St. Paul.

- C. Broken away : trees remain.
- 3. A. A cow and a boar meet in a wood.
- B. A man wrapped in a sheet and holding on to a cross bar, stands in a wooden vat of fire out of which issues a stream of water. On the left St. John standing, on right a man in a sheet on horseback stands by the stream ; behind him are two heads.

It seems as if it must be a subject from the Apocalypse, perhaps Christ in the winepress and the armies of Heaven (ch. xix).

- C. Cat and squirrel meet in a wood.
- 4. A. Horse eating hay in a wood.
- B. Turbaned man seated in chair of estate and holding a scroll ; he speaks to one on left who walks away with a dog in one hand, and a stone (?) in the other, towards a wood. On right oak leaves and acorns.

Conjectured by Hope to be the proconsul sentencing St. John. I am very doubtful.

- C. A knobbed cow-like creature holding in its mouth a small animal. Trees.
- 5. A and C. Snails feed on leaves.
- B. A bull on hind-legs, playing a zither or lute held by a seated man who has a leather bottle behind him. Trees.
- 6. A and C. Rayed roses within scroll, "Deu et moun droyt."

The Woodwork of St. George's Chapel, Windsor

- B. Rayed double rose, etc., as elsewhere.
- 7. A. Archer riding in a wood aims at a rabbit (Sagittarius (?)).
 - B. The fifth trumpet (Rev. ix., 3). Abaddon winged and bearded in round hat, on a winged horse with human head in round hat, holding a broken object. Three like figures seen on left, the "locusts."
- C. Lion meets collared dog in a wood.
- 8. A. Rider in round hat, long buttoned coat, boots and spurs, holding arrow and bow (broken), empty quiver at belt, goes towards a building. Trees. The rider on the white horse.
 - B. Single-masted ship on waves. In the bows sits a man (St. John), holding open book in one hand and the anchor stock with the other. Hooded steersman with steering oar in right hand and rope in left. Four other shipmen. St. John conveyed to Patmos.
- C. Rider as in A, riding away from a town and holding a bowl of fire, the common attribute of the rider on the pale horse, but see 7B above. The order and choice of subjects here is so casual that it may well be a repetition.
- 9. A. Fox with heart-shaped pouch hung to his neck stands on hind-legs before an ape seated outside a wattled enclosure. It holds a bowl of food into which both put their forepaws.
 - B. Two men in a wood carrying a pole. Between them a tree with ostrich feather hanging from it. A small building on either side. One man is turbaned, the other bare-headed, both in tunics.
- C. Fox with staff and hamper on back standing on hind legs before an ape sitting in a wood.
- 10. A mare-like beast with mane along neck eats leaves in a wood.
 - B. St. John Baptist holding the Lamb and book and standing between an antelope gorged with a coronet, and a horse looking back.
- C. Animal as in A, with lion's feet and the leg of a horse in its mouth.

ELBOWS

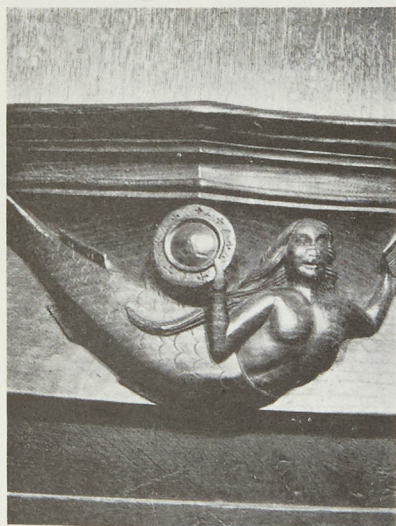


Fisherman with fish basket and seaboots, arms missing.

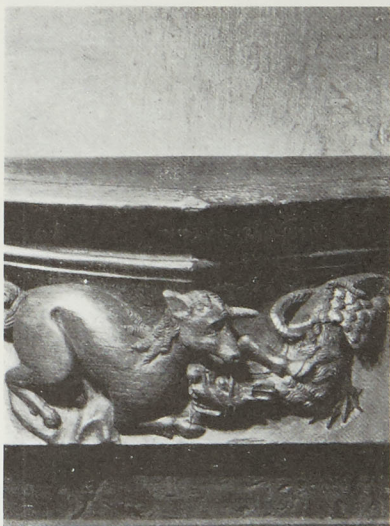


Monkey in Monk's habit praying to a devil.

MISERICORDS

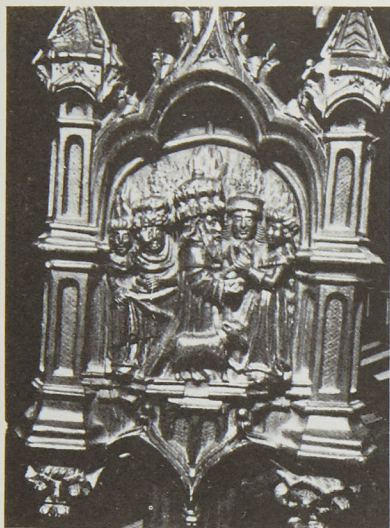


Mermaid with Mirror and comb.

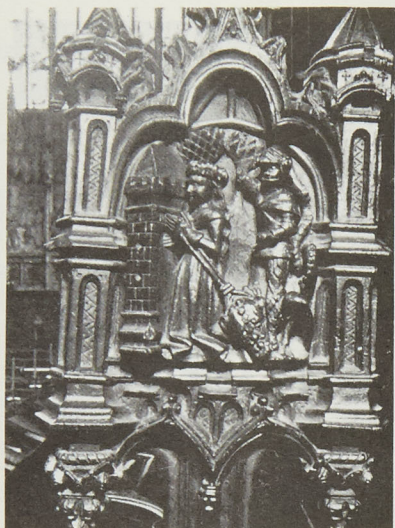


Unicorn fights Dragon.

Popeys SCENES FROM THE LIFE OF ST. GEORGE



The Princess and the Lamb sent off to the Dragon. Her Mother weeps.

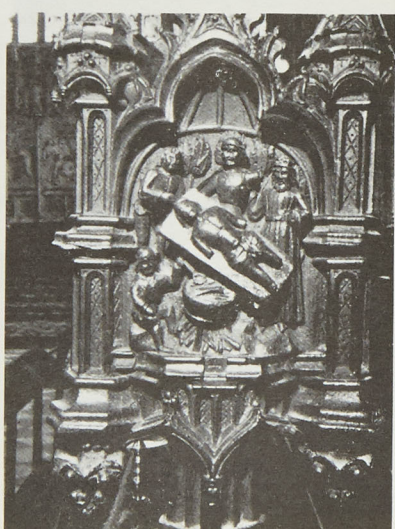


Rescued by St. George the Princess leads the Dragon into the Town.

