

IMAGE AND DEVOTION  
IN DURHAM CATHEDRAL PRIORY AND YORK MINSTER, c.1300-c.1540:  
NEW CONTEXTS, NEW PERSPECTIVES

Volume 2 of 2

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HISTORY OF ART

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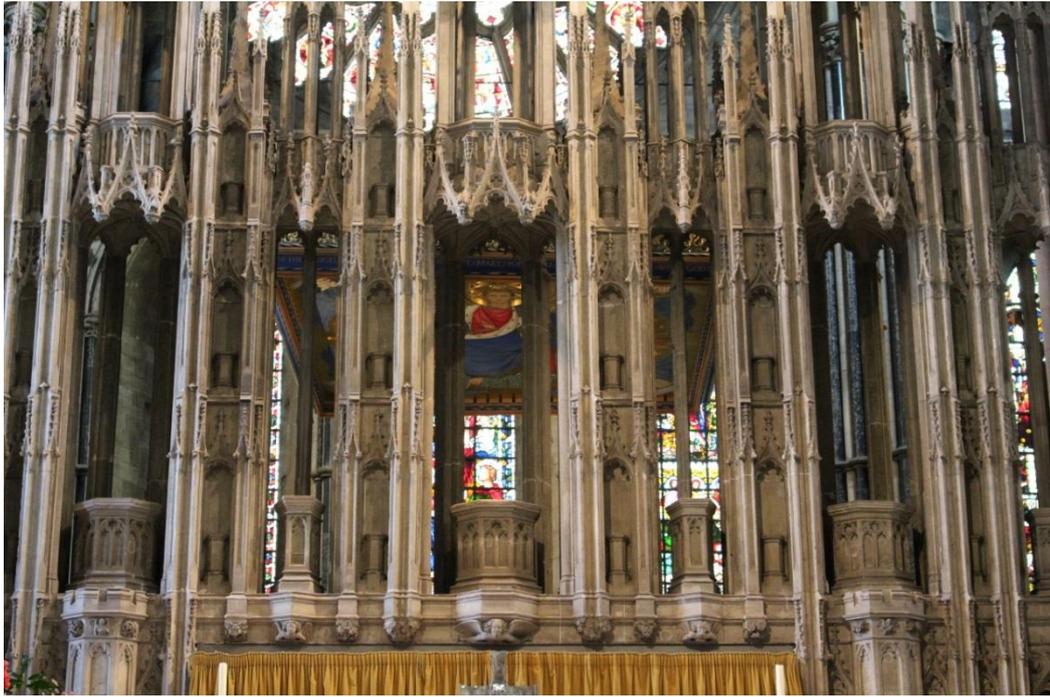
1. University Museum, Bergen.



