THE JOURNAL

OF THE

British Archaeological Association,

ESTABLISHED 1843,

FOR THE

ENCOURAGEMENT AND PROSECUTION OF RESEARCHES INTO THE ARTS AND MONUMENTS OF THE EARLY AND MIDDLE AGES.

VOL. XLII.

London:

PRINTED FOR THE ASSOCIATION.

MDCCCLXXXVI.

THE JOURNAL

OF THE

British Archaeological Association,

ESTABLISHED 1843,

FOR THE

ENCOURAGEMENT AND PROSECUTION OF RESEARCHES
INTO THE ARTS AND MONUMENTS OF THE
EARLY AND MIDDLE AGES.

1886.

London:
PRINTED FOR THE ASSOCIATION.

MDCCCLXXXVI.

LONDON:
WHITING AND CO., SARDINIA STREET, LINCOLN'S-INN-FIELDS.

ON THE NORMAN DOORWAY AT ALNE IN YORKSHIRE.

BY J. ROMILLY ALLEN, ESQ., F.S.A. SCOT.

(*Read June* 1886.)

THE village of Alne is situated near the Railway Station of the same name, upon the Great Northern Railway, about twelve miles north-west of York. The church has suffered a good deal from repairs executed at a time when the principles of Gothic architecture were not understood; but the Rev. W. Grindrod, the present Vicar, is doing all he can to set matters right again, and has replaced the debased, round-headed windows of the last century with Perpendicular tracery and some very beautiful stained glass.

The chief remains of the Norman period are the south doorway of the nave, which forms the subject of the present paper, and a fine early font of bowl-shape, with a narrow band of conventional foliage round the outside, and some plaitwork on the upper edge. The lintel of the south door of the chancel also consists of a rectangular slab of Norman sculpture; but it is so much weathered that it is not easy to make out the subject.

The south doorway of the nave is round-headed, the arch having two orders of mouldings, ornamented on the face with a series of medallions containing figure sculpture. The outer series is of the greater interest, as each is inscribed, leaving no doubt as to the subjects represented. The outer arch consists of nineteen voussoirs, of which seven are modern restorations quite out of character with the rest, and three are entirely defaced, leaving a residue of nine stones in good preservation; which will now be described in order, beginning from the springing of the arch on the west side. Each voussoir has an animal or other figure carved upon it, beneath an arch, with an inscription in Latin capitals, neatly cut, in the centre, and a pellet-ornament at each side. The following are the inscriptions and subjects:—

No. 1, VULPIS, the fox, lying on his back, with his paws up in the air, and his mouth wide open. On each side of him is a bird, the head of one being temptingly near his extended jaws.

No. 2, PANTHERA, the panther, with winged dragon in front gazing up into his face.

No. 3, A[QUI]LA, the eagle, with outspread wings, looking over its shoulder.

No. 4, HIENA, the hyæna, having a tail terminating in a leaf, and holding in its mouth an object like a fleur-de-lys.

No. 5, CALADRIV[S], the caladrius, a bird with outstretched wings, perched on the bed of a sick man, and looking into his face. The man lies with his head resting on what looks like a stool with two legs, for a pillow, and with one bare arm outside the bed-covering.

No. 6. No inscription. An animal plucking a conventional flower or plant.

No. 7. Inscription illegible. A winged dragon with looped tail.

No. 8, TEROBOLEM, the Terobolem, or two stones which emit fire, represented as male and female human figures naked down to the waist, but draped below, with the right hands placed across the stomach, and the left upraised, the palms facing outwards; both figures enveloped in flames of fire.

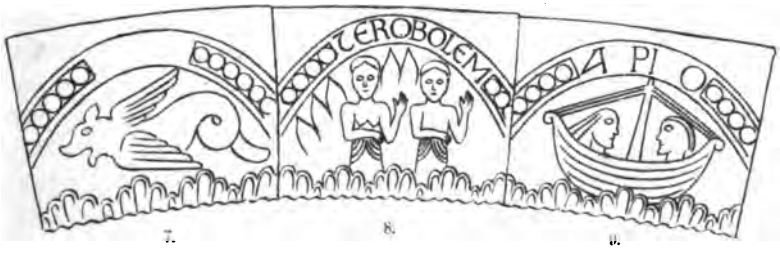
No. 9, ASPIDO, the whale, called "Aspedocalune". Two men in a ship, one on each side of the mast, the sea-monster below being omitted from want of space.

