

OBSERVATIONS ON THE
West Front of Wells Cathedral.

BY BENJAMIN FERREY, F.S.A.

A FEW observations upon some of the architectural features of the fine west-front of this Cathedral, which have been brought close to view by the aid of scaffolding, cannot but prove interesting to every lover of ancient art.

A minute examination of the details, whether of the more important sculpture, consisting of figures, viz., crowned kings, queens, mitred bishops, princesses, abbesses, nobles, and knights, &c. ; or of the exquisitely-carved free and beautiful foliage in the capitals, canopies, tympana, pedestals and terminals, tends to heighten all previous appreciation of these parts of the façade, many of which could hitherto only be imperfectly seen by the aid of a telescope.

The crowning range of statues, consisting of the twelve Apostles, terminates in a noble manner the main elevation of the front. It has been said that the six grand projecting buttresses are unnecessarily large for the constructive uses they were to serve, and are formed rather for the introduction of niches and sculpture than as duly proportioned abutments to the nave arcade, but without a knowledge of

the ultimate height to which Bishop Jocelin proposed to carry the towers (and in all probability he contemplated very lofty structures after the manner of the Cathedrals at Soissons and Laon) it is unfair to criticize their size. Even however with the upper stages of the later terminations added by Bishops Bubwith and Harewell, in the fourteenth* and fifteenth centuries, they are scarcely disproportioned, and, looking at them as appropriate features for the reception of sculpture, they are most admirably contrived, and show the consummate skill of Bishop Jocelin. A distinguished writer and architectural critic, who some little time since published three most interesting lectures upon the City of Wells, has, I think, spoken in depreciatory and scarcely justifiable terms of the west-front.

The general design has been so fully described by Buckler, Britton, Murray, and other writers, and its sculpture elucidated in so remarkably able a manner by Professor Cockerell, in his interesting work entitled "The Iconography of the West Front of Wells Cathedral" (his interesting theory is well worthy of careful consideration, although, probably, open to some differences of opinion), that I shall not weary you by any repetition; but, in passing, I would simply call attention to the remarkably small size of the portals, which are really insignificant in scale, as compared with the great continental examples of Rheims, of Notre Dame, at Paris, and other cathedrals of the same date as Wells.

In a design of such splendour the contracted dimensions of these doorways is very remarkable, for though there is a certain boldness of character about the arch mouldings

* Bp. John Harewell died 1386, so his work must be 14th.

of the coupled doorway, still there is an absence of anything like that grandeur which is so conspicuous in the portals of all the continental cathedrals, abounding with statues, enriched mouldings, and niches, and figures, filling up even the arches themselves. It would seem that the designer of this front felt that something was wanting, as there is an evident addition, made in a very unusual manner, after the central portals were erected. The arching of the central doorway consists of four orders of deeply-wrought mouldings. In the first large cavetto a series of niches and small figures was inserted after the arch was erected: they are not carved out of solid vauissoirs, but skilfully fitted and grooved into the back of the large sunk moulding. The materials of the whole front consist of Douling stone and blue lias columns, abaci, string courses, and pedestals, but this additional enrichment in the central doorway is carved in white lias, and adds much to the effect of the soffit, though palpably an afterthought.

I would also call attention to a peculiarity in the plan of the first tier of niches. In order that this lowest stage might not have an appearance of weakness, and yet that effective shadow might be obtained for the statues, the backs of the niches are set at a slightly recessed angle in the centre, thus giving an appearance of strength to the angular jambs. In the range of quartrefoils immediately over these niches, are contained the beautiful scriptural subjects, so ably described by Professor Cockerel: photographs of which have been published by the Photographic Society.