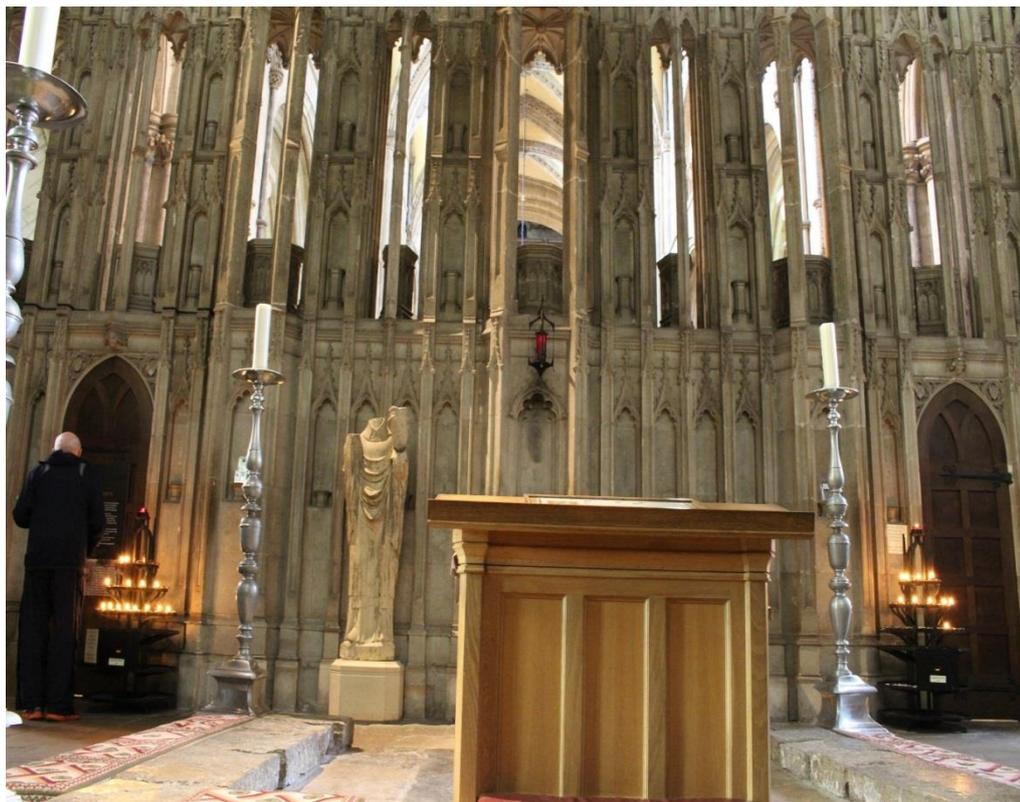
2. Cloisters, Metropolitan Museum, New York.



3. West Front of Neville Screen, c.1380, Caen Stone, Durham Cathedral (J. Hillson)



