Images of Good and Evil on the Misericords of Magdeburg Cathedral

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The cathedral at Magdeburg now has 42 misericords of the original 56, the others having disappeared during the restorations of 1844.\(^1\) The present order dates from that time. No information is available as to the subjects of those which were found to be irreparably damaged by wood-worm, but some at least may be inferred from recognizable but defective groupings among those that survive. Symbols of three of the evangelists are present (SU-05,\(^2\) SU-09, NU-15) but the Lion of Saint Mark is missing. Two surviving figures are likely to have pairs: NU-12 is a prophet with his scroll, possibly Isaiah, who is often paired with a second, most frequently Jeremiah. SU-12 may be an apostle: Saint-Peter or Saint-Paul. The following is a list of descriptive titles of the misericords with numbers indicating their place in the stalls.\(^3\)

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\(^1\) I am most grateful to Herr Dr. Jurgen Ferratsch of the staff of Magdeburg Cathedral for giving me this information. See B. Haufmann, *Fuhrer durch den Dom zu Magdeburg*, 1909 pp 73-77.

\(^2\) Following the format of Block’s forthcoming *Corpus of Medieval Misericords*, letters refer to the place of the misericord in the choir stalls: (N)orth, (S)outh, (E)ast, (W)est; (U)pper or (L)ower; numbers begin from the west and move toward the east or altar end of the stalls.

\(^3\) This list is from Elaine C. Block’s forthcoming *Corpus of Medieval Misericords*, which the reader may find helpful in following the Iconographic analysis of the Magdeburg misericords.
Misericordia International

NWL-1 Woman Suicide with Devil [fig 16]
NL-02 Woman, Dog and Devil
NL-03 Cleric Sleeps; Angel and Devil [Fig 7]
NL-04 Combat between Knight and Lion [Fig 9]
NL-05 Cleric and Devil
NWU-1 Cleric Turns from Devil
NWU-2 Woman, Elephant and Angel
NWU-3 Woman, Bird and Spirit
NU-04 Woman, Fox and Devil [Fig 14]
NU-05 Cleric Prays: Angel and Devil
NU-06 Bearded Man Holds Stone [Fig 11]
NU-07 Woman Dances [Fig 5]
NU-08 Woman Dances and Sings [Fig 12]
NU-09 Woman, Pig and Devil [Fig 15]
NU-10 Woman with Comb and Mirror
NU-11 Half Nude Man with Sword and Shield
NU-12 Bearded Man with Scroll Kneels
NU-13 Cleric Prays
NU-14 Man Kneels toward Angel
NU-15 Eagle stands on Scroll
NU-16 Smiling Mask with Beard and Horns

SWL-1 Man Carries Woman to Devil’s Chapel [Fig 4]
SL-02 Head in Foliage
SL-03 Bearded Man with Foliate Ears
SL-04 Caped Caryatid
SL-05 Frowning Head in Cowl
SWU-1 Monk Prays to Angel; Devil Awaits
SWU-2 Person with Leaf and Worm
SWU-3 Woman Nurses Bearded Man [Fig 2]
SWU-4 Woman with Mirror and Peacock [Fig 13]
SU-05 Angel Points to Scroll (Saint Matthew) [Fig 1]
SU-06 Person Prays to Angel; Devil is Behind [Fig 6]

4 All photographs are from the archives of Elaine C. Block and Misericordia International.
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SU-07 Hermit by Church with Devil [Fig 3]
SU-08 Cowled Person with Angel, Shield and Devil
SU-09 Winged Ox Stands on Scroll
SU-10 Woman with Large Devil and Angel
SU-11 Dragon with Horn [Fig 8]
SU-12 Bearded Man Sits
SU-13 Woman Sits before Hawk [Fig 14]
SU-14 Head with Draped Wimple
SU-15 Armed Hybrid [Fig 10]
SU-16 Woman Tears her Hair

Of the theological virtues, Charity [Woman Nurses Bearded Man], SWU-3, is represented as Caritas Romana, drawn from the widely distributed folktale of the Starving Prisoner and His Faithful Daughter-in-Law, who suckles him in his prison. (Fig 2). It is also on an arm-rest on the choir stalls of the Cathedral of Cologne5. The story occurs all over Europe. It is cited by Propp as an example of what he terms Inversion of the Ritual. Formerly it was customary to kill aged people, but the wondertale relates how an old man was spared6. The motif offers a variant of a standard iconography of Charity as a nursing mother, often with many children.7

Her necke and breasts were euer bare,
That ay thereof her babes might sucke their fill...

