

Chapel paintings card sort

(These could be used to match up with the paintings)

Wounded soldiers arriving at a hospital. Gates are very high, suggesting an intimidating location. The top of the bus full of men suggests the human companionship of war, as men swap items and are brought away from the conflict.

Stark corridors appear gloomy and dark. A sole man is scrubbing the floor, with few facial expressions seen among the men moving about in the corridor (like travoys). Man readjusts loaves of bread against a wall.

Soldiers washing. Iodine (a red lotion) is being applied to an infection on the man in foreground. Another soldier, in uniform, is cleaning a tap to ensure that he can get his weekend pass to allow him to leave the hospital at the weekend.

Medical orderlies are carrying soldiers' kitbags to the wards for the wounded or sick. The bags show padlocks and the windows are barred. These controls show a grim working environment and the anonymity of the men inside.

Set at the training camp that Spencer transferred to before leaving for Macedonia. It shows soldiers laying out their kit for inspection, an everyday occurrence with which Spencer struggled.

There is a woman in this scene and she is one of just two in the whole sequence. The woman is checking off items as they are called out by the orderly. The blue jackets were for the wounded soldiers, to mark them out as coming from the battlefield so that people did not think of them as cowards.

Set on the Salonika battlefield, men are about to put on their equipment but have paused. It is close to the *Resurrection* picture, which is next door and marks the end of the war. Men are seen looking at the sky and around them for the quiet that the end represents. The equipment is laid out to show that when the order is given the men are ready for battle.

Inmates at the hospital have cleaned and are now filling tea urns. The urns reflect the tiles from the floor, showing great detail in the everyday. It is also another 'normal' experience of life being reflected in detail at the hospital.

The reveille (pronounced revelley) is the early morning wake-up call. The threat from malaria means that the soldiers are getting ready under mosquito nets. As both Spencer and Sandham contracted malaria, this is a poignant reminder. Soldiers on the right burst in to tell them that the war is over. It reflects the third part of the sequence of paintings on the east wall connected to war and resurrection.

It shows a doctor treating soldiers for frostbite, scraping the dead skin off patients' feet. It is a busy scene, with many people in bed or having the bed made around them.

It shows soldiers resting and must be set overseas as we can see that the hat worn has a curtain around the neck to protect the wearer from sunburn. It is hard to see where they are, which gives off a sense of remoteness and mystery, different to the hospital scenes. It reveals the need for water in a warm climate and shows the importance of finding water supplies for the horses and men. The capes resemble wings or are like angels, and they appear to float but are perched on bricks, linking to the religious theme.

It shows everyday soldiers' experiences in a hospital, wearing their blue uniforms and eating jam sandwiches. It shows plenty of food available and the men seem to be having plenty too. Other men are combing their hair and one is invalided and lying on a bed. The jam sandwich is a classically British symbol.

This is the only scene with an officer in; he is wearing a badge and surveying a map. It depicts lots of soldiers resting and contemplating. Men at the back are picking berries from a bush, and a man feeds the officer's horse from a nose bag. It shows water canteens and equipment.

This is a scene at a hospital, with a hot water bottle on the floor and orderlies making beds. The wall on the back shows photographs. At closer inspection, they reveal a portrait of the artist's first wife and baby daughter, Unity.

A fire break is being created by burning the grass to create a barrier on the front line. It is said that Spencer is the soldier holding a pole in the middle of the painting. Men have taken their uniforms off, it seems chaotic and they are using a newspaper to create the fire.

At the hospital again. Bedside lockers are being cleaned in bath tubs. The figure squeezing between the bath tubs is supposed to be Spencer, looking for a space for quiet contemplation, something that he often did.

Lots of everyday activities are taking place here among the men: cooking, carrying stones, collecting used newspapers, collecting mess tins and making camp. The name suggests that it is somewhere on the front line.

In April 1917, Spencer moved to Todorovo, nearer the Bulgarian lines. This scene shows men playing games, while others are making the sign of a cross and mules are being used to carry straw.