4. Central Niches of the Neville Screen, c.1380, Durham Cathedral (J. Hillson)



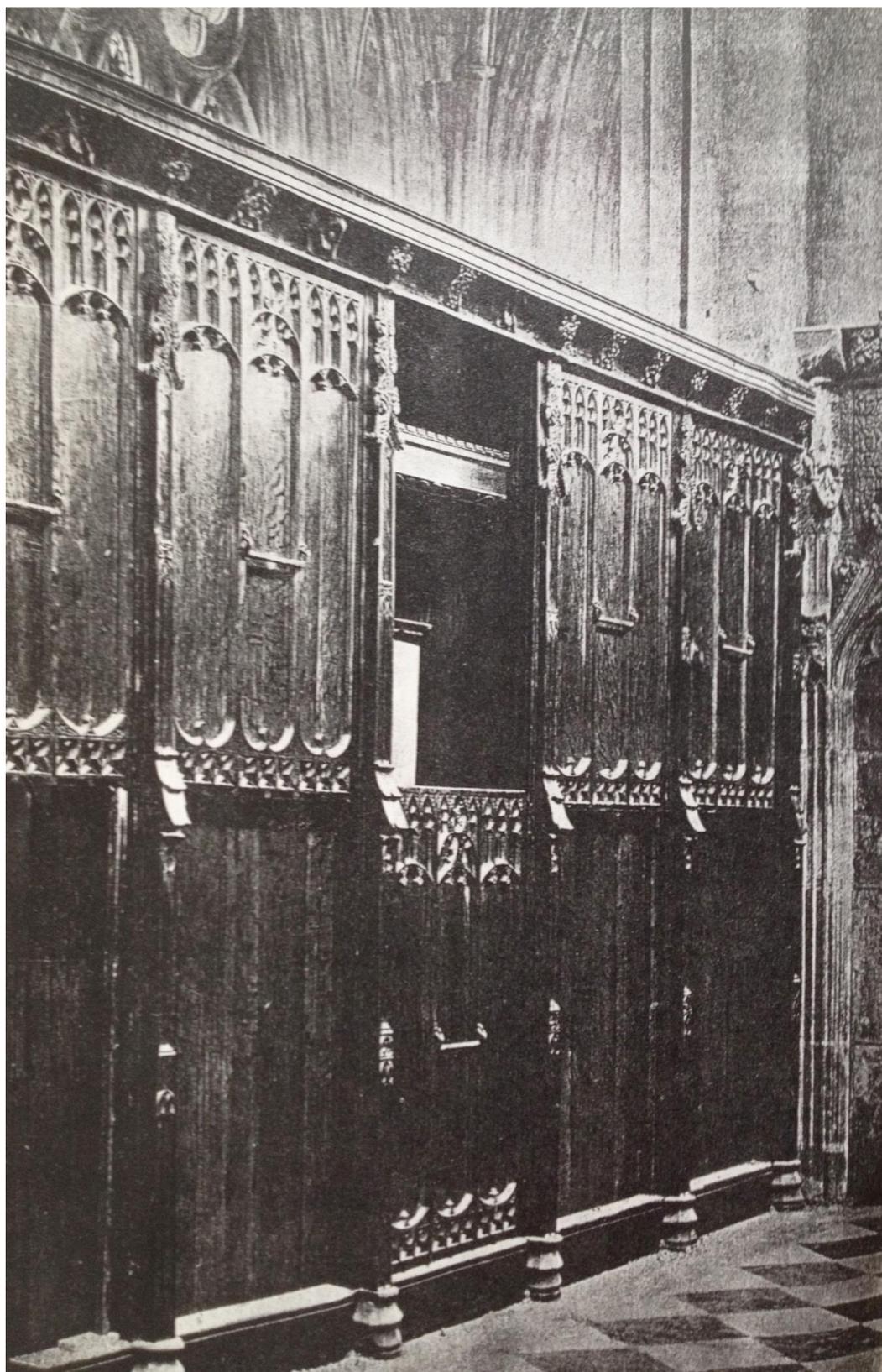
5. East Front of Neville Screen, c.1380, Caen Stone, Durham Cathedral (J. Hillson)