5 I am indebted to Professor Elaine C. Block for identifying this analogy, and for calling my attention to a number of other stylistic affinities between the Magdeburg misericords and those in Cologne, particularly in the treatment of the female figures, Magdeburg NU-07 and NU-10. The style of Magdeburg NU-05 and NU-08 is again so close to that of the dancing women at Cologne as almost to suggest a common workmanship.


7 See for example Spenser, Faerie Queene I x 30-31.
A multitude of babes about her hung...

Faith is almost certainly present in SU-10 [Woman with Large Devil and Angel], where the damaged female figure seems to repel the Devil with Saint Paul’s shield of Faith: “Wherewith ye shall be able to quench all the fiery darts of the wicked”⁸ The shield is a recurring motif in the iconography of this set. There is no figure answering to Hope, however. It is likely that these Virtues form part of a wider schema, analysis of which will presently suggest at least some tentative identification of other subjects now lost.

**Complementary Themes on Misericords**

The set dates from the mid-14th century, and almost all its misericords relate to one or other of two complementary groupings, both of which play on the antithesis of good and evil. One shows a range of positive and negative responses to temptation in which a central figure appears between an angel and a devil, inclining to one or the other. The other group personifies the Virtues and Sins themselves. The exceptions are five masks, of which [Smiling Mask with Beard and Horns], NU-16, [Head in Foliage] SL-02 and [Bearded Head with Foliate Ears] SL-03 are devils or grotesques, [Head with Draped Wimple], SU-14, which may portray a jester, or by the floriation of the hood, a version of the Green Man, and [Frowning Head in Cowl], SL-05, which looks like a portrait. These now appear unrelated to their original context. It is possible that in the original arrangement they served to punctuate different ranges of the first two main groups, the rigorous didacticism of which has otherwise been planned to leave no room for irrelevancies or distractions or even for black humor such as may be found for example in the misericords at Stendal not far away. In the historical afterward to his series of poems inspired by the misericords of

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⁸ Eph 6:16. Biblical references use standard abbreviations. PL: Migne, Patrologia Latina. All Biblical references in the text are taken from the Authorized (King James) version, 1611.
Magdeburg and Stendal, Ernst Schwarz relates this austerity to the spread of the Black Death, which devastated Magdeburg in 1350. Whether or not he is right in this, I hope that it will emerge that what is offered here is an *Ars Vivendi*, not an *Ars Moriendi*.

There are four misericords which seem intended to establish emphases developed in the two main groupings. Of the first pair, [*Hermit and Devil by Chapel*], SU-07, has a monk or hermit, possibly Saint-Anthony, seated before a chapel, apparently holding his own in dispute with a devil. [fig 3] The other, [*Man Carries Woman to Devil’s House*], SWL-1, [fig 4] has been variously interpreted. Hannelore Sachs takes the scene to be “ein Praktisches Beispiel”: a monk is abducting a nun, to the devil’s satisfaction. If she is right the scene is intended as an opposite to that shown in [*Bearded Man by Church with Devil*], SU-07, and both may illustrate anecdotes from the *Dialogus Miraculorum* of Caesarius von Heisterbach, whose influence Sachs finds elsewhere. SU-07 might illustrate his story of the Devil who sought absolution for his sins, and SWL-1 the distressing tale of a nun corrupted by a lay-brother. I think it is more likely however that SWL-1 shows the story, well-known through the Latin versions of Jerome and others, of the hermit who was tempted, unsuccessfully, by a woman claiming to be lost and exhausted in the desert, who asked for

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shelter in his cell. This story was so widely known as to be almost proverbial; it occurs for example in the 13th century English Ancrene Riwle. Taken together, these two examples of robust asceticism would set a predominant theme to be diversified in both main groupings: the resources of prayer, and the security of religion as opposed to the spiritual vulnerability of worldly values.