SCENES FROM ST. GEORGE'S PASSION

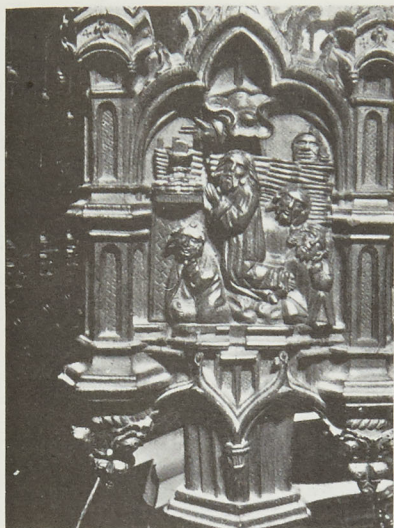


St. George stripped tied to a hurdle drawn by two horses. Rider falls backward.



St. George stripped and mutilated. Below a cauldron over a fire of sticks.

Popeys SCENES FROM OUR LORD'S PASSION



The Agony in the garden.



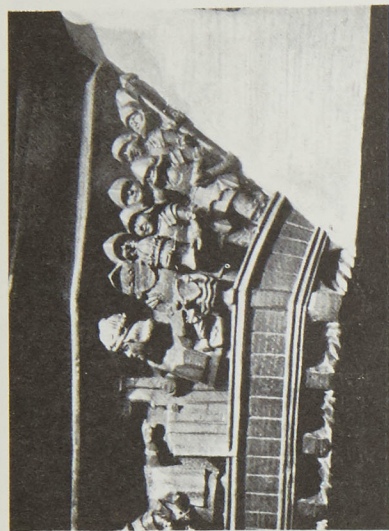
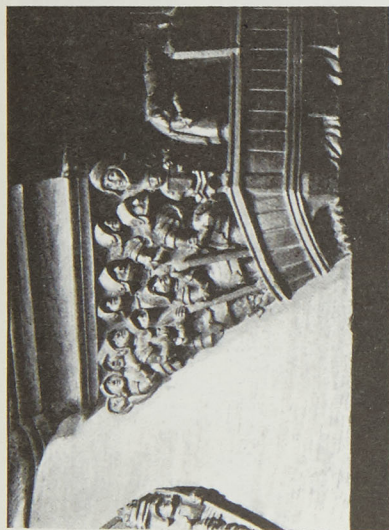
Blindfolding and Mocking of Our Lord.



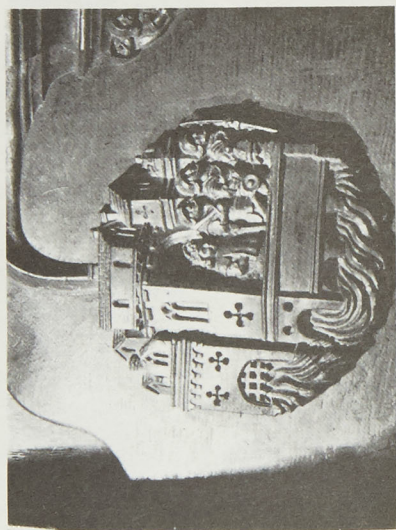
The Entombment. Joseph and Nicodemus.
Behind stands the Virgin and Mary Magdalene?



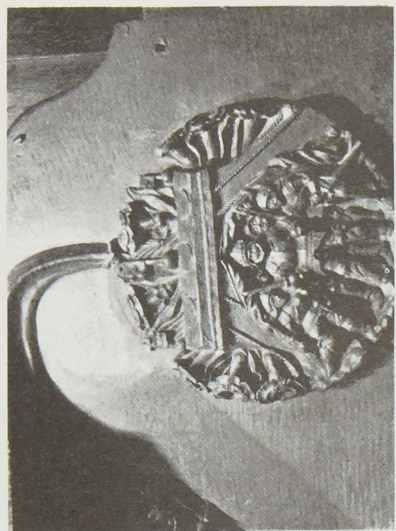
The Journey to Emmaus. All carry books of
Scripture in bags. One open.



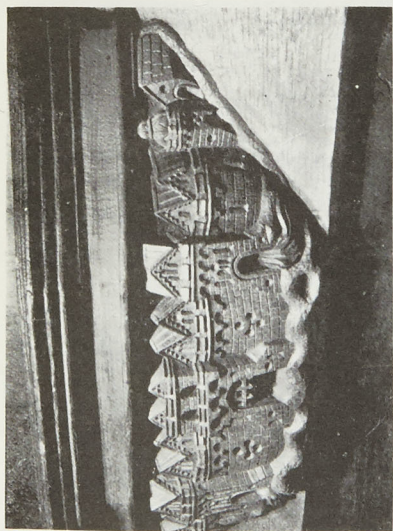
The Sovereign's Stall. The Meeting of Edward IV and Louis XI on the bridge at Picquigny.



Louis leaves his Castle to attend the Meeting.



Edward leaves his richly decorated tent carrying crown, orb and sceptre.



Prince's stall. Castellated building on a River.



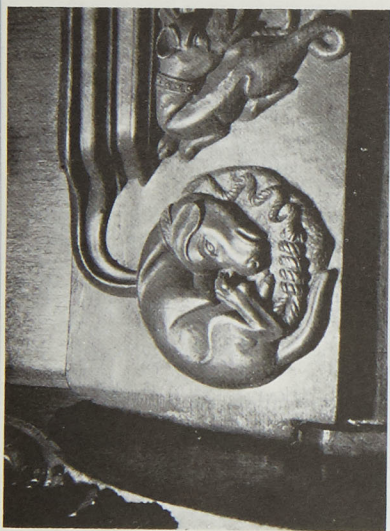
Soldier with axe and scimitar sheltering under boat-shaped shield.



Archer bending a crossbow. Arrow under chin. Shield beside him.