6. Niche with filled-in dowl hole for securing statue, East Front of Neville Screen, Durham Cathedral (J.Hillson)



7. Wear in floor, possibly from reliquary cupboard door, and square sockets, possibly for metal grilles, south end of St Cuthbert's shrine platform, Durham Cathedral (J. Hillson)



8. Reliquary Cupboard, Selby Abbey (St John Hope, 1907: Pl. X).



9. High Altar Reliquary Cupboard, c.1520-1540, with painted panels from the interior, Cathedral of Sts. Stephen and Sixtus, Halberstadt, Germany. Oak, sheet metal, iron. 249x293x54cm (Photo Courtesy of the State Office for Heritage and Archaeology, Saxony-Anhalt, Juraj Lipták).

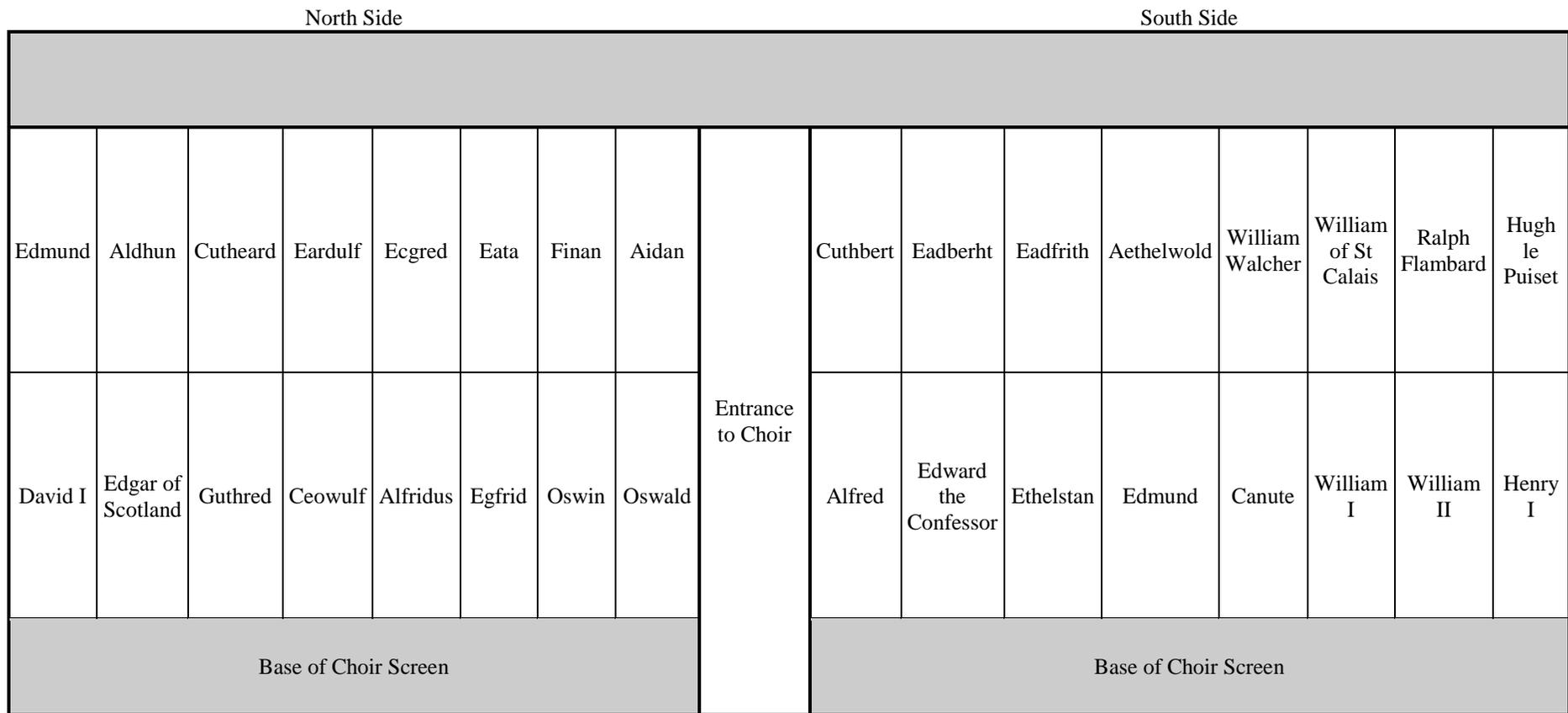


10. Second pier from the east on the north side of the south choir ambulatory, and corresponding pier on the south side of the ambulatory, each showing three holes, possibly for beam holding Black Rood of Scotland. South choir ambulatory, Durham Cathedral (J. Hillson).



11. Hybrid furnishing incorporating painted panels of bishops, c. end of the fifteenth century, north side of the choir, Hexham Abbey (Luxford 2011b: 429, Fig. 18).

12. Diagram of Possible Arrangement of Images of Kings and Bishops on Choir Screen, Durham Cathedral Priory, c. before c.1414 (J. Jago).





13. Corbels on south-west side of south-east crossing pier, and west side of third pier from the south, south transept, Durham Cathedral (J. Hillson).



14. Corbels on west sides of second and first pier from the south, and on south wall, south transept, Durham Cathedral (J. Hillson).