Of the second pair, [Dancing Woman], NU-07, shows a graceful lady dancing, her mantle held up behind her. [fig 5] She may represent Salome, as [Woman at Window], NU-10, a lady looking out between the curtains of an open window, holding a comb and mirror, may be Jezebel. “And when Jehu was come to Jezreel, Jezebel heard of it, and she painted her face, and tired her head, and looked out at a window.” They would then relate more particularly to the second major group, as exhibiting parallel Old and New Testament types of worldly and specifically feminine courtly corruption.

The antithetical patterning is exemplified by [Monk Prays to Angel; Devil Awaits], SWU-1, and [Man Turns from Devil], NWU-1, both almost certainly in their original places, as cannot be the case with others. [Monk Prays to Angel] shows virtue dismissive of temptation. The central figure, a cleric, turns away from the devil towards the angel, who appears above a shield set upright before him. Angel and devil are recurring motifs. So is the shield. There is

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14 II Kings 9.30
no trace of a blazon; apart from a few traces of paint, all the shields which appear in the set are blank, with the exception of that held by Pride. As in [Woman with Angel and Devil], SU-10, here and elsewhere it is likely to be Saint-Paul’s shield of Faith. (NWU-1) is the opposite to (SWU-1): the devil has the man’s attention, while the angel is ignored. There is no shield. The iconography here and in other examples derives from a common tradition in devotional writing, as used for example by Caesarius von Heisterbach in his frequent introduction of angels and devils into his narrative Exemplae\textsuperscript{15}. It was later to be further developed in the conversations of Morality drama, where Good and Evil Angels externalize the psychomachia of the protagonist.

In both (SWU-1) and NWU-1) the central figure is identifiable as a cleric. There are five, perhaps six, further variations: [Monk Prays to Angel; Devil is behind], SU-06, [Man Kneels toward Angel], NU-14, and possibly [Cleric Prays], NU-13, which has a central figure only, [Cleric Prays; Angel and Devil], NU-05, [Cleric with Angel, Devil and Shield], NL-03, and [Cleric Prays; Angel, Devil and Shield], NL-05. The whole group, including (NWU-1) and [Monk Prays to Angel], SWU-1, may represent the Ages of Man from youth through old age. If so, the group would seem to have been planned to sustain the warning established by (SWU-1) and NWU-1). [Woman with Mirror and Peacock], SU-04, for example, shows a young woman, married according to her headdress, resisting the temptation to lechery indicated by the devil’s tweaking of her girdle, while [Cleric Sleeps; Angel, Devil and Shield], NL-03, shows a rather older figure, whose posture, relaxed against the shield towards the apish devil, suggests spiritual inertia and complacency. Bede and Gregory are among those who lay special emphasis on the importance of vigilance in old age.\textsuperscript{16} The iconography of this misericord also offers one of a number of

\begin{footnotes}
\item[Sachs Chorgestuhl, p. 38.]
\item[See Burrow The Ages of Man, pp 68ff for references and discussion.]
\end{footnotes}
curiously precise parallelisms with the 13th century English *Ancrene Riwle*. “The man who is slothful lies sleeping in the devil’s bosom, his dear darling, and the devil puts his mouth to his ear and whispers to him all he wants to. Thus it is, assuredly, with anyone who is idle, neglecting to do good”.\textsuperscript{17} It is likely that the original plan comprised a double set, of temptation resisted and successful, as [*Cleric Turns from Devil*], NWU-1 and [*Monk Prays to Angel*], SWU-1, suggest. One reason for thinking that this schema was five-fold, based on the tradition of the five *horae* of the *Parable of the Vineyard*,\textsuperscript{18} as developed by Gregory and others\textsuperscript{19} is that the positive *exemplae* we have: [*Monk Prays to Angel*], SWU-1, [*Monk Prays to Angel; Devil Teases*], SU-08, [*Man does not Listen to Devil*], NL-05, [*Cleric Prays; Angel and Devil*], NU-05, [*Man Kneels toward Angel*], NU-14, seem to show a complete range of ages. Two of the negative *exemplae* survive: (NWU-1) and (NL-03), three if [*Cleric Prays*], NU-13, which lacks the key motifs of angel and devil, is provisionally included.