Another noteworthy characteristic is the selection of subjects of the sculpture, as pointed out by Professor Cockerell. They are chosen to impress upon the beholder the grand verities of the Christian faith, and there is a total absence

of all apocryphal and superstitious subjects. Whether the intention of the sculpture was to express in stone the glorious theme of the *Te Deum*, as ingeniously suggested by the late Mr. Cockerell, or with whatever meaning they were executed, they are worthy of admiration, and a higher tribute to the excellence of the figures can hardly be adduced than the praise awarded to them by the great Flaxman, who remarks : " Bishop Jocelyn rebuilt the Cathedral Church of Wells, from the pavement, which having lived to finish and dedicate, he died in the year of our Lord 1242. The west-front of this church equally testifies the piety and comprehension of the Bishop's mind." The sculpture presents the noblest, most useful, and interesting subjects possible to be chosen. On the south side, above the west door, are *alti relievi* of the Creation in its different parts, the Deluge, and the important acts of the patriarchs. Companions to these are *alti relievi* of the principal circumstances of the life of our Saviour. Above these are two rows of statues, larger than nature, in niches, of kings, queens, and nobles, patrons of the church, saints, bishops, and other religious persons from the first foundation of the building to the reign of Henry the Third. Near the pediment is our Saviour come to judgment, attended by angels and the twelve Apostles. The upper arches on each side along the west-front, and continued in the north and south ends, are occupied by figures rising from their graves, strongly expressing the hope, fear, astonishment, stupefaction, or despair inspired by the presence of the Lord and Judge of the World in that awful moment. In speaking of the execution of such a work, due regard must be paid to the circumstances under which it was produced in comparison with those of our own times. There were neither prints, nor printed books to assist the artist. The sculptor could

not be instructed in anatomy, for there were no anatomists. Some knowledge of optics, and a glimmering of perspective, were reserved for the researches of so sublime a genius as Roger Bacon, some years afterwards. A small knowledge of geometry and mechanics was exclusively confined to two or three learned monks in the whole country; and the principles of those sciences, as applied to the figure and motion of man and inferior animals, were known to none! Therefore, this work is necessarily ill-drawn, and deficient in principle, and much of the sculpture is rude and severe, yet, in parts, there is a beautiful simplicity, an irresistible sentiment, and, sometimes, a grace exceeding more modern productions.

It is very remarkable that Wells Cathedral was finished in 1242, two years after the birth of Giovanni Cimabue, the restorer of painting in Italy, and the work was going on at the same time that Nicolo Pisano, the Italian restorer of sculpture, exercised the art in his own country. It was finished, also, forty-six years before the Cathedral of Amiens, and thirty-six years before the Cathedral of Orvieto was begun, and it seems to be the first specimen of such magnificent and varied sculpture, united in a series of sacred history, that is to be found in Western Europe. It is, therefore, probable that the general ideas of the work might be brought from the east by some of the crusaders. But there are two arguments strongly in favour of the execution being English, the family name of the bishop is English—"Jocelin Troteman," and the style, both of sculpture and architecture, is wholly different from the tombs of Edward the Confessor and Henry the Third, which were by Italian artists. There are many compositions of the Almighty creating Eve, by Giotto, of Florence, by Buon Amico and Buffalmacco, of Pisa,

Ghiberti, and Michael Angelo. This is certainly the oldest, and not inferior to any of the others.

For dignity of expression and posture many of the statues can hardly be surpassed, and the affecting series of groups filling the long range of niches over the west triplet window, illustrating the resurrection at the last great day, are wonderfully fine, and we can only regret that an imperfect knowledge of anatomy has somewhat marred the treatment of this most solemn representation. Nevertheless, the attitudes and expressions of despair and grief are exemplified in a wonderful manner, and the uplifting and rising from the tombs are conceived and carried out in the most masterly way.

It must be remarked in reference to these several groups, consisting of no less than sixty subjects, that they are not sunk or carved out of the solid masonry, but executed in detached blocks, and inserted within the niches. Curiously enough, also, each group has an incised number, still distinctly visible, showing the order in which they were to be placed. The bishops have their mitres, and priests their tonsures, though in other respects all are entirely naked. Above and around these figures must be noticed the bold and splendidly-undercut foliage which fills the spandrils, and, although much is decayed, there yet remains a considerable extent of this ancient, fine, and effective carving, standing out in the most artistic manner; indeed, through the whole of this front, the capitals, bases, and hollow mouldings at the back of each of the insulated columns exhibit beautiful carving, and present an admirable study for the sculptor.