The question now to be answered is, what meaning should be attached to these inscribed sculptures? And why should such apparently incongruous subjects be chosen to occupy a prominent position in the scheme of decoration of a Christian place of worship? The explanation is that they are illustrations in stone of the mediæval bestiaries, or books on the natural history of animals, with spiritual applications attached. Very little attention has been paid to such matters in this country, which accounts for the fact that although the doorway at Alne has been described previously by Mr. James Fowler in the *Archæologia*,[1] and by Mr. Thomas Gill in his *History*

[1] Vol. xliv, p. 212.

1. 2. 3.

4. 5. 6.



7. 8. 9.

CARVINGS ON NORMAN DOORWAY AT ALNE, YORKSHIRE.

of Easingwold,[1] the true interpretation has been entirely missed. Dr. Joseph Anderson was the first to point out, in his Rhind Lectures on *Scotland in Early Christian Times*,[2] the importance of examining contemporary MSS., and more especially the bestiaries, with a view to throwing light upon the origin of the elaborate system of Christian symbolism, founded upon the characteristics of the animal world, which enters so largely into the decoration of the early sculptured stones of Scotland. It was in consequence of hearing Dr. Anderson's Lectures that I took the first opportunity of inspecting the illustrated bestiary MSS. in the British Museum, of which there are seven of the thirteenth century, and two of the fourteenth;[3] those marked Harl. 4751 and 3244, and 12 F. xiii, being the best as regards the illuminations. When, therefore, I visited Alne during the course of last summer, I at once recognised the similarity between the sculptures and the miniatures of the bestiaries. The reading of the inscriptions placed the matter beyond doubt.

As far as I know, the only information about the bestiaries in English is to be found in a short paper in the late Thomas Wright's *Archæological Album*, and in a small book by the same author,[4] containing a translation of the *Livre des Créatures* of Philippe de Thaun. There is also a fragment of a Saxon bestiary in the *Exeter Book*, published by the Society of Antiquaries.

Whilst, however, so little has been done in this direction in England, the French archæologists have long recognised the importance of collating all the existing texts, and transcriptions of the principal ones will be found in the *Mélanges d'Archéologie*[5] by Charles Cahier and Arthur Martin; and the *Bestiaire Divin de Guillaume, Clerc de Normandie*, has been fully treated of by M. C. Hippeau.[6]

With the exception of a MS. in the Royal Library at

[1] *Vallis Eboracensis, or History of Easingwold*, by Thomas Gill (1852), p. 387.

[2] P. 168.

[3] W. de Gray Birch and H. Jenner, *Early Drawings and Illuminations in the British Museum*, pp. 6, 7, and 8.

[4] *Popular Treatises on Science during the Middle Ages.*

[5] Vols. ii, iii, and iv.

[6] Published at Caen, 1850.

Brussels,[1] most of the bestiaries containing illustrations belong to the thirteenth and fourteenth centuries; but there are texts of a much earlier date. It is not known who was the author of the original bestiary from which all the later ones were copied. The *Clavis* of St. Melito, Bishop of Sardis in the second century, is believed to have contained a catalogue of beasts, birds, plants, and minerals, symbolical of Christian virtues and doctrines. A mediæval MS., put forward as a version of the original *Key* of St. Melito, but which is really a much later production,[2] has been published by Dom. J. B. Pitra in his *Spicilegium Solesmense*. St. Isidore of Seville (A.D. 596-636) quotes stories which are found in the mediæval bestiaries; and Pope Gelasius, writing in the fifth century, discusses the orthodoxy of the *Physiologus*, or mystic zoology. Many passages in the bestiaries are quoted from the Apocryphal Epistle of Barnabas[3] (ch. ix), containing the list of unclean beasts given by Moses (Deut. xiv), with explanations as to their spiritual significance.