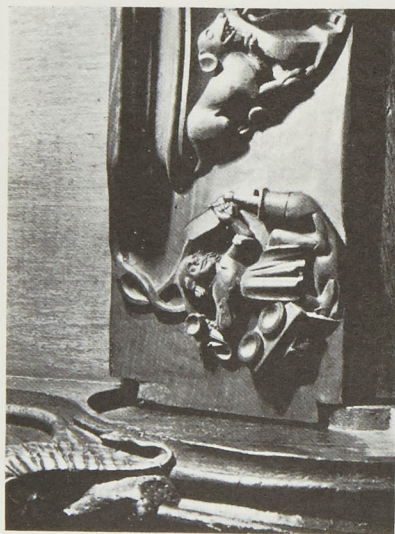
Gunner aiming a hand gun at the Gatehouse.



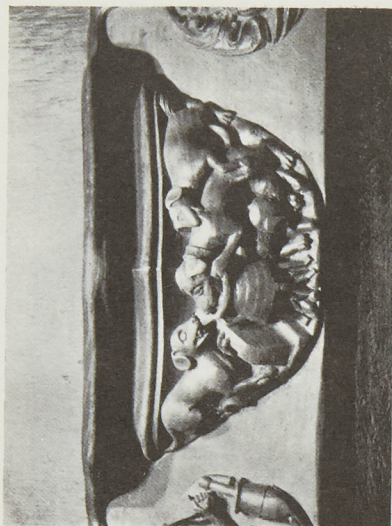
Dog with collar and lead scratching.



Monkey chained to a barrel cajoles dog.



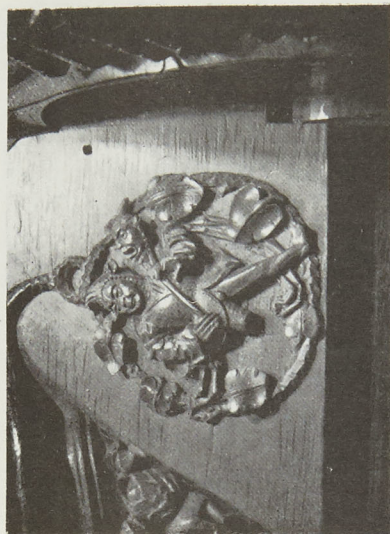
Peasant brandishing ladle and chopper to frighten dogs.



Dogs have rushed in and are eating peasant's dinner cooking in iron pot.



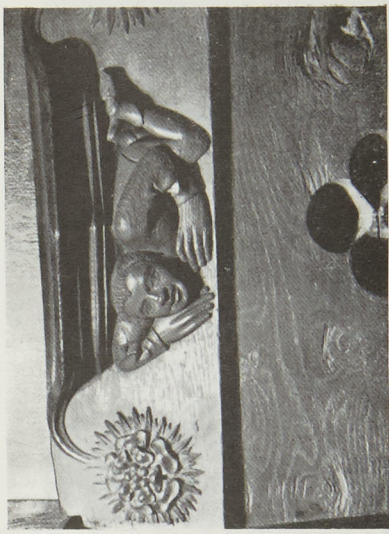
Drunken man dancing in top boots.



Jester.



Two men quarrelling over backgammon board and dice. Flasks on sideboard. Cat on coffer.



Boy hiding under seat. Ventilator below.

EXAMPLES OF EMLYN'S WORK LATE 18th CENTURY.



Popey. The Virgin and Child between St. George and St. Edward the Confessor.



Desk front — George III.

Escort of Guards riding along Fleet Street.



Popey. Edward III, Queen Philippa and the Black Prince stand before Windsor Castle and look at a drawing.



Interior of St. Paul's. Peers. Lord Mayor and Sword Bearer.

EXAMPLES OF EMLYN'S WORK LATE 18th CENTURY.

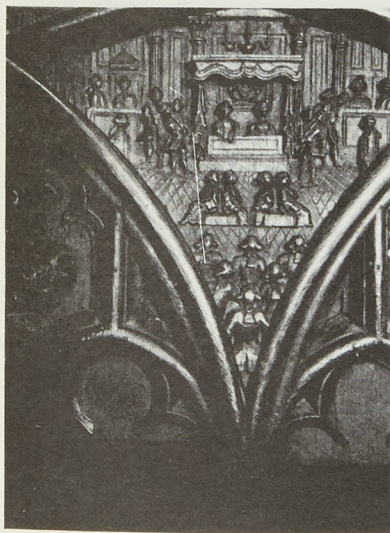


George III and his Queen giving thanks at St. Pauls 23 April 1789 for the Kings recovery.

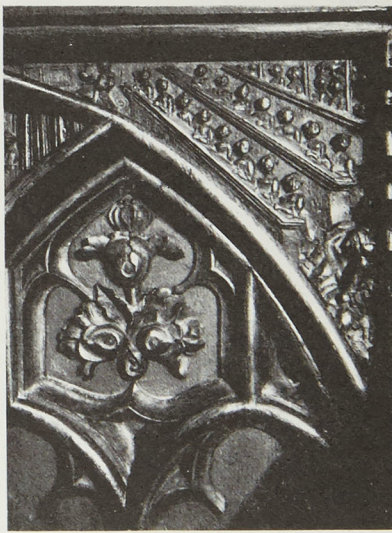
The King in coach receiving the City Sword from the Lord Mayor.



St. Paul's Cathedral and crowd of spectators.



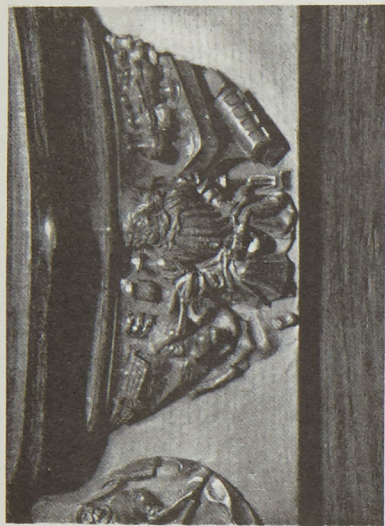
The King and Queen in canopied pew. The Judges seated in front. Footmen.



Three rows of peeresses.



Samson slaying lion. Delilah looking on admiringly.



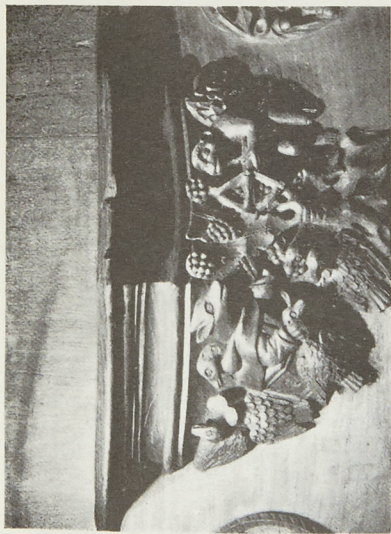
Death comes to a Rich Man. Gold chalices and coffer on R.