Immediately above this resurrection stage, as it may be termed, which extends not only across the west front proper, but fills also the sides of the two towers, there is

a central feature, consisting of nine niches, with well-moulded trefoil heads, resting on as many blue lias columns, and containing what has not inaptly been termed by Professor Cockerell, "The nine orders of the Heavenly Hierarchy," though his supposition can scarcely be borne out, now that a close inspection of the statues has been made. They may be thus described, beginning from the north:—No. 1 is an archangel, with double wings, carrying in his hands a regal, or small organ. No. 2. An angel, apparently holding a crown in the right and left hands, close to his breast. No. 3. A seraph, entirely feathered, holding a vessel with flames issuing out of it, the legs and feet being also enveloped in flames, probably the avenging angel. No. 4. An angel robed in a tunic, with an ornamental border, the legs incased in armour, and wearing a jewelled cap. No. 5. An angel beautifully robed, holding a sceptre. No. 6. An angel wearing a helmet, but the figure is too dilapidated to make out what its attributes are. No. 7. A seraph entirely feathered, with bare legs and feet. No. 8. A seraph, apparently holding a banner. No. 9. An angel holding an open book. The niches on the returns of the two great buttresses contain angels blowing trumpets. These nine figures have been supposed to symbolise angels, archangels, powers, thrones, dominions, principalities, authorities, cherubim, and seraphim.

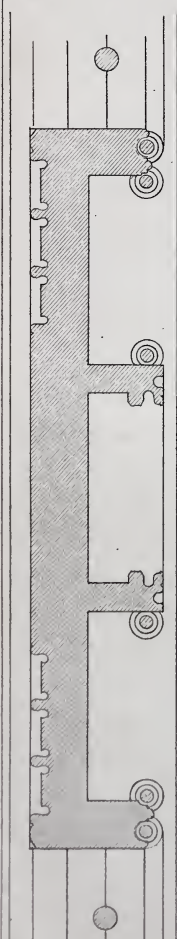
The sadly dilapidated condition of these statues has been truthfully shown by a series of photographs. They are hopelessly going to ruin, and no effort, I fear, can save them. It is, however, a satisfaction to possess such unquestionable evidence of their condition, and to be able, even in their present imperfect state, to give some idea of their former vigorous outlines. Great difference of opinion

prevails as to the course which should be taken with the sculpture, which is so completely crumbling away that no trace of it will shortly remain.

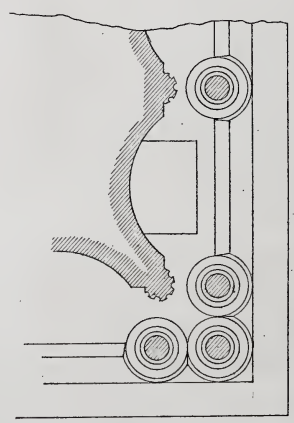
Some are for awaiting this result, rather than touch the fragile remains, while others recommend that these figures should be at once removed, while there is sufficient indication of their character, and be carefully preserved in the Cathedral, and that others, executed by skilful hands, should be placed in the niches—a suggestion not unworthy of consideration. It has, however, been considered the wiser course to leave them untouched, merely protecting the fragments from falling; they therefore remain *in situ*, and must submit to the future effects of time.