Cahier and Martin give the text of the three most ancient Latin bestiaries, two of which, of the eighth and ninth centuries, are in the Public Library at Berne in Switzerland,[4] and the third, of the tenth century, is in the Royal Library at Brussels.

The fragments concerning the panther and the whale in the *Exeter Book*, show that there must have been, as early as the eleventh century, a paraphrase in Saxon verse, probably taken from the Latin. This is the only known English bestiary. The first French metrical translation was made by Philippe de Thaun,[5] an Anglo-Norman poet, who dedicated his *Livre des Créatures* to Adelaide of Louvain, queen of Henry I of England, and it was, therefore, probably written shortly after her marriage in A.D. 1121. William, a priest of Normandy,

[1] Of the tenth century. See *Mélanges d'Archéologie*, vol. ii, Plates 23 and 24.

[2] See article, "Melito", in Dr. Smith's *Dict. of Christian Biography*.

[3] W. Hone's edition. Of great age, as it is cited by Clement of Alexandria, Origen, Eusebius, and Jerome.

[4] *Liber Fisiologi Theobaldi, Expositio de Naturâ Animalium vel Avium, seu Bestiarum;* and *Physiologus*. See Sinner, *Catal. MS. Biblioth. Bern.*, vol. i, pp. 128-136.

[5] Original text, with translation, given in Thomas Wright's *Popular Treatises on Science during the Middle Ages*.

wrote a second rhyming bestiary about A.D. 1208,[1] and Peter, a priest of Picardy, produced a prose version in the Romance dialect, translated from the Latin by the command of Philip de Dreux, Bishop of Beauvais (A.D. 1175-1217).[2] The bestiaries in question consist of series of descriptions of real and fabulous animals, founded partly upon the natural history of Pliny, and partly upon the supposed derivations of the names, mixed up with all kinds of marvellous stories, some having their origin in texts of Scripture, and others in the imagination of the writers on science during the middle ages. Philippe de Thaun quotes from classical writers, such as Pliny, Macrobius, Ovid, and Pythagoras; from unknown authors, such as Nebrot, Turkil, and Cingius the philosopher, and from the Bible. The description of each animal is followed by a moral, applying its habits in a figurative sense to the spiritual doctrines of Christianity. The method adopted will be best understood by quoting passages referring to the animals represented upon the sculptures at Alne.

The Fox[3] (Lat. *vulpis;* Fr. *goupil* and *golpis*).—The following is the description given by Philippe de Thaun. Vulpis is the name of a beast, which we call a fox. When it wants to catch its prey it lies down on the ground, covering itself over with red earth, with its mouth gaping and its tongue hanging out, pretending to be dead. The bird which sees the fox, thinking that it is dead, comes flying towards it, and wishing to devour its flesh, begins by pecking at it, and even puts its head and beak into the fox's mouth. The fox makes a spring, catches the bird, and eats it.

The fox signifies the Devil, who to those living in the flesh, appears to be dead; but when they have entered into evil and are caught in his mouth, he takes them with a spring and slays and devours them, as the fox does the bird when he has allured it. The fox does mischief to the earth by the holes it makes there. By

[1] Text given by M. C. Hippeau in *Le Bestiaire Divin*, reprinted from the *Mémoires des Antiquaires de Normandie*, vol. xix. Paris, 1851.

[2] *Mélanges d'Archéologie*, vol. ii. MSS. marked P, R, S.

[3] *Mélanges d'Archéologie*, vol. ii, p. 207; Hippeau's *Bestiaire Divin*, p. 122; Wright's *Popular Treatises on Science during the Middle Ages*, p. 105.

the earth we understand man, and the hole signifies sin, by which he is ensnared.