**Virtues Mirror Sins**

The second grouping seems to have been planned with reference to some such paradigm as that of the Trees of Good and Evil. The double tree of the Virtues mirrored by the Sins, each with its derivatives laid out genealogically, is a common motif.\textsuperscript{20} In the Magdeburg misericords the great Virtues and Sins are personified,

\textsuperscript{17} Salu *Op.Cit*, p. 95.

\textsuperscript{18} Matthew 20:1-16.

\textsuperscript{19} See Burrow *Op.Cit* pp 60-68.

and certain of their secondary derivations shown, defined primarily by their animal attributes. As it stands, the group is defective. Faith, Charity and Humility are the only surviving virtues, for example, though the intended presence of others can be deduced. Partly as a result of this incompleteness, some of my interpretations must be taken as tentative, and for some I shall offer alternatives.

[The Dragon], SU-11, has a single horn: the only unaccompanied beast to survive, evangelical symbols excepted. I take him to be the Devil, fons et origo of evil, and would expect him to have had as his opposite, Christ, figured either as the Agnus Dei, or more exactly, as the unicorn which this dragon grossly parodies. A suggestive example occurs in a misericord in the chapel of Durham Castle where a unicorn tramples a winged and human-headed serpent.  

[Knight Fights Lion], NL-04, (fig 9) is the only combat shown. The knight represents Humility; he wears the whole armor of God to repel the lion of Pride, which claws at the shield of Faith. [Armed Hybrid], SU-15, (Fig 10) is his antithesis; the lion has triumphed, and the result is a hybrid. Humility has become melded with the bestiality of sin. This type of psychological metaphor has Biblical authority in the account given of the fate of Nebuchadnezzar, and the influence of Ovid’s Metamorphoses combines with that of other classical writings to enlarge its scope over the medieval period up

21 In scenes of the Fall, the Serpent is often shown with a human head. At Magdeburg, the Unicorn may also or alternatively represent Chastity trampling the Scorpion of Lust: “The scorpion is a kind of serpent. With a face, it is said rather like a woman’s while its hind parts are those of a serpent”, Salu Op. Cit, p. 92.

22 The motif of Psychomachia goes back to Prudentius poem and beyond, but Bloomfield points out that the earliest treatment of this theme in German secular vernacular literature is in the Der walsche Gast of Thomasin von Zirclaere, written in 1215-1216.

23 Daniel 4:30-33.
Pride’s shield is unique in the set, being ridged in chief and per pale, and in carrying as a central blazon, a small, carved, many-petalled flower. This may be a rose, emblem of Christ’s Passion. The backward angle at which the shield is held would then signify rejection of Grace. \textit{Ancrène Riwle}, speaking of resistance to temptation, says “A shield must be carried above the head in fighting, or in front of the breast, not carried behind one’s back... Hold it up before the devil. Let him see it clearly...”\textsuperscript{24}

Wrath [\textit{Half Nude Man with Sword and Shield}], NU-11, appears as undisciplined violence, half-clad and brandishing his sword, his shield held loosely on his naked arm, in contrast to the chivalric readiness of the knight of Humility in [\textit{Knight Fights Lion}], NL-04. The contorted figure of a jester [\textit{Caped Caryatid}], SL-04, is likely to represent Envy. \textit{Ancrène Riwle} says that the occupation of those wretches at the devil’s court who are envious is to be his jesters”, and “The man who is wrathful... is his knife-thrower.”\textsuperscript{25}

Sloth itself seems to be missing. [\textit{Bearded Man Throws Stone}], NU-06, shows a bearded man running and stooping to pick up a large stone. He may represent covetousness: “They shall cast their silver in the streets and the gold shall be removed: their silver and their gold shall not be able to deliver them in the day of the wraith of the lord... because it is the stumbling block of their iniquity.”\textsuperscript{26}