Above this range of statues comes the tier of twelve niches, containing, beyond doubt, the figures of the twelve Apostles—most of them can be identified by the instruments used in their martyrdom, or by significant emblems. And here I may venture to call attention to some matters of detail, which Professor Cockerell overlooked. St. Philip holds five loaves—probably in illusion to the miracle wrought by our Lord in feeding the multitude—while St. John the Evangelist holds not a vase, as he supposed, but the chalice, from which a serpent is creeping. A peculiarity of much beauty in the arrangement of these niches and canopies deserves notice. The late dilapidated condition of the canopies and capitals, gave the impression that the greater number of the sustaining columns were wanting, but the fact is that the series of niches is divided into four large bays, containing in each three figures, the group being separated by projecting columns, while the figures themselves are divided by smaller attached columns at the back of each niche, the canopies to the figures projecting in a pendentive manner, and the soffites formed of

WELLS CATHEDRAL



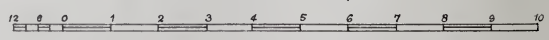
PLAN OF CENTRAL VESICA (ENCLOSING THE FIGURE OF OUR SAVIOUR) AND NICHE IN UPPER PART OF WEST FRONT.



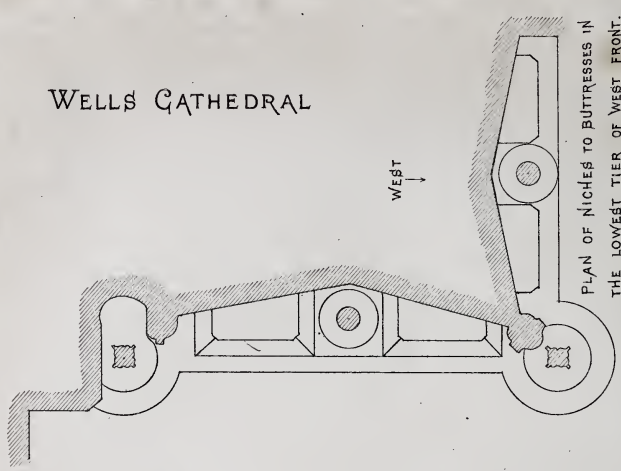
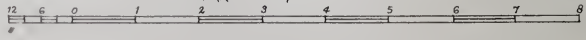
NICHE AT SOUTH SIDE OF ONE OF BUTTRESSES.

WEST

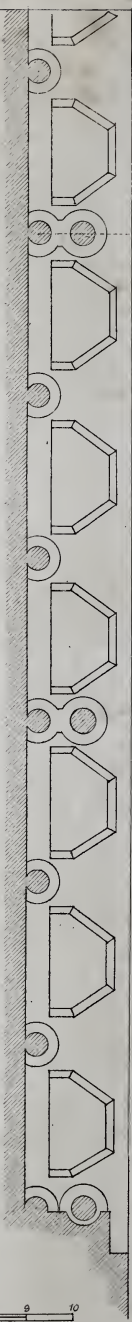
SCALE OF FEET TO VESICIA ONLY



SCALE OF FEET



PLAN OF NICHEs TO BUTTRESSES IN THE LOWEST TIER OF WEST FRONT.



HALF PLAN OF APOSTLES TIER.

free and beautiful foliage. This is an unusual treatment, but quite worthy of attention, as showing the happy manner of relieving the monotony of twelve similar niches as usually arranged.* By a reference to the details of this front, given by Britton in his "Wells Cathedral," it will be seen that his illustrations of this part are most inaccurate; every niche is there shown as supported by columns on the same plane, and the artist has completely missed the charming deviation from the common rule: probably, also, with a view to diminish the weight of the statues pressing upon the heads of the niches immediately under, they are all hollowed at the back to a considerable extent. The sculptured capitals of these niches are remarkable, the graceful foliage being disposed in a very free manner: in some the leaves are growing upwards, in others they are bent downwards, but in every instance the outlines of the capitals are admirably preserved. The figures which fill these niches are unquestionably of later date than the rest of the statuary, but they are singularly grand and effective works, when the distance from which they were to be viewed is considered. Before describing each, I would call attention to the conventional arrangement of their positions. The Cathedral being erected to the glory of God, and in honour of St. Andrew, he, as patron saint, occupies a central position, and is considerably taller than the other Apostles, his head filling the upper portion of the canopy. Another statue, with symbols so completely decayed that the identity is difficult to discover, may not improbably be St. James the Less, the figure being remarkably short, and the head unusually large. There are slight traces of colour upon all the figures, and in the protected parts of the robes the deep

* See plan annexed.

maroon tint is found. There are no remains whatever of gilding, but the bright colours of the stone, affected by the weather, give almost the brilliancy of gold.