Death comes to a Labourer.



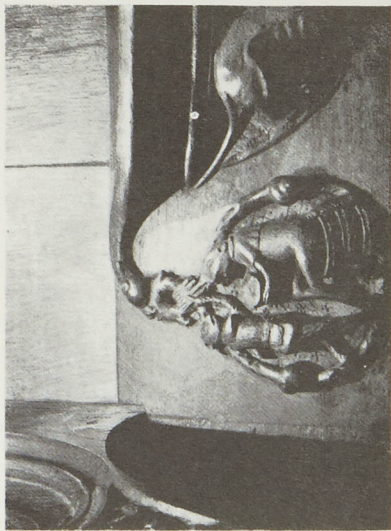
Death comes to a Thresher.



Fox in gown and hood in pulpit holding goose and preaching to two others. Monkey aims arrow at him.



Ape, clothed, plays bagpipes. Another ape blows into chanter.



Ape with comb proceeds to shave fox holding bowl. Snails, badge of Bishop Beauchamp.



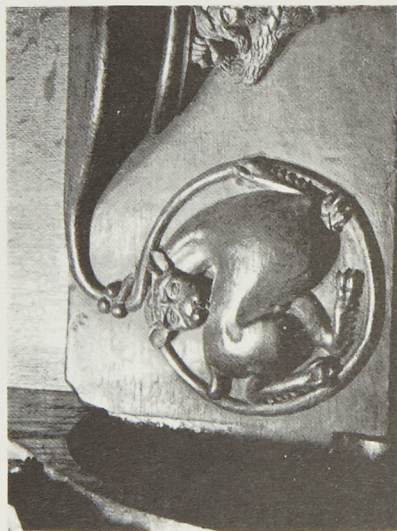
Ape with stole blesses cat crouching before him.



Crane eating an eel.



Swan and cygnets swimming.



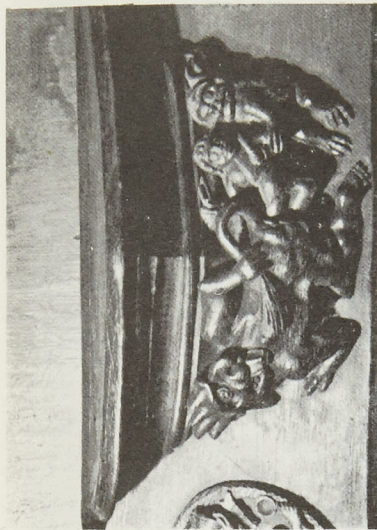
Dog with feathered legs and stump tail and crop ears.



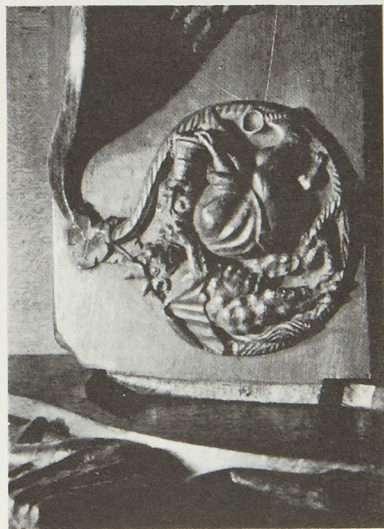
Wild man (or Woodhouse) fighting a dog-like creature.



He who supps with the Devil needs a long spoon.



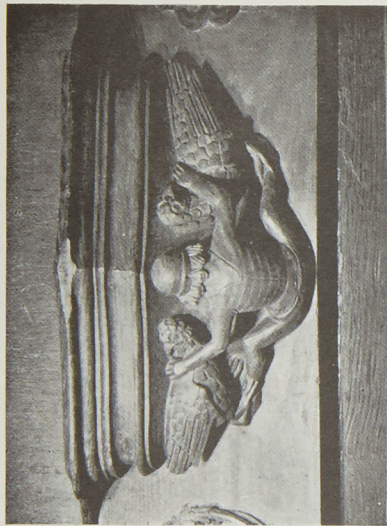
Demon evacuates man holding two objects whom another devil seizes.



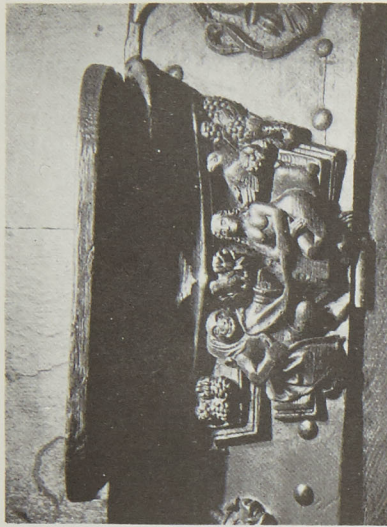
Man drinks. Behind, winged devil assists him.



Winged devil drinks from leather bottle. Perhaps the latter end of toppers.



Alexander preparing to be borne off by eagles.



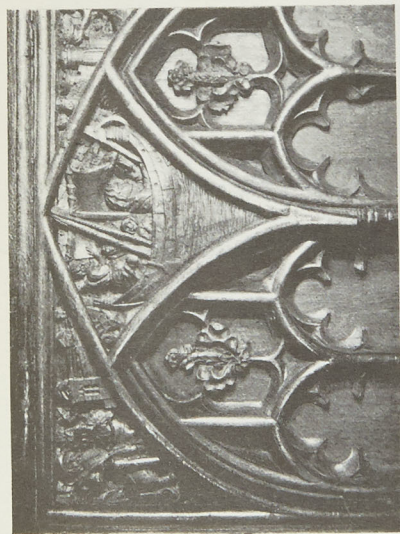
St. Zosimus visiting St. Mary of Egypt and giving her his cloak at her request.



A post Windmill. Sparrows carrying sacks of corn thereto.