Gluttony is also missing. [\textit{Woman Sings and Dances}], NU-08,
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shows a woman dancing. [Fig 12] She is pulling her skirt up to her knee with one hand, and holds the other to her ear. Her mouth is open, as if singing or shouting. Her raucous and acrobatic performance contrasts vividly with the courtly grace of Salome, [Woman Dances], NU-07. She is perhaps a public entertainer, a professional whose followers had a low reputation, neatly summarized by Langland:

Iapers and Iangelers, Iudas Children\footnote{Langland \textit{Op. Cit} A Prol. 35.}

She may represent Lust, or possibly, by interchange of meaning, (SL-04) Envy.

Offspring of Sins and Virtues

The offspring of the Sins and Virtues are of particular interest. Their iconography probably derives from one or more works of devotional instruction similar to the 13th century English \textit{Ancrene Riwle}: given the fact that a Latin version of this work existed at least from the 14th century, it may just possibly itself have been a direct influence. Specific points of detail apart, the structure of the whole discussion of the Sins in \textit{Ancrene Riwle}, whereby each of them is equated with a beast and its nature and that of the offspring is considered in detail. Then the proud, the wrathful man and the rest are held up for examination. This schema is closer to the Sins and Virtues at Magdeburg than the systems of animal mounts and secondary animal attributes found elsewhere.\footnote{See Bloomfield \textit{Op. Cit}. Appendix I, pp 245-249 for a table setting out the occurrence of various creatures associated with each of the Sins by different authorities.} A number of such iconographical systems, equating or associating the Sins in particular, and sometimes the Virtues, with various creatures, existed at this period. The Magdeburg misericords, like the earlier

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\item \footnote{Langland \textit{Op. Cit} A Prol. 35.}
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\end{itemize}
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Ancrene Riwle, have a number of slight and fairly obvious correspondences with the most elaborate of these; the highly influential Etymachia in the Lumen Animae of Farinatar [Pistorius] but neither makes use of the more exotic of his beasts, nor of his heraldic, processional format.  

The original plan at Magdeburg seems to have provided for a personified representation of each of the Virtues and Sins, and for an exemplary derivative of each. For Pride this appears in [Woman with Mirror and Peacock], SWU-4, which, though damaged, shows clearly the peacock reflecting in the lady's mirror her own Vanity, [fig 13] as the Lady's mirror in the Sight tapestry of the Lady and the Unicorn series reflects the Unicorn, type of her own pure nature. No corresponding aspect of Humility has survived. These exemplae all have female protagonists, the negative ones are fashionably dressed and have elaborate hair styles. Taken together they seemed designed to express the subtler evils of worldly, and specifically courtly erotic preoccupation. The Roman de la Rose is a likely influence, in particular Raison's cruel analysis of love. 

Out of this context [Woman Sits before Hawk], SU-13, would be ambiguous. [fig 14] If the bird facing the lady is an eagle, the meaning might be that through the new life of Baptism the faithful could may rise, contempt Mandy, above worldly preoccupation.

29 Ibid. Includes a detailed discussion of the animal imagery in the Etymachia. I am also indebted to Dr. Baudouin van den Abeele for further information on this text in a paper given at the International Congress of Medieval Studies at Kalamazoo, Michigan in May, 1994.

30 I am grateful to Professor Elaine C. Block for pointing out this analogy.

31 Roman de la Rose 11.4249-4328 or Again de Lilly Opera PL vol 210, cc.455-56.

32 According to the Bestiary, when it grows old the eagle soars until its plumage is burnt away by the sun, when it plunges into a fountain and
However, in her present company, the fact that the lady is sitting, not kneeling, and has hair prettily coiffed, suggests a negative meaning. The birds of ravine are associated with the noble life, and in particular with courtly love, as in Chaucer’s *Parliament of Fowls* and a stooping hawk appears, for example, immediately above the pavilion of love’s impending fulfillment in the Lady and Unicorn series. Hawks and eagles are moralized unfavorably as selfish and prone to tyrannous anger. Gower may well have been following the same line of association a little later when he gave Envy a sparrow-hawk to carry on her right hand in his procession of the daughters of Sin. The lady’s bird may denote specifically *displeasure at another’s good*, an aspect of Envy. Her antithesis is found in (NWU-3) where a kneeling lady with gently flowing hair contemplates the dove of Peace. “And I said, Oh that I had wings like a dove! For then would I fly away and be at rest” a text usually taken to refer to the relief and safety to be found in prayer; the love of God set against self-love.