a

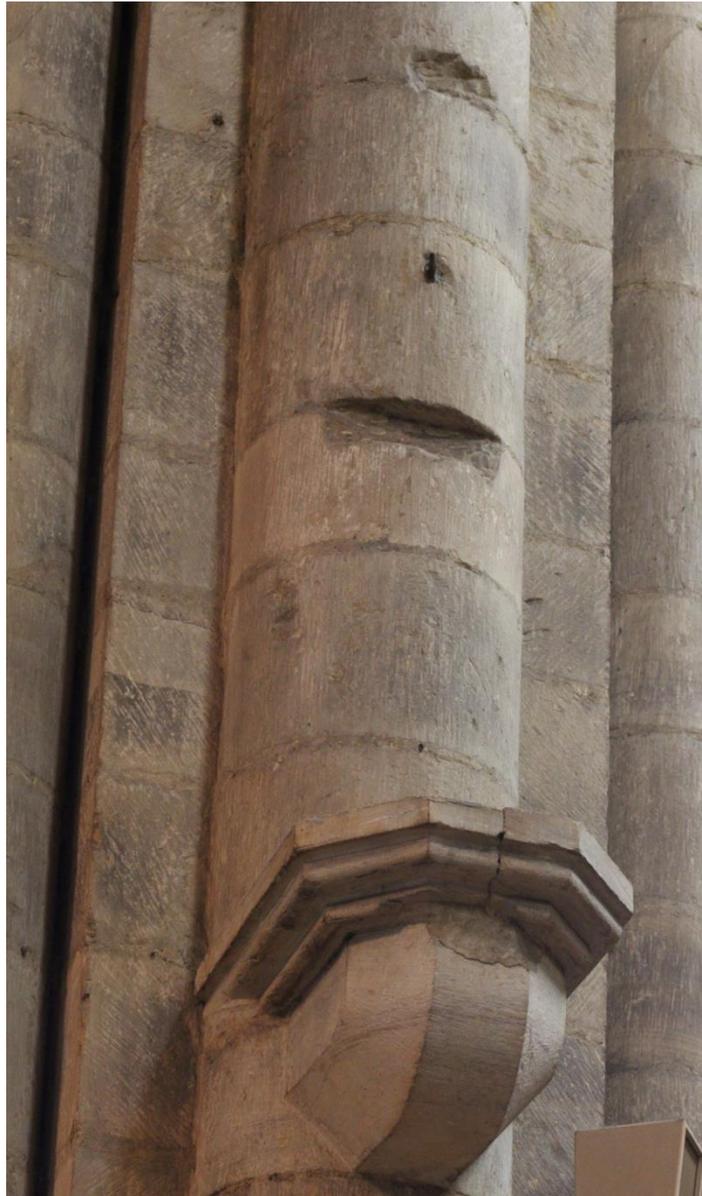


b

15. *Vierge ouvrante*, a) closed and b) open. c.1300. German, Rhine Valley, now Metropolitan Museum, New York, Inv. No. 17.190.185. Oak, linen covering, paint, gesso. H:36.8cm W:12.7cm (closed), 34.6cm (open). (Metropolitan Museum Online Collection).



16. Site of Our Lady of Boulton's Altar, second bay from the south, south Transept, Durham Cathedral (J. Hillson).



17. Corbel on west side of second pier from the south, with damage to pier above, south transept, Durham Cathedral (J. Hillson)



18. *Vierge ouvrante*, c.1390, West Prussia (probably Chapel of Roggenhausen at Graudenz), now Germanisches Nationalmuseum, Berlin, Inv. No. Pl.O.2397. Limewood, paint, gilding. H: 126cm, W: 82cm (closed), 103cm (open); D: 34cm. (Objektkatalog, Germanisches Nationalmuseum)



a



b

19 a and b. Corbels incorporated into west side of first and second piers from the north, north transept, Durham Cathedral (J. Hillson)