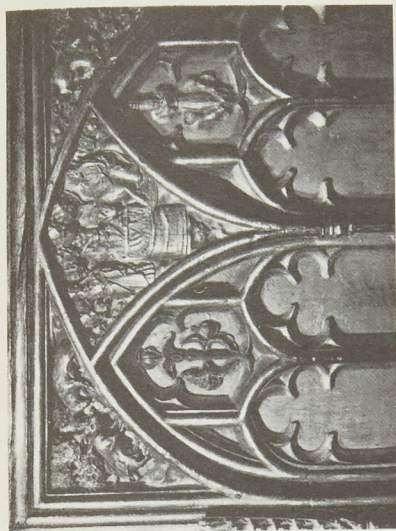
Alehouse with bush and ring sign. Large bird holds bowl to three smaller birds.



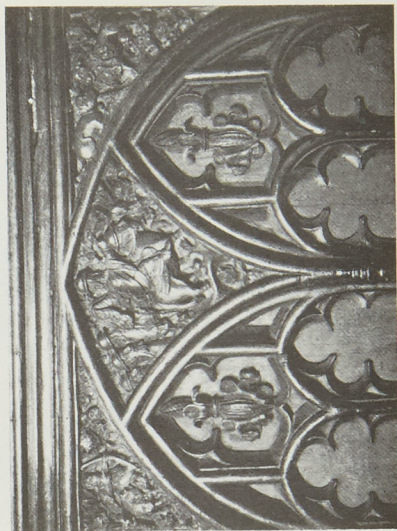
St. John conveyed in single masted ship to Patmos holding book.
Steersman and four shipmen.



Turbaned man seated in chair of estate and holding scroll.

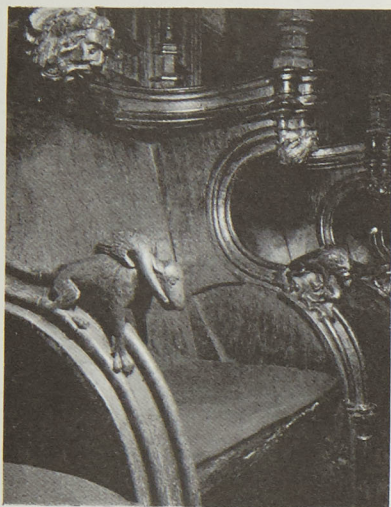


A man wrapped in sheet stands in wooden vat of fire holding
on to crossbar.

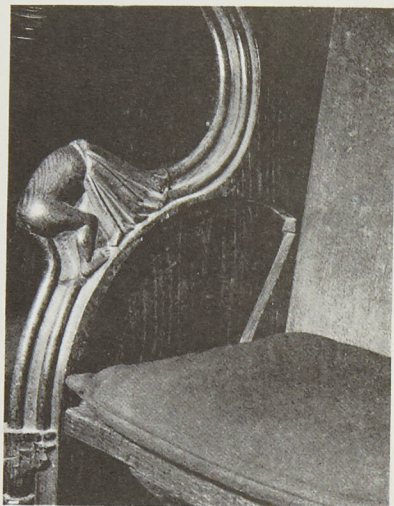


The fifth Trumpet. Rev. IX. 3. Abbadon winged and bearded.

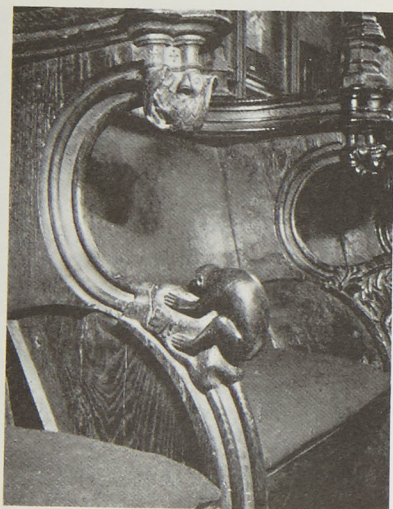
ELBOWS



Fox carrying goose over his back.



Man getting out of his shirt, having forgotten to unbutton it.



Monkey.



Muzzled Bear.

The Woodwork of St. George's Chapel, Windsor

DOORS.

Before we pass to the misericords a word may be said of the doors to the gangways to the stalls. These are all of Emlyn's making and have subjects carved in the spandrels at the top, in sets of three, A, B, C, arranged as on the desk-fronts. The only scenes are those on the Sovereign's and the Prince's stalls, which shall be briefly indicated.

Sovereign's stall :

- A. The principal figure lost, on left a row of tents, on right four armed men with spears and one with a banner.
- B. King and fifteen nobles sitting about an oval table. Cup-bearers at a buffet.
- C. King in garter robes sits inspecting a design for a window. On his seat the date 1790, on left the stalls and banner of the Order. In the frieze is a bust of George III.

Prince's stall :

- A. Edward III greeting the Black Prince under a traverse with E III on it. Peers in coronets on right and left.
- B and C. Have groups of heralds and others, and at the back a wall with traceried windows.

The remaining doors have lettering E. III, and E.P.W. and badges, e.g. the leaping horse of Hanover, rayed roses, oak leaves, etc., hardly worth specifying.

MISERICORDS.

The last series that has to be noticed is that of the "baberies" or carvings, mostly grotesque, on the misericords of the stalls. Here, as before, there is a large central subject—here designated as A—and two smaller side subjects, B and C.

In the upper rank are on South and North 27 misericords, the 26th and 27th on each side being Emlyn's work. In the lower rank on each side, two blocks, the western having 10 misericords, the eastern 11 : Nos. 10 and 11 on each side Emlyn's. In all, 48 on each side.

The Woodwork of St. George's Chapel, Windsor

Of these misericords very few are historiated in the sense of representing definite incidents. The great majority are grotesques to which no story can be attached—wild men, dragons, composite animals and the like, such as form the subject of most extant sets of misericords. Even subjects from the Bestiary are rarely to be found, but we have scenes of apes and foxes which may go back to the cycle of Reynard the Fox, and others possibly reminiscent of fabliaux, along with the motifs, familiar in such work, of devils carrying off friars, and, rarer in this country, the Dance of Death.

The series nearest to this in date and general character is, I suppose, that in Henry VII's Chapel at Westminster, which is described and figured in the Westminster Volume of the Royal Commission on Historical Monuments (p. 70 and plates 216 etc.) On pages 473-7 of his great work, Sir William Hope has printed a full description of all the baberies, but in this case, I shall take leave to shorten more drastically than I have yet done his enumeration of details of costume and the like: nor does it seem useful to describe exactly the forms of the grotesque creatures of which there are so many.