[Woman Tears her Hair], SU-16, shows a lady seated, facing the onlooker, furiously tearing her hair with both hands. Beside her a small bear watches. Pliny’s description establishes the bear as an emblem of sloth up to the time of the Renaissance, but its appearance in this role or in connection with any of the Sins is very

emerges with its youth renewed.


35 Ps. 55:6

36 Pliny Historia Naturalis VIII 36.
rare before the 15th century.\textsuperscript{37} In the \textit{Etymachia} Luxuria is mounted on a bear,\textsuperscript{38} and it is possible that some angry and frustrated aspect of this sin is here being portrayed. I find the interpretation suggested by the \textit{Ancrene Riwle} more likely, however, as being more precise. There, among the cubs of the Bear of Sloth, is “Deadly Grief for the loss of any worldly thing or anything displeasing, except sin alone.”\textsuperscript{39} In its context the lady’s \textit{loss} is likely to be disappointment in love: Chaucer’s \textit{wordly vanyte}.\textsuperscript{40}

Another courtly lady, this time shown in relaxed conversation with a dog, appears in [\textit{Woman, Dog and Devil}], NL-02. The negative associations of dogs and bitches relate to lechery.\textsuperscript{41} A common gloss defines the meaning more closely “But it has happened to them according to the true proverb, The dog is returned to his own vomit again…”\textsuperscript{42} It signifies that human beings, after a complete confession, often return incautiously to the crimes which they have perpetrated.\textsuperscript{43} The Lady’s adulterous sin is habitual, her confessions invalid. Her antithesis appears in [\textit{Person with Leaf and Worm}], SWU-2, where a heavily draped figure is shown seated, holding a book, before a huge leaf through which crawls an enormous worm. This is Repentance, an outcome of Hope. The book is a positive

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\item \textsuperscript{37} Bloomfield \textit{Op. Cit.}
\item \textsuperscript{38} Salu, \textit{Op. Cit.}
\item \textsuperscript{39} \textit{Ibid.}
\item \textsuperscript{40} \textit{Troilus and Cressyde} V.11.1837.
\item \textsuperscript{41} Also he is vnclean and leccherous. And so libro vi Aristotle seith that houndes both male and female vseth leccerie as longe as thay ben on lyue. Trevisa XVIII xxvii: vol II. P. 1170.
\item \textsuperscript{42} 2.Pe.2:22
\item \textsuperscript{43} T.H. White \textit{The Book of Beasts} p. 67.
\end{itemize}
element that recurs in [Woman, Elephant and Angel], NWU-2; it may be the Bible or a manual of devotion, or it may indicate receptivity to spiritual instruction. The worm in the leaf probably refers to "And I will restore to you the years that the locust hath eaten, the cankerworm, and the caterpillar, and the palmerworm, and my great army which I sent among you."  

In [Woman with Fox and Devil], NU-04, a girl is seated, leaning forward and attending to an animal sitting before her, whose bushy tail marks him as a fox, which has many meanings, none favorable. [Fig 14] Some of his adventures as Renard had earned him a reputation for lechery, and his association with this Sin, and of his brush in particular with erotic symbolism, is frequently found in Germany, though usually from a later date. The lady's loose hair indicates she is a virgin; here she is welcoming her initiation into the predatory nuances of courtly and adulterous intrigue.