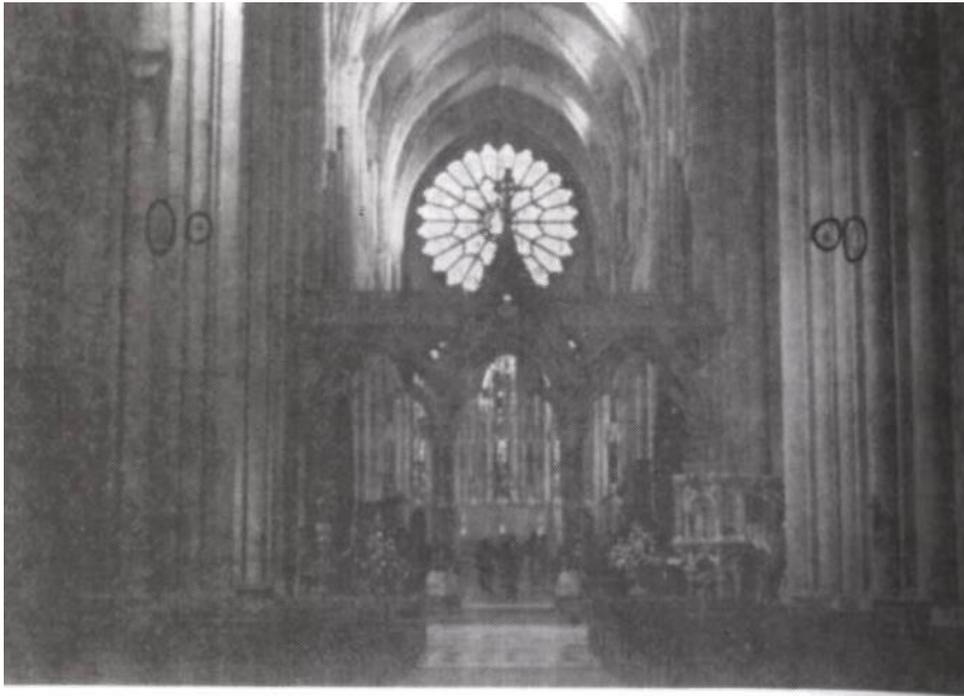
20. Statues of (left to right) a) St Peter, b) a bishop (unidentified) and c) the Virgin and Child, c.1380, formerly St Mary's Church, Flawford, now Castle Museum, Nottingham. Alabaster with traces of polychromy. H: 83cm (St Peter); 96cm (bishop); 81cm (the Virgin and Child). (Jon F Hall).



21. Saints Peter and Paul, c.1380. Church of Santa Croce in Gerusalemme, Rome. Alabaster. H:128cm (Cheetham, 1984: 41, Fig.22).



22. God the Father with the Crucified Christ holding the souls of the Righteous, c.1375-85. Burrell Collection, Glasgow. Alabaster. H: 88.9cm (Cheetham, 1984: 42, Fig.23).



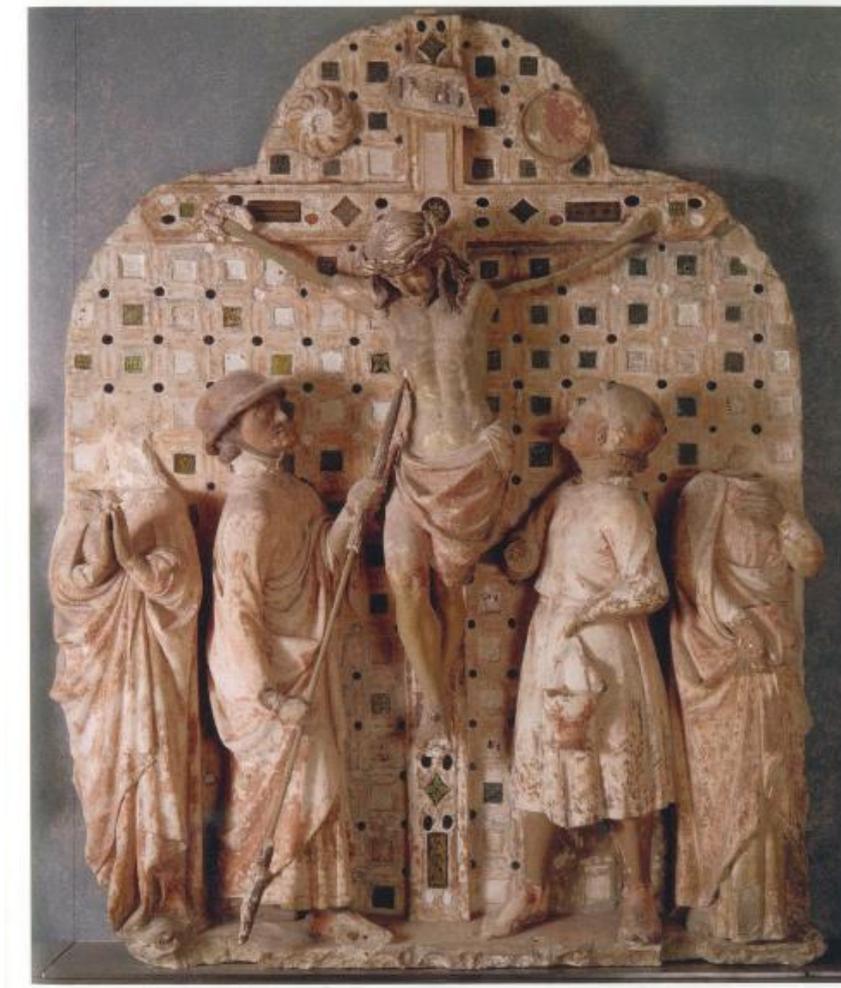
23. North-west and south-west crossing piers, with holes on south and north faces respectively (circled), Durham Cathedral (Russo, 1994: 262, Pl.69).