Upon the sculpture at Alne we see the fox lying on his back, with his mouth open and two birds pecking at him, one putting its beak inside the fox's mouth, as described in the bestiary. This corresponds exactly with the illustration given in the MS. in the Arsenal Library at Paris,[1] except that there are three birds instead of two, and the fox's tongue is shown hanging out, which is not the case at Alne. Additional details are given in other MSS.: when the fox is pretending to be dead he holds his breath, and inflates himself with it: the red earth with which he covers himself is to imitate blood. The flesh of the fox, which the birds desire to eat, is typical of the works of the flesh which are specified in St. Paul's Epistle to the Galatians (ch. v, 19), and quoted in the bestiary. There are four special texts from Scripture relating to foxes, which are referred to in the bestiaries. One in the Psalms (lxiii, 9): "But those who seek my soul to destroy it, shall go into the lower parts of the earth. They shall fall by the sword; they shall be a portion for foxes." One in the Song of Solomon (ii, 15): "Take us the little foxes that spoil the vines." Our Lord's words: "The foxes have holes", etc. (Matt. viii, 20), and his comparison of Herod to a fox (Luke xiii, 31).

The stories of the treachery and cunning of the fox were very favourite subjects in mediæval art, especially on the carved misereres in cathedrals.[2] A fox playing upon a harp, and a woman dancing, or rather tumbling, occurs upon a medallion on the Norman doorway at Barfreston in Kent.[3]

The Panther (Lat. *panthera*, Fr. *panthère* and *pantère*). —The story of the panther is to be found in the *Exeter Book*, in Saxon rhyme, clothed in words of such beauty that it is a matter of extreme regret we possess only a fragment of what must have been a poem of quite as high an order of merit as Caedmon's paraphrase of the Scrip-

[1] *Mélanges d'Archéologie*, vol. ii, Pl. 21, fig. A 1.

[2] As at Boston Church, Lincolnshire. See *Assoc. Archt. Soc. Rep.*, vol. x, p. 175. Ludlow: see Thos. Wright's *Hist. of Ludlow*.

[3] The fox lying on his back, catching birds, occurs on the doorway of St. Pietro, at Soleto. See Gally Knight's *Italy*, vol. ii.

tures, which formed the basis of Milton's *Paradise Lost*. Philippe de Thaun tells us that the panther's name is derived from the Greek word πᾶν, all. Hence it has many characteristics and many colours; or, in the words of the Saxon poet,—

"That is a curious beast,
wondrously beautiful,
of every hue.
Such, men tell,
persons of holy spirit,
that Joseph's
tunic was
of every tinge
in colours varying,
of which each more bright,
each more exquisite
than other shone
to the sons of men.
Thus this beast's hue,
pale, of every change,
brighter and fairer,
wondrously shines;
so that more curious
than every other,
yet more unique
and fairer,
it exquisitely glistens
ever more excellent."

Philippe de Thaun goes on to say that the panther is of a mild and good disposition, being rightly loved by all animals except the dragon. This little animal eats divers meats, and when satisfied enters into its den, and sleeps for three days. Then the Saxon poet says:

"When the bold animal
rises up,
gloriously endowed,
on the third day,
suddenly from sleep,
a sound comes
of voices sweetest
through the wild beast's mouth;
after the voice
an odour comes out
from the plain,
a steam more grateful,
sweeter and stronger,
than every perfume,
than blooms of plants
and forest-leaves,
nobler than all
earth's ornaments."

When the animals hear the cry of the panther, whether they be near or far, they will assemble, and follow the smell that issues from its mouth. The dragon alone, who hates him, will be seized with a great fear, and fly from the smell, laying himself down on the ground dead, torn and disfigured, as if he were killed.

The panther signifies Christ, who is loved by all except the dragon, which means the Devil. The various colours of his coat are the qualities of the wisdom of God, clearness, holiness, subtlety, etc. God is one in his Deity, all (*πᾶν*) in his humanity. As the panther sleeps in his den for three days, and wakes upon the third, so Christ descended into Hades, and rose again. The animals which are near signify the Jews under the Law, and those afar off, the Gentiles without the Law. When the fame of the resurrection of our Lord spreads throughout the earth, and the voice of the Gospel reaches all peoples, they are filled with the sweet odour of his commands, and cry out with the Psalmist, "How sweet are thy words unto my taste! Yea, sweeter than honey to my mouth."[1] The Devil alone is afraid of Christ.