South Side:

- i. The Sovereign's stall has a quite exceptional misericord. It is not less than 3 ft. 7ins. across, and it represents an interesting historical incident, namely, the meeting of Edward IV with Louis XI of France on the bridge at Picquigny on 29th August, 1475.
 - A. The central piece shows the bridge with a wooden barrier across it in the middle. On either side of this is a King in armour and short surcoat, attended respectively by groups of (right) nine and (left) eleven armed men. The King on the left stretches his hand to the other. On the parapets at the ends of the bridge are beasts holding shields.

The Woodwork of St. George's Chapel, Windsor

- B. Has a castellated gateway and part of a bridge, and out of the gateway comes a King preceded by three men. This is the King of France.
- C. The King of England in the door of his tent, which is surmounted by banners of St. George. He has crown, orb, and sceptre and four attendants. Behind the tent a beautiful semi-circle of flowers (lilies or marigolds).
- 2. A. Gate-house. A half-hexagon flanked by towers and walls of a city. Two watchmen above.
- B. Archer bending a crossbow, arrow under his chin, and shield by him on left.
- C. Gunner aiming a hand gun at the gatehouse.
- 3. Angels with blank scrolls, one held by two eagles.
- 4. A. Jester plays on bagpipes. Lady sits with falcon on arm and cat at feet. Man sits on ground, dog comes to him.
- B. Man with pointed shield.
- C. Man with crutch. Squirrel and nut.
- 5. A. Monster holds dragon by a rope.
- B. Coiled-up dog.
- C. Elephant and castle.
- 6. A. Two dogs gnaw a bone.
- B. Ape holds up a comb, and stands before a fox sitting on a tub and holding a basin. Probably shaving him.
- C. Ape with stole, chained by the neck to a block, blesses a cat crouching before him.
- 7. A. Two wyverns, biting a tree between them.
- B. Ox-lion with scroll.
- C. Unicorn (?) biting his tail.
- 8. A. Fox in gown and hood (wherein is a goose) stands in a pulpit holding a goose and preaches to two other geese. An ape in a bush aims at him with a cross-bow.
- B. Man-monster and dragon.
- C. Wild man with spear, pointed at the ape in A.
- 9. A. Two men wrestle in a cabbage garden.
- B. Craftsmen with hammer and graver, a large covered cup between them.

The Woodwork of St. George's Chapel, Windsor

- C. Similar.
- 10. A. Two lizard beasts entwined.
B. Dog-beast and frog.
C. Dog bites paw of monkey by a palm tree.
- 11. A. Two dragons with crossed necks over a skull.
B. Coiled dragons.
C. Composite beast.
- 12. All carved foliage.
- 13. Bearded heads, faces among leaves.
- 14. A. A man in cloak seated facing a seated naked woman who tries to pull his cloak over her. Trees and birds.

Guessed by Hope to represent the hermit Zosimus visiting Mary of Egypt: but I doubt this. The same scene in essentials occurs again (North upper row, 3 A).

- B. Beast, half rhinoceros, half hippopotamus.
- C. Dog on flower.
- 15. A. Four dogs, one eating out of a pot, one biting him, one asleep, one looking on.
B. Man brandishing ladle and chopper (to frighten the dog). Dresser, pestle and mortar.
C. Human headed swan.
- 16. A. Wild man on unicorn tilting at wild woman on another beast.
B and C. Water flowers.
- 17. A. Faces between flowers.
B. Dog-like beast.
C. Lion.
- 18. A. Sea monster holding fish.
B. Head of woman.
C. Head of Paynim.
- 19. A. Jester half length.
B and C. Double roses.
- 20. A. Cockatrice fighting a beast.
B and C. Dog-like beasts.

The Woodwork of St. George's Chapel, Windsor

21. A. Unicorn fights dragon.
B. Dog-like beast.
C. Wild man.
22. A. Two beasts facing.
B. Heron-like bird preening itself.
C. Web-footed bird holding an eel.
23. A. Apes in a vine picking grapes.
B. Ape on dog, face to tail, birching it.
C. Winged lion catching a man who holds a light.
24. A. Rose bush between ape and wyvern.
B. Ape and monkey by tree with snail on it.
C. Human-headed wyvern and dragon by tree.
25. A. Rose bush and snails.
B. Collared hound.
C. Hound scratching his head.
26. A. *Cross of St. George, between lion and unicorn, and within garter.*
B and C. *Rayed roses.*
27. A. *Angel with Shield of St. George.*
B and C. *Double roses.*

South Side, Lower row, West block :

1. A. Three monks or friars, and a fox with a stolen goose, trundled in a wheelbarrow by a demon into hell-mouth. Blank scroll above.
B and C. Both represent Paynims or Saracens, in warlike attitudes.
2. A. Turbaned man kneels with his breeches down, holding a flower. Behind him another man kneels with wallet on back. A scarf passes from the first man around the other's neck.
B. Monkey on dog as above (23 B).
C. Monkey pouring liquid down the throat of a lean dog lying on its back. A doctor-monkey with scarf holds up a vessel.
3. A. Lion bites dead dragon's legs.

The Woodwork of St. George's Chapel, Windsor

- B and C. Wild men with clubs.
4. Wild man beats a dog who has his foot on another beast.
B and C. Water flowers.
5. A. Four-legged demon, horned and winged, takes food out of a dish on a table. Cooking pot near. On right an old man (hermit (?)) ladles food out of the dish and blesses it. "Who sups with the devil must have a long spoon."
The ladle is long.
B and C. Man monsters with ragged staves.
6. A. A man puts a frog into the mouth of a prostrate man held by the head and legs by two others.
B and C. Water flowers.
7. A. Death comes to the rich man, seated in centre. On a shelf are flagons, on a table cups, below it a chest and coffer.
B. Death comes to a labourer, digging.
C. Death comes to a thresher.
8. A. Water flowers between fox and rabbit (left) and fox and goose (right).
B and C. Water flowers.
9. A. Dog with head entangled in a trivet, and pot upset, tries to escape from an old man who beats him : a leather bottle lies on the ground.
B. Man sits, playing pipe to dancing dog.
C. Sow plays harp to three piglings dancing.
10. A. St. George attacks the dragon. Princess kneels with lamb. King and Queen look on from a castle.
B and C. Snails on a mitre, the badge of Bishop Beauchamp.

Lower row, East block :

1. A. Stealing kids. One thief, with tied kid on his back, creeps along. Another feeds a kid on the back of a third.
B. Pelican in piety, four young ones.
C. Man and woman in whelk shells fight.
2. A. Lion-beast and dog-beast face.
B and C. Water flowers.