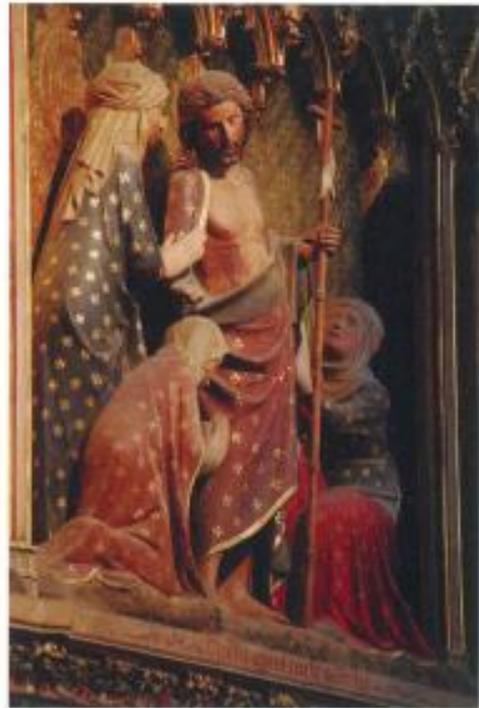
24. Relief Panels of (left) Christ Appearing to the Two Marys (upper register) and *Noli Me Tangere* (lower register), and (right) The Transfiguration, c.1155-60. Sandstone, formerly rood screen, now Durham Cathedral Treasury (Russo, 1994: 252-53, Pls.64 and 65).



25. West choir screen, with relief panels showing the Passion of Christ, c. 1250-55, Naumburg Cathedral, Germany (Jung, 2013: Pl. IV).



26. Crucifixion relief, mid-thirteenth century, formerly choir screen, Bourges Cathedral, France, now Musée du Berry, Bourges, Inv. No. D894.2.1 (Jung, 2013: Pl. XXIII).