> "That is the ancient fiend
> whom he bound
> in the abyss of torments,
> and fettered
> with fiery shackles,
> o'erwhelmed by dire constraints."

On the sculpture at Alne the panther is shown facing a winged dragon. In the MS. of the Picardy bestiary, in the Arsenal Library at Paris, a row of animals, including a stag, are seen following the panther, whilst the dragon is flying away up in the air above its head.[2] In the oldest Latin bestiaries the text from Hosea (v, 14), "I will be unto Ephraim as a lion, and as a young lion to the house of Judah", is quoted as follows: "Factus sum sicut leo domui Juda, et sicut pantera domui Ephraim."

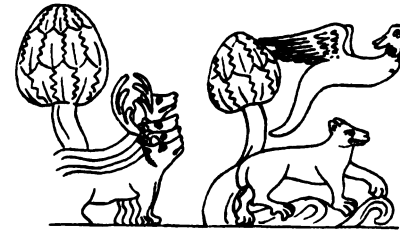
The Eagle[3] (Lat. *aquila;* Fr. *aigle* or *égle*).—Philippe de Thaun tells us that the eagle is the king of birds. It

[1] Ps. cxix, 103.

[2] *Mélanges d'Archéologie*, vol. ii, Pl. 22, figs. B, A.

[3] *Annales d'Archéologiques*, vol. ii, p. 164; Hippeau, *Le Bestiaire Divin*, p. 100; Wright's *Popular Treatises on Science during the Middle Ages*, p. 109.

FOX

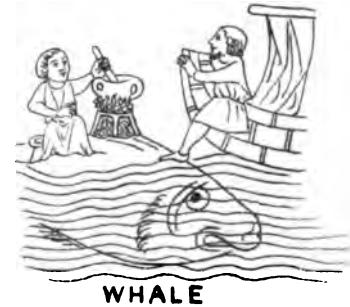


PANTHER

HYENA

CALADRIUS

TURROBOLEN



WHALE

ILLUSTRATIONS FROM BESTIARY MS. IN THE ARSENAL LIBRARY, PARIS.

can look straight at the sun when it is brightest, without blinking, and from aloft can gaze into the depths of the ocean and see the fish swimming, which it seizes and drags ashore for food. When the young birds in the nest are very small the eagle takes them in its claws, and bearing them upwards, compels them to gaze upon the sun at its brightest; the ones which can look straight at the light without flinching, it regards as its own offspring, and cherishes, but the others which cannot do so, it refuses to bring up any longer. When the eagle gets old, and feels its wings heavy and its sight failing, it mounts high in the air and scorches its wings in the heat, after which it dips itself three times in a fountain of clean water and becomes young again. The eagle signifies Christ, who dwells on high, and is far-seeing. The sea is the world, and the fish the people who are in it. God came into the world to obtain possession of our souls, and He draws us towards him by right as the eagle catches the fish. Christ can gaze upon God without being blinded, as the eagle can look at the sun; and as the eagle bears its children aloft, so will an angel carry our souls to present them before God, who will receive the good and reject the evil. The restoration of the youth of the eagle and the dipping, signifies the baptism of this mortal life.

The two texts from Scripture upon which the above allegory is founded are one in Deuteronomy (xxxii, 11), "As an eagle stirreth up her nest, fluttereth over her young, spreadeth abroad her wings, taketh them, beareth them on her wings, so alone the Lord did lead him (Jacob), and there was no strange god with him"; and the other in the Psalms (ciii, 5), "So that thy youth is renewed like the eagle's," which is quoted in the bestiaries. The eagle is shown in the Paris Arsenal MS. hovering over the fountain of clear water[1]; in the Brussels MS. flying towards the sun[2]; and in one of the Brit. Mus. MSS.[3] catching a fish. At Alne the eagle appears without any accessories. Examples of the eagle catching a fish occur on a sculptured Celtic cross at St.