The Woodwork of St. George's Chapel, Windsor

3. A. Park paling. Hound chases hare. Snail and frog.
B. Dog scratches his ear.
C. Dog bites himself.
4. A. Pedlar robbed by apes. He lies with hose undone. Three combs beside him : a hawk's perch with an ape giving away hawk's bells, combs, etc., to two others, one of which holds a hawk by the tail, another ape kneels by the man.
B. Drunken man clutching at a plant.
C. Jester.
5. A. Two lion-beasts.
B. Man-monster and dragon.
C. Woman-monster and dog.
6. A. Ape fights wyvern.
B. Dragon on bird.
C. Man-monster crouches under a plant.
7. A. Lion and dragon fight.
B and C. Water flowers.
8. A. Two men quarrelling over backgammon board and dice, one threatens the other with dagger. A coffer on right with a cat on it. Sideboard with flasks on left.
B. Two boys with hands tied and knees drawn up through them hold short sticks and try to hit each other. A form of "cock-fighting."
C. Seated man hands a bag of money to another seated man.
9. A and C. Water plant and snails.
B. Large leaves.
10. A. *Star and garter, lion and unicorn, rose and thistle.*
B and C. *Rayed roses.*
11. A. *Demi-angel with shield of St. George.*
B and C. *Double roses.*

North Side, Upper rank :

- I. The Prince's stall.
A. Castellated building with gatehouse flanked by towers.

The Woodwork of St. George's Chapel, Windsor

- B. Two men carry on their heads a boat-shaped shield, having on its side a dormer window, and at the end a wheel for trundling it. Such shields were often used in sieges.
- C. A man with axe asleep (?) under a similar shield.
- 2. A. A mermaid with mirror and comb. On a rock a building, a moored boat carrying a little banner of St. George in the bow. Rocks on left.
- B. Crane (?) eating an eel.
- C. Otter with fish in its mouth.
- 3. A. Man and naked woman seated, essentially the same as South side, Upper rank, 14 A.
- B. Nude man on horse, shield of St. George on his back, tilts at a rabbit in A.
- C. Couchant antelope with bow and sheaf of arrows: dog pointing at rabbit in A.
- 4. A. Head with bat's ears and mulberry leaves coming from mouth.
- B. Turbaned head.
- C. Veiled female head.
- 5.—A. Samson, long-haired, in tunic, tight hose and boots, astride the lion and rending it. Right, a woman holding out to him a (broken) mace. Trees and houses.
- B. Ape with ring about his middle sits and takes food from another ape. Trees. A border of "crimped seaweed" (?).
- C. Two crested birds, hoopoes (?) attack a third, or filially pull out their parent's old feathers. Ring as in B.
- 6. A, B, and C. Foliage and fruit.
- 7. A. Man with outstretched legs stands with a hand on the back of an eagle which is perched on each of his ankles.

Perhaps a reminiscence of Alexander the Great carried into the air by eagles.

- B. Eagle full face.
- C. Eagle flies away.
- 8. A. Seated ape chained to a dog, holding under the chin a foolish-looking dog facing him.

The Woodwork of St. George's Chapel, Windsor

- B and C. Foliage.
9. A. Oak leaves.
B and C. Double roses.
10. A. Demi eagle with scroll.
B. and C. Flowers.
11. A. Turbaned man holding to stalks of plants.
B. Eagle with scroll.
C. Lion biting leaf of a plant.
12. A. Two monsters.
B and C. Flowers.
13. A. Griffin holding down a dog.
B and C. Water flowers.
14. A. Griffin, passant, wings expanded.
B and C. Water flowers.
15. A. Swan with three cygnets swimming.
B and C. Eagles with expanded wings.
16. A. Demi angel with scroll.
B and C. Water flowers.
17. A. Amphisbaena with knotted tail going to right.
B and C. Wyvern with spread wings.
18. A. A mermaid with comb and mirror.
B. Winged lion (leopard) on scroll, for St. Mark.
C. Winged ox, scroll in mouth, for St. Luke.
19. A, B, and C. Foliage and fruit.
20. A. Long-bodied dog chasing rabbits in a warren.
B. Fox running off with goose.
C. Talbot dog.
21. A. Head of demon, dragons issuing from corners of mouth.
B and C. Rayed roses.
22. A. Merman in tunic and hat, holding buckler and leg of bull.
B. Eagle, scroll in beak, for St. John.
C. Demi angel, with scroll, for St. Matthew.
23. A. Bearded face between leopards.
B. Large round leaves.

The Woodwork of St. George's Chapel, Windsor

- C. Large round leaves.
24. A. Demi angel with plain shield.
B and C. Angels in clouds with plain shields.
25. A. Owl, with feet on a mouse, mobbed by two birds in bushes.
B and C. Two crows mobbing the owl.
- 26 and 27. *As on the South Side. Modern.*
- Lower rank, West block :*
1. A. Eight men in armour fighting with a large bird which stands on one of them and bites the toe of another prostrate.
B. Dog-beast and toad-beast.
C. Man lying down resists a tiger-like beast.
2. A. Eagle or falcon attacks rabbit in a warren.
B. Birds on a plant.
C. Parrot and swan bite the leaves of a plant.
3. A. A dog-like beast with scroll by it, and lion-like beast.
B and C. Five water flowers.
4. A. Flowering plant with snails.
B and C. Flowers.
5. A. Wild man fights horned dog-like beast.
B. Dog.
C. Leopard.
6. A. Manticora (?) ; i.e., man-headed quadruped.
B. Man-dog¹ in a vine.
C. Winged monster.
7. A. Demon reclining evacuates man in an apron holding two objects, whom another devil seizes. Perhaps a fraudulent ale seller.
B. Man sits and drinks from a churn-like vessel, chopper and basin in front. Behind him a winged devil, its forepaws on his head.
C. Winged devil drinks from leather bottle. Perhaps the latter end of toppers.
8. A. Bear-like beasts bite a man's arm.
B and C. Double roses.

The Woodwork of St. George's Chapel, Windsor

9. A. Eagle monster fights another monster.
B and C. Couchant hinds.
10. A. Angel in clouds with scroll.
B. Lion eats dead monkey. This, according to the Bestiary, was the specific medicine for a sick lion.
C. Lion and bear (?) play or fight.