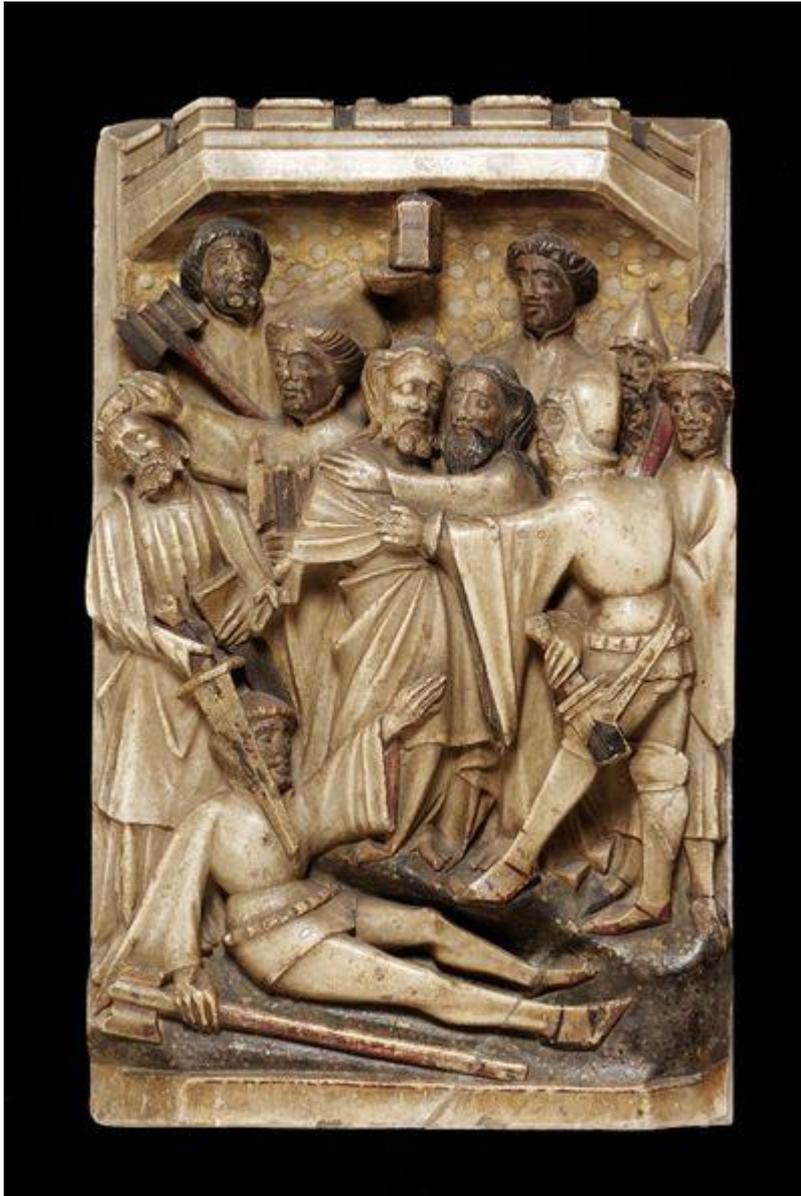
27. Reliefs of *Mary Magdalen Encountering the Risen Christ* (a) and *The Three Marys Encountering the Risen Christ* (b). South choir enclosure c.1330-50, Notre-Dame Cathedral, Paris (Jung, 2013: Pls. XX and XXI).



28. Rood Group, c.1220, Cathedral of St Stephen and St Sixtus, Halberstadt, Germany.



29a. Alabaster reliefs of the Passion of Christ, English, early fifteenth-century, displayed in modern, purpose-built mount. Victoria & Albert Museum, London, Inv. Nos. A.171-1946; A.152-1946; A.172-1946; A.153.1946; A.154-1946. Alabaster, gesso, gilding, polychromy. (V&A Online Collection).



29b. The Betrayal. English, early fifteenth century. Alabaster, gesso, gilded. Victoria and Albert Museum, London, Inv. No. A.171-1946. 17.25x10.75in. (V&A Online Collection).



29c. Christ bearing the Cross. English, early fifteenth century. Alabaster, gesso, gilding and polychromy. Victoria and Albert Museum, London, Inv. No. A.152-1946. 17.3x10.75in. (V&A Online Collection).



29c. The Crucifixion. English, early fifteenth century. Alabaster, gesso, gilding. Victoria and Albert Museum, London, Inv. No. A.172-1946. 17.5x10.6in. (V&A Online Collection).



29d. The Deposition. English, early fifteenth century. Alabaster, gesso, gilding, polychromy. Victoria and Albert Museum, London, Inv. No. A.153.1946. 44.2x27.8x5.5cm (V&A Online Collection).



29e. The Resurrection. English, early fifteenth century. Alabaster, gesso, gilding. Victoria and Albert Museum, London, Inv. No. A.154-1946. 17.5x10.75in (V&A Online Collection).



30. Altarpiece with the Passion of Christ, Brussels, c.1492-95 with later replacement figures of Christ, the two thieves and attendant angels. Originally Collegiate Church of Blainville-Crevon, Normandy; now Walters Art Museum, Baltimore, Acc. No. 61.57. Painted and gilded oak. 235x367.3x31.4cm (Walters Art Museum Online Collection).