[1] *Mélanges d'Archéologie*, vol. ii, Pl. 20, fig. x.
[2] *Ibid.*, vol. ii, Pl. 23, fig. B v. This MS. is of the tenth century.
[3] Harl. 4751, fol. 35 b.

Vigeans in Forfarshire; on the jamb of a Norman doorway at Ribbesford, in Worcestershire; in the Celtic MS. known as the Book of Armagh at Trinity College, Dublin; and on a metal plate in the British Museum. An eagle also occurs upon the Norman font at Tissington, in Derbyshire.

The Hyena[1] (Lat. *hyena;* Fr. *hienne, hyène,* and *yenne*). —The descriptions of the appearance of the hyena vary. The French prose bestiary says that it is like a bear, but of a different colour, and has the neck of a fox. Philippe de Thaun calls it the stag-wolf, which stinks and is very fierce. The hyena is male and female, and therefore a filthy beast.[2] In this respect it resembles the covetous and luxurious person, who ought to possess the firmness and strength of purpose of a man instead of the weak vacillation of a woman; or like the Jews, who in the beginning worshipped God like men, but afterwards gave themselves up to effeminate luxury, and the adoration of idols. In the bestiaries the text from Jeremiah (xii, 9), "Mine heritage is unto me as a speckled (or taloned) bird", is quoted thus: "Spelunca hyænæ hereditas mea facta est." The hyena inhabits the tombs and devours dead bodies. It is generally shown in the illustrations of the MSS. dragging a corpse out of a grave and gnawing it.[3]

There are two other stories told of the hyena, that he has in his eye a stone, which, if placed under the tongue, confers the gift of prophecy, that he can imitate the human voice, and thus entices shepherds from their huts in the night by calling their names, in order to devour them. On the sculpture at Alne the hyena has a floriated tail and an object in its mouth, but it does not resemble the drawings in the MSS. very closely. However, the

[1] *Mélanges d'Archéologie*, vol. iii, p. 203; Hippeau, *Le Bestiaire Divin*, p. 131; Wright's *Popular Treatises on Science during the Middle Ages*, p. 94.

[2] "Neither shalt thou eat of the hyena; that is, again, be not an adulterer nor a corrupter of others; neither be like to such. And wherefore so? Because that creature every year changes its kind, and is sometimes male and sometimes female." (Apocryphal Epistle of Barnabas, ch. ix, ver. 8. Hone's edition.)

[3] *Mélanges d'Archéologie*, vol. ii, Pl. 21, fig. A R; Brit. Mus., MS. Harl. 4751, fol. 10.

inscription leaves no doubt as to the intention of the artist.

The Caladrius[1] (Lat. *calatrius, kaladrius, charadrius,* and *calandria*; Fr. *caladres*).—Calandre is given in the French dictionary as being equivalent to the English lark, but this does not correspond with the description in the bestiaries.

Caladrius is the name of a bird found in the country of Jerusalem, which is perfectly white all over, having no spot of black, shaped like a thrush,[2] and with two upright horns upon its head.[3] Moses forbids it to be eaten (Deut. xiv, 18). The caladrius is found in the courts of kings, and when anyone is ill it can tell whether he will live or die. If the disease is fatal, the bird will turn away his head, and will not deign to look at the sick man, and then all know that death is near; but if the malady is not dangerous, the bird looks towards him and draws the disease to itself out of the man, and he recovers. The caladrius then flies up in the air towards the sun, and all his infirmity disappears; thus the sick man is cured. The bird has a great bone in its thigh, the marrow of which will restore sight to the blind by anointing the eyes with it.[4]

The caladrius signifies Christ, who is free from all blemish of sin, and the Devil can discover no spot in the whiteness of His purity. Our Lord came down from heaven to save the Jews, but He averted his face from them on account of their unbelief, and turned towards the Gentiles, taking our infirmities upon him and bearing our sins. As the caladrius flies up in the air, so Christ, when He ascended on high, led captivity captive (Ephesians, iv, 8). The curative property of the marrow in the thigh-bone of the caladrius is typical of anointing with the chrism, by which the spiritual eyes of the Christian are opened.