Lower rank, East block :

1. A. Friar evacuates a devil. Another friar and demon on right.
B. Ape drags dog by tail, it has a bone and yelps.
C. Seated ape, clothed, plays bagpipes. Another ape blows into the chanter.
2. A. Rayed rose ensigned with crown between the lions of the house of March.
B. Water flowers.
3. A. Kneeling man fights dragon with a club.
B. Lion-like beast.
C. Dog-like beast.
4. A. Naked boy seized by dog-monster and wyvern.
B and C. Lion-beasts.
5. A. Tusked antelope (for Henry VI (?)) running to left.
B. A post windmill with three sparrows carrying sacks of corn thereto.
C. Alehouse with bush-and-ring sign projecting from the gables. In front a large bird with a napkin or empty sack about its neck holds out a bowl to three smaller birds. Trees behind.
6. A. Lion-face, wyverns issue from the corners of the mouth.
B and C. Water flowers.
7. A. Crouching boy.
B and C. Rayed roses.
8. A. Elephant and castle walking past a town.
B. Ibis with snake in beak, ostrich with horse's legs and hoofs, horseshoe in beak, another horseshoe on ground. These are Bestiary subjects.
C. Owl in bush, four small birds fly down to mob it.

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9. A. Winged dog-beast and another beast.
B and C. Water flowers.
10. LL. *As on the South side, modern.*

MISERICORDS, ANALYSIS.

On looking through the series again, I think it will be found that my preliminary remarks on it will be justified. If we classify the subjects as they occur, we see the following categories represented.

Historical :

The Meeting of the Kings on the Sovereign's stall, and the siege of some place unknown on the Prince's.

From the Bestiary :

The Elephant and Castle ..	South upper 5 A.
Pelican	South lower East 1 B.
Mermaid	North upper 2 A.
Hoopoes (?)	" " 5 C.
Griffin	" " 13 A, 19 A.
Swan	" " 15 A.
Amphisbaena	" " 17 A.
Manticora	North lower West 6 A.
Lion eating Monkey..	North lower West 10 B.
Ibis and Ostrich ..	North lower East 8 B.
Owls	North upper 25 A, lower East 8 C.

Scenes derived from proverbs, fabliaux and the like :

South Upper	4 A, 14 A, 15 A.
Lower West	1 A, 2 A, 5 A (devil and long spoon), 6 A, 7 A to C, Dance of Death, 9 A.
Lower East	1 A, 4 A, 8 A.
North Upper	3 A.
Lower West	1 A, 7 A-C.
Lower East	1 A, 5 B, C.

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Ape and Fox scenes :

South Upper	6 B C, 8 A, 23 A B.
Lower West	2 B C.
North Upper	5 B, 8 A.
Lower East	1 B C.

Games and crafts :

South Upper	9 B C.
Lower West	9 B C.
Lower East	8 A B.

Legends or stories :

South Lower West	St. George 10 A.
North Upper	Samson 5 A, Alexander 7 A.

It is evident that the taste and fancy of the carver ruled him, and that nobody dictated to him what he should put on these misericords, whereas for the imagery, the popeys, and to a less extent the desk fronts, he was subject to direction from his employers. Of such grotesques as we see on the misericords there was an enormous traditional stock. Already in the twelfth century we find St. Bernard denouncing them when he finds them carved on the capitals of pillars in cloisters and churches. But they could not be repressed, though the Cistercians in the twelfth century and the great builders of the thirteenth eschewed them. We begin, I think, to see them coming to the front again in the books and carvings of the early fourteenth century, and the earliest in this period seem to be Flemish and English. Some day an exhaustive study will be made of them, and some interesting facts about the influence of books, and particularly plays, upon them, may emerge : but for the rest, the reducing of them to genera and species would seem to me to be rather soul-destroying work.

Perhaps, for the use of those who wish to study and examine the woodwork in a consecutive order, a brief synopsis of the subjects should be appended, arranged according to their places.

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SYNOPSIS.

The *Returned Stalls* have on the *South* side :

Popeys : Incidents in the life of Edward III, and St. George and the Dragon (all Emlyn).

Prophet Figures : David, a Canon (Emlyn), Moses, Two Prophets and a Canon (Emlyn).

Desk-Fronts : Annunciation, Visitation, Adoration of Magi, Crucifixion, Resurrection (two), Harrowing of Hell.

Misericords : Meeting of Edward IV and Louis XI on Picquigny Bridge, Siege scene, Grotesques.

Returned Stalls, North side :

Popeys : Incidents in the life of Edward III, Virgin and Child, St. George (Emlyn).

Prophet Figures : Two Prophets and a Canon (Emlyn), Prophet, and two Canons (Emlyn).

Desk-Fronts : Flight into Egypt, Christ and Doctors, Baptism, Incredulity of Thomas, Ascension, Pentecost, Last Judgement, a Vision.

Misericords : Siege scene, Mermaid, Grotesques.

Screen Work above Stalls : *South Side*. Principal figures : St. John Evangelist, Edward the Confessor, Edmund. Small figures include Dorothy, Juliana, Margaret. *North Side*. Principal figures : St. George, St. Katherine, the Virgin and Child. Small figures include St. Etheldreda, St. Ursula, Elijah, Roch, Sitha.

South side Stalls :

Popeys : Five scenes of the story of St. George and the Dragon, four of his martyrdom, and one other, Annunciation, Visitation, Nativity, Adoration of the Magi, Assumption, Last Judgement.

Prophet Figures. Upper Row : Four, including perhaps Isaiah with lily, and Jeremiah. *Lower Row* : Four, including perhaps Zechariah and Jonah.

Desk-Fronts. South Side, from East : Attempt on George III's life. Scenes of girls' school (Emlyn). Scenes probably of the Passion of St. Cyriacus and Julitta, mingled with grotesques, and one or two Biblical figures.

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Misericords : Mainly grotesque, including three scenes of the Dance of Death.

North side Stalls :

Popeys : Upper row—Eight scenes of the Passion. Lower row—Eight scenes of the Resurrection and appearances, ending with Emmaus.

Prophet Figures : Upper row—Four, all by Emlyn. Lower row—Four, all by Emlyn.

Desk-Fronts : Largely grotesque ; including the Riders of the Apocalypse and the Fifth Trumpet with Abaddon and the Locusts. At the East end, by Emlyn, George III attending the Thanksgiving at St. Paul's. Some heraldry.

Misericords : All grotesque and animal subjects.