Her antithesis may be found in [Woman, Elephant and Angel], NWU-2. Here a girl, with virginal hair swept back, is sitting, book in hand, turning towards a small elephant, heraldically embattled. The elephant is often associated with Christ, and so with charity. In a late 15th century tapestry now in the Burrel Collection, Glasgow, Charity is mounted on an elephant from which she leans to smite Envy who rides a dog. Charity, however, appears in the Magdeburg stalls as Caritas Romana (SWU-3) and (NWU-2) has no attributes to define her as an aspect of this Virtue. In the Bestiary tradition the elephant also represents chastity because of accounts

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44 Joel 2:25.


46 See T. H. White *Op. Cit* pp 27-28 for the fable and for the equation of the elephant with Adam and Eve; the Hebrew Law; Christ (the little elephant) and the Good Samaritan.
given of its extreme continence.\textsuperscript{47} I take (NWU-2) to show a particular aspect of Chastity. In context the girl’s book, and her evident virginity indicate a burgeoning inclination towards the cloistered life.

There remains no \textit{exemplum} of abstinence but \textit{[Woman, Pig and Devil]}, NU-09, portrays one of the offspring of Gluttony. A slender woman sits, one hand to her hip, the other to her breast, facing a small bristling sow, the creature most commonly associated with this sin. Behind her a devil exaggerates her gestures; he is evidently masturbating. The stimulus of gluttony towards lust was clearly recognized.\textsuperscript{48} Gluttony here is clearly not its gross original, but, as the effete elegance of the figure indicates, that particular and far subtler aspect of this sin which is especially prone to further temptation: fastidious delicacy. The importance of food and wine as instruments of seduction is of course assumed from the time of Lot.\textsuperscript{49}

If I am right in thinking that these offspring, good and evil, have been selected as contrasting fashionable secular with enduring religious values, the lesson implied throughout is explicit in \textit{[Woman Suicide with Devil]}, NWL-1. Here a lady, wearing an elaborate tressoue is seated, looking backwards over her shoulder towards a grinning bat-winged devil who holds his arms out to her as she stabs herself with a sword. This is the conclusion of Wrath in suicidal despair: homicide and self-murder. No antithetical

\textsuperscript{47} \textit{Ibid} pp 24-28 "There is an animal called an Elephant which has no desire to copulate...adultery is unknown to them.


\textsuperscript{49} Gen 19:30-36.
exemplum of Patience survives. Of the other sins that may come to this dreadful conclusion, Sloth with accompanying melancholia is the one most frequently mentioned. Here, however, the instrument of destruction is the sword, attribute of wrath. In front of the lady, but looking back is an animal which may be a wolf, a type of devil. It was thought, however, that wolves had rigid necks, and were incapable of turning their heads. It is possible this animal is a rabid dog, which in the Etymachia is blazoned on Wrath's shield.

In secular literature this unhappy lady might be almost any of the Martyrs of Love: Dido for example. Here she is the devil's prey. Two centuries later Spenser was to give a very similar conclusion to his terrible Mask of Cupid,

Behinde him was reproch, Repentance, Shame...

Inconstant Chaunge and false Disloyaltie, Consuming Riotise, and guilty Dread' Of heavenly vengeance, faint Infirmite, Vile Pouertie, and lastly Death with infamy.

If I am correct in my analysis of the Magdeburg misericords, the following seem to be the subjects that have been lost:
The lion of Saint Mark.
2 negative exemplae from the fivefold Ages of Man group
4 virtues (Hope, Patience, Generosity, Abstinence)
2 sins (Sloth, Gluttony)
4 positive exemplae: aspects of virtues
An opposite to the Dragon (SU-11), possibly a Unicorn
These would add up to the 14 lost misericords.

John 10:12


Figure 1  Angel Points to Scroll

Figure 2  Woman Nurses Bearded Man
Figure 3  Hermit by Church with Devil

Figure 4  Man Carries Woman to Devil's Chapel
Figure 5  Woman Dances

Figure 6  Pray to Angel, Devil Behind
Figure 7  Cleric Sleeps, Angel and Devil

Figure 8  Dragon with Horn
Figure 9  Combat Between Knight and Lion

Figure 10  Armed Hybrid
Figure 11  Bearded Man Holds Stone

Figure 12  Woman Dances and Sings
Figure 13  Woman with Mirror and Peacock

Figure 14  Woman, Fox and Devil