The allegory of the caladrius seems to have its origin

[1] *Mélanges d'Archéologie*, vol. ii, p. 129; Hippeau, *Le Bestiaire Divin*, p. 89; Wright's *Popular Treatises on Science during the Middle Ages*, p. 112.

[2] Philippe de Thaun.

[3] French prose bestiary. The horns are shown in the illustrations of the MSS.

[4] Philippe de Thaun.

in texts from Scripture, especially in the Psalms, speaking of God as turning away His face from us (Ezek., vii, 22), or looking towards us (Ps., lxxx, 7). The illustrations in the MSS. generally correspond exactly with the text, and show a bird perched on the end of the sick man's bed, and either looking towards him or away from him. The sick man often wears a crown, in reference to the passage in the bestiary, which says that the caladrius is found in the courts of kings. In the Paris Arsenal MS.[1] the caladrius is represented flying away with the disease, and has two horns upon its head, as described in the French prose text. On the sculpture at Alne the bird is looking in the face of the sick man, who is therefore destined to recover. In the tenth century MS. at Brussels the caladrius is drawn, first, being held up by an attendant to look at the sick man, and then is seen flying up towards the sun.[2]

The Two Stones which emit Fire.[3]—In the French MSS. these stones are called "les deux pières qui rendent fu", and in the Latin MSS., "lapides igniferi". The name of the stones is spelt variously, "turobolein", "terrebolen", "terrebuli", "turobolen", "cærobolim", and "ceroboljm". At Alne it is "terobolem". The derivation is probably from the Greek πυροβάλοι λίθοι, or fire-producing stones. Philippe de Thaun tells us that "turrobolen" are stones of such a nature that when they are near together they will emit fire, but when far apart they will not do so. These stones are found, in the East, upon a mountain,[4] and one has naturally the semblance of a man, and the other takes the form of a very beautiful woman. A stone of such a quality signifies a woman and a man, for when they are near together their love influences them, and they go on increasing in heat, as the stones burn, till the fire is extinguished, and luxury restrained; therefore nuns are separated from monks and abbots, and no one ought to wonder if the Devil catches holy people by means of woman, for she has more snares than man can

[1] *Mélanges d'Archéologie*, vol. ii, Pl. 19, fig. F.
[2] *Ibid.*, vol. ii, Pl. 24, fig. C A.
[3] *Ibid.*, vol. ii, p. 125; Hippeau, *Le Bestiaire Divin*, p. 84; Wright's *Popular Treatises on Science during the Middle Ages*, p. 124.
[4] Latin and French prose bestiaries.

conceive. Adam, Solomon, David, and Samson, were all deceived and conquered by women. Woman is the Devil's door for catching holy men by evil contrivance. The Latin bestiary adds that Joseph was also among those tempted by women. Eve and Susanna were tempted; Eve, consenting, fell; but Susanna, being protected by the law, conquered.

The "lapides igniferi" are always represented in the illustrations of the bestiaries[1] exactly as at Alne, in the shape of a male and female figure in the midst of flames, which, the Latin MSS. tell us, consume the whole mountain. The miniature in the tenth century Brussels MS. differs from those in the later versions, and shows a woman holding the two stones in her hand; one being ring-shaped, and the other a round ball bursting out into flame. In front stands a man extending his hand towards the stones, and behind is a winged angel of darkness.

The Whale.[2]—Several names are given to the whale in the bestiaries; the French prose MS. calls it "lacorie"; the Latin MSS. "aspedocalone", "cetus magnus aspidohelnes", "aspis cheloune", "aspido testudo", and in the Saxon MS. "fastitocalon". At Alne the inscription appears to read "aspido", although the second letter seems more like a T.

The whale is a great monster called "Fasticalon", who dwells in the ocean. It spreads the sand of the sea over its back, and raising itself above the surface of the water, remains perfectly still, so that the seafarers mistake it for an island.

"Like is its aspect
to a rough stone
it, as it were, roves
by the sea shore,
by sand hills surrounded
of sea-aits the greatest;
so that imagine
wavefarers
that on some island
they gaze with their eyes
and they fasten

[1] *Mélanges d'Archéologie*, vol. ii, Pl. 19, fig. E, and Pl. 24, fig. B Y.