I now come to the upper part of the front which masks the west end of the nave roof. It is generally admitted that this part of the design of the west front is not successful, it shows evident marks of having being tampered with at some time or other,* and the manner in which the crosses and hip knobs are placed upon the ridge of the upper-stepped coping of the elevation is not pleasing or effective. In what way the original finish was intended must be matter of conjecture. The two well-proportioned octangular pinnacles, on each buttress, flanking the last tier of niches, undoubtedly belong to the first period, as also the centre part with the large vesica niche, containing the figure of our blessed Lord,† the two side niches, and surrounding embellishments. It is much to be regretted that a part only of this most beautiful statue remains. The upper half of the figure is gone, but the fine drapery, with the lower limbs, and the feet pierced by the nails, are sufficient to show what a noble statue it must have been. Our Lord is represented sitting upon a throne, the ends of which are shown with the seat rising at a considerable angle, a conventional method much adopted in ancient paintings and religious illustrations. The side niches, in all probability, contained angels censuring the Divine Personage.

* Most probably in the early part of the 17th century, as among the Chapter archives there is a record that, owing to the then great expenses in the repairs and works, no stipends could be paid that year.

† There are distinct marks of bullets remaining upon the robe, showing that the statue had been shot at, probably at the time when Monmouth's soldiers destroyed the corner range of figures of the west-front.

An examination of the masonry of the central pinnacle, occupying the place generally adorned with a floriated cross, shows that the upper part has undergone some alteration. The pinnacle, embedded by the coping on each side, has its mouldings and bases complete, as low as the string course immediately over the vesica. On removing the coping it was found to be roughly scribed, and fitted to the octangular pinnacle, and run in with cement, concealing entirely the base of the pinnacle. The perfect shape of the mouldings where so concealed, and the weather-worn appearance of the exposed upper portion shows, however, that the alteration must have been made a long time since. That this upper part has been altered at some time or other is quite evident. In all probability a large floriated cross occupied the position of the central pinnacle.

Upon the coping immediately over the range of niches containing the Apostles, the bases yet remain of three ornamental objects, which once stood upon the ridge. The sockets, though not visible from below, are yet preserved, and into them the new finials have been inserted.

In the first edition of "Dugdale's Monasticon," issued in the year 1650, there is a view of the west-front, showing the terminals which were then in existence. They consisted of two floriated hip knots, between a cross on each side. Their destruction probably occurred soon after that date, as in the second edition of "Dugdale," published later, these ornaments are omitted.

It is to be regretted that the original design of the central termination of this front is lost. The pinnacle which occupies the position of the cross, was taken from some other part of the Cathedral, and has been fixed where it now stands. It is of much later date than Jocelyn's time, and may probably have been a pinnacle

from a buttress of the Lady Chapel, for this beautiful structure, beautiful even as it now is, must have been far more so, when its external buttresses were surmounted by floriated pinnacles, of which only the bases now remain to prove their former existence. A cross would have been the appropriate terminal, but, in all probability, this sacred ornament was destroyed when the statue of the Saviour was mutilated; and it is a remarkable circumstance that one cross only remains upon the eastern gable of the Cathedral, a fact which would seem to show that Puritanical violence was exercised in an unusual degree upon this building.

Although my remarks are intended to apply to the west-front proper, it is impossible to limit one's observations to that façade. Each return of the west towers exhibits the same vigorous treatment in design which is conspicuous in the great façade, and also shows the utter disregard paid to the works of their predecessors by later architects, who spared neither beauty of form, nor ingenuity of design, if it interfered with new work contemplated by themselves. As a palpable case of this kind, I may point to the reckless manner in which Bishop Beckington, in the fifteenth century, when rebuilding the Cloisters, disregarded earlier architecture, carrying his work carelessly against the south side of the south-western tower, completely concealing the beautiful arcading which came in his way. Nor did he stop his building to preserve the insulation of the tower, but intruded his late and inferior Perpendicular work into the far superior design of Bishop Jocelyn, both here, and in the east wing of the Cloisters, and barely spared the most beautiful arched doorways of the south-west tower and south transept, the gems of the Cathedral. It was only recently discovered that a flat wall, which formed the north end of a chamber

over the Cloister, devoted to the Wells Theological College, really concealed the niches and arcades on the south side of the tower, every projecting member having been hacked off and thrust into the recess, so as to make a smooth face. The sharpness and beauty of the fragments can hardly be surpassed, proving that even in pre-reformation times due regard was not always paid to art workmanship. The north side of the north-west tower, happily, has escaped any mutilation, excepting such as time and the severity of the weather have effected, and notwithstanding the successive changes, when the aisles were transformed from Early English, by the addition of pierced Decorated parapets above the corbel courses, and the insertion of Perpendicular tracery in the Early English windows, there yet remain a few feet of the early drip-stone attached to the tower, showing the height and angle of the original lean-to roof of the south aisle, as designed by Bishop Jocelyn, a fragment, though small in itself, yet valuable, as defining with certainty the original height of the nave aisles.

To those who are acquainted with this Cathedral it will hardly be necessary to point out the striking effect produced by the multitude of slender shafts at the several angles of the buttresses and in the niches and arcades. These shafts, many of them in lengths of 13 feet in one piece of blue lias, by their number and position formed a great feature of the front. Unfortunately a number of them, owing to the perishable nature of the blue lias, had either crumbled away or been blown down. At various times as these accidents occurred other shafts had been supplied, but instead of being re-instated in blue lias or other grey marble, Douling stone had unhappily been used. The charm, therefore, which was produced by the beautiful tint of the grey shafts had been wholly lost, and

the monotony produced by a large quantity of small stone shafts was most palpable. There are however a few of the original shafts yet remaining, and the pleasing effect they produce, especially when the setting sun shines upon them, has only to be seen to be appreciated. Colour entered as much into the minds of the great architects of earlier days as form and composition. In an early water-colour drawing of this Cathedral made by Turner, that great artist showed the beautiful variety of tint produced when a great number of the original shafts were yet standing. Nobody knew better how to express in colour the pleasing contrast which was produced by the judicious mixture of these materials.

Those who have watched the condition of this great western portion of the Cathedral have seen with deep regret the rapid decay going on from year to year; every winter or heavy gale produces fresh mischief, and within a late period the fall of canopies and portions of the statues and bases had become dangerous to those daily passing by the north-west corner of the Cathedral. Some three years since a large canopy fell with a great crash, and it became absolutely necessary that some general examination should be made to ascertain the safety of many other parts which had a threatening appearance. I was therefore instructed by the Dean and Chapter to have a scaffolding erected, and make an examination of the condition of the niches and decorative portions of the two great buttresses of the north-west tower. This I did without delay, and I cannot do better than conclude with a paragraph of my report which I addressed to the Dean and Chapter in August, 1868.

“I wish especially to guard myself against any supposed scheme for a general restoration. I simply appeal, as a

practical man, and ask for the performance of those protective measures which as guardians of so precious a trust I am sure the Dean and Chapter will readily carry out. In conclusion I recommend that each part of the west-front should be carefully examined and strengthened where necessary, and wherever it may be found needful to replace carved work, I feel confident that the new portions may be worthily assimilated to the old."

I have thought it desirable to give this portion of my report to the Dean and Chapter, that it may be seen how much I desired that there should be no unnecessary tampering with the ancient work, and I venture to affirm that not a fragment of new stonework has been introduced which was not absolutely necessary to save some parts of the structure which were in immediate danger of falling.

I regret extremely that photographs of every figure have not been taken, but unforeseen difficulties occurred to prevent this being done, still from those which are now shown a fair notion may be formed of the dignified character of the rest.

DESCRIPTION AND REPORT OF THE FIGURES* TO THE WEST-FRONT.

THIRD TIER.

Female figure (in good preservation), held in its place by an iron guard, but in danger of falling, through the decay of the string course on which the pedestal stands.

Figure of St. Nicholas, holding children in his arms (in fair condition).

A female figure (in a fair state of preservation).

Figure on the return niche wanting.

* Photographs of many of these figures have been taken.

A noble sitting figure of an ecclesiastic, without mitre (the right shoulder split through, being badly cramped with iron).

Knight in armour and hauberk, holding a pointed shield (the chain-armour in good preservation).

Knight (arms gone) in long surcoat, deeply fringed, the legs incased in chain-armour.

Knight in hauberk, without armour, but feet spurred, having a cap on his head, holding a shield on his left arm, and a girdle and sword.

Knight, bare headed, in surcoat only, holding close to his left side a large shield; the feet spurred.

Bishop, sitting, modern mitre (hands gone, otherwise well preserved, but in danger of falling, through the decay of string course below.)

SECOND TIER.

Figure in flowing robe, with the right knee raised to suit the weathering of the aisle roof.

A king standing, a figure of great beauty.

Two figures on the return niches missing.

A king sitting in defiant attitude, with right arm a-kimbo, and left knee raised, his foot resting on a pedestal.

A most graceful and perfect female figure, with flowing hair confined by a circlet, holding her mantle with her right hand and touching a locket with her left hand raised. (The entire figure perfect).

A crowned female, with flowing hair, her left hand placed upon the girdle of her robe, the dress fastened round the neck with a beautiful jewel.

A beautiful female figure (head completely gone), the left hand touching the ribbon round her neck. (The figure perfect in all other respects.)

A dignified male figure in flowing robe (portions of the arms bent upwards, but the hands gone).

A king sitting in a menacing attitude, his hands resting upon his knees.

FIRST TIER.

Beautiful standing figure of an ecclesiastic, with stole crossing on the left shoulder.

An ecclesiastic, with high collar to his vestment, his stole on his left shoulder, holding a book in his left hand.

Figure missing.

A priest in dalmatic, with maniple over his left arm, holding with both hands an open book. (Figure in excellent state).

Ecclesiastic (figure in good preservation, left hand only wanting).

Priest, holding a book in the left hand (right hand gone, otherwise figure in excellent condition).

Figure with flowing hair, holding a book in the left hand (the upper part of the statue fast mouldering away).

Figure like the former (but without hands).

THIRD TIER.

Mitred bishop, with ears much distended, his face beardless (the hands gone, but otherwise in good state).

Female figure, with flowing hair and in peculiar dress, holding a box in the left hand.

Two vacant niches.

A female figure, with circlet round the head, and draped at the back, holding part of her robe with the right hand, a jewel on the breast.

A very tall female figure, with the right arm hanging close to her side, and the left on her breast.

A female figure, with a coronet and drapery falling from the left side of her head, and folded over the right arm, holding in her left hand a book.

Bishop (with a mitre gone), vested in dalmatic, chasuble, and alb, holding a book in the left hand (the right hand gone).

Stout female figure (the lower part of the arms gone).

Short male figure, trampling a man under his feet.

SECOND TIER.

A king, holding his robes with each hand (in good preservation).

A king, the right arm over his chest and the left on his girdle.

A king, holding a riband on his neck, and his right hand suspending the end of his girdle.

A female, with a coronet, and flowing hair, holding her robe in her left hand.

A king, the right hand raised to the border of the robe at his neck, and holding part of his robe in his left hand.

A figure of great significance, the right hand drawing aside part of his robe, and exposing the leg in curious hose, the left leg covered by his robe (supposed to be Prince Robert "Curthose," Duke of Normandy).

A crowned figure of great beauty, the head slightly bent to the left, having a melancholy expression. (Both hands gone).

A sitting figure, with the left arm a-kinbo resting upon the ankle of the right leg, which is folded over the left knee. (This figure is in a very dilapidated state).

A knight, with his helmet closed, a shield on his left side. (This figure is in a very dilapidated condition).

A knight, in chain-armour under the surcoat. (The right arm gone, but, from the attitude, he appears to have drawn his sword; the left hand probably held the scabbard. The head of the figure is gone since Carter's etching).

A queen or princess, with a very youthful expression. (The right hand gone, and the left arm to the shoulder, otherwise in good preservation).

Female figure, the head enclosed in whimple and weepers, holding in the left hand a cup or vessel; the right hand on the edge of the cup, the fingers dipping in.

Female figure, with a hood over her head, holding in her right hand the bottom of a chalice, and holding with her left hand the fold of her dress in front.

A female figure, with flowing hair (both hands gone).

A female figure, with drapery in front like a chasuble (hands gone).

A male figure, holding some vessel in his right hand, covered with a cloth, the end of which was in the left hand.

A male figure, which held some drapery in front.

Male figure (very much decayed).

Ditto ditto

THIRD TIER.

A sitting bishop (the head gone, lower part in fair preservation), the drapery very fine.

A standing bishop, fully vested in alb, dalmatic, and chasuble, in the attitude of benediction. (Hands gone, but otherwise well preserved).

A priest standing, fully vested (the front much decayed).

A female figure, with flowing hair (the hands gone).

A queen, with flowing hair, and long hanging lappets from the head, extending below the waist.

A bishop in chasuble, holding in both hands part of his head, probably S. Decuman. (The figure well preserved).

A knight in helmet, with cross-slit, holding his shield on the left arm, and the right arm held up; the surcoat opened from the waist downwards, showing the chain-armour.

A king seated (both hands gone; the front of the figure in very decayed condition).

A knight in surcoat and chain-armour, with the shield on his left side.

A figure with close-fitting robe, and a cloke with a handsome fastening.

A king, sitting in defiant posture, his left hand resting upon his knee, with a part of his girdle under it; his right leg resting on a stool, holding a charter in his left hand.

A king, standing upon a figure under his feet.

A king, sitting with the right hand on his knee.

SECOND TIER.

A figure without head-covering, trampling upon a small figure under his feet. (Hands gone.)

A figure of similar description (hands remaining).

A queen, with whimple, in flowing robe (hands gone.)

A queen, holding a book in her right hand, and her left hand placed upon the riband on her neck.

A king, of short stature, trampling upon a figure.

Another king of short stature. (Very much decayed.)

A king, sitting with right arm uplifted, the left resting upon his knee. (This statue fast decaying.)

A king, holding a chalice in his left hand, trampling a figure under his feet.

A king, with his left arm raised, his hand placed on his breast, trampling a figure under his feet.

A king, trampling a figure under his feet.

A king, trampling a figure under his feet.

A sitting figure with a flat cap on his head.

The series of subjects representing the resurrection, and the scriptural subjects filling the quatrefoils on the lower tier, though much decayed in parts, are not perishing rapidly, and may escape further deterioration for some time.

SECOND TIER.

King seated, the left arm raised, the right hand rested on his knee, holding a charter. (The figure well preserved.)

A monk.

Bishop fully vested.

Bishop vested.

Bishop vested.

Bishop seated (arms gone, figure much decayed).

Priest.

Female figure, holding a cup in the right hand.

Figure with long curly beard, a satchel hung on his girdle.

Figure vested with a girdle and massive curly beard and bag.

Bishop with a high mitre, holding a book in right hand.

Similar figure.

Bishop seated, but without a mitre. (Carter shows a mitre.)

Bishop seated; modern head and shoulders.

Bishop.

Bishop.

Bishop.

Bishop.

Bishop sitting. (Figure good, but split by cramps).

Bishop blessing.

Bishop.

Figure with curly hair and double robe, with cowl on head.

Figure with more curly beard. (It is much desired to be known what order of ecclesiastical or civil officers these figures represent).

Bishop seated.