[2] *Ibid.*, vol. iii, p. 251; Hippean, *Le Bestiaire Divin*, p. 151; Wright's *Popular Treatises on Science during the Middle Ages*, p. 108; *Codex Exoniensis*, p. 360.

the high-prowed ships
to that false land
with anchor ropes.
Settle their sea horses
at the sea's end,
and then on to that island
mount
bold of spirit;
the vessels stand
fast by the shore
by the stream encircled;
then encamp,
weary in mind
the seafarers
(they of peril dream not)
on that island
they waken flame
a high fire kindle.

When the whale feels the heat of the fire and the weight of the people and the ship, it makes a plunge, and

then suddenly
into the salt wave
with the bark
down goes
the ocean's guest,
seeks the abyss
and then, in the hall of death
to the flood commits
ship with men.

The whale signifies the Devil; the sands are the riches of this world; the ship is the body, which should be guided by the soul, who is the steersman; and the sea is the world. When we put our trust most in the pleasures of this life, and think we are quite safe, suddenly, without any warning, the Devil drags us down to hell. The whale has another property: when he is hungry, and

lusts after food,
then oceanward
his mouth opens,
his wide lips,
a pleasant odour
comes from his inside,
so that thereby other
kinds of sea fishes
are deceived;
eager they swim to
where the sweet odour
cometh out;

they there enter
in heedless shoal,
till the wide jaw
is filled;
then suddenly
around the prey
together crash
the grim gums.

The whale is the Devil, and the sweet smell which issues from his mouth signifies the seductive nature of his temptations. The whale is also like a wicked woman, whom the perfect and the cautious do not approach; such was Joseph and the Egyptian woman, and Susanna and the elders. When he has caught his victim, the Devil,

then he his grim
gums dashes
after the death pang
fast together.
Hell's latticed doors have not
return or escape,
outlet ever,
for those who enter
any more than the fishes,
sporting in the ocean
from the whale's gripe
can turn.

The illustrations in the MSS. show a huge sea monster, supporting a ship on its back, together with a lighted fire, over which a cooking-pot is boiling; trees are also growing out of his body. A shoal of small fishes are rushing into his mouth.[1]

Upon the sculpture at Alne the ship only appears, the whale and other accessories being omitted, probably from want of room.

The Dragon.—There is one medallion at Alne which has the inscription entirely obliterated, although the blank space in the ornament where it has been still remains. The animal represented is apparently a winged dragon. We do not find the peculiarities of the dragon described in the bestiaries, with a spiritual application as in the case of the other animals, but it is introduced in the story of the panther[2] as flying away from its cry, in

[1] *Mélanges d'Archéologie*, vol. iii, p. 251, and vol. ii, Pl. 22, fig. B C.
[2] *Ibid.*, vol. iii, p. 235.

the story of the elephant,[1] who protects its young from his attacks; and in the story of the "arbor peredexion",[2] where the dragon fears the doves, who eat the fruit of the tree. In all cases the dragon is the Devil, and the personification of evil. The chief subject where the dragon occurs as one of the principal actors is in the contest with St. Michael or St. George, or in the curious legend of St. Margaret. None of these scenes are, however, treated of in the bestiaries.

Upon the inner arch-moulding of the arch of the doorway at Alne are fifteen circular medallions, two of which are modern restorations, enclosing sculptures of animals. Some of these are much defaced, but the following are the most remarkable: the Agnus Dei; bird with outspread wings; man with axe, killing pig; goat with serpent's tail, as shown on signs of zodiac. Upon the moulding at the right-hand side of the doorway, above the capital of the column, is carved a mermaid.

In conclusion I must express my best thanks to the Rev. W. Grindrod, Vicar of Alne, for his kind assistance in investigating the sculptures which he watches over with such loving care.

[1] *Mélanges d'Archéologie*, vol. iv, p. 55. [2] *Ibid.*, vol. iii, p. 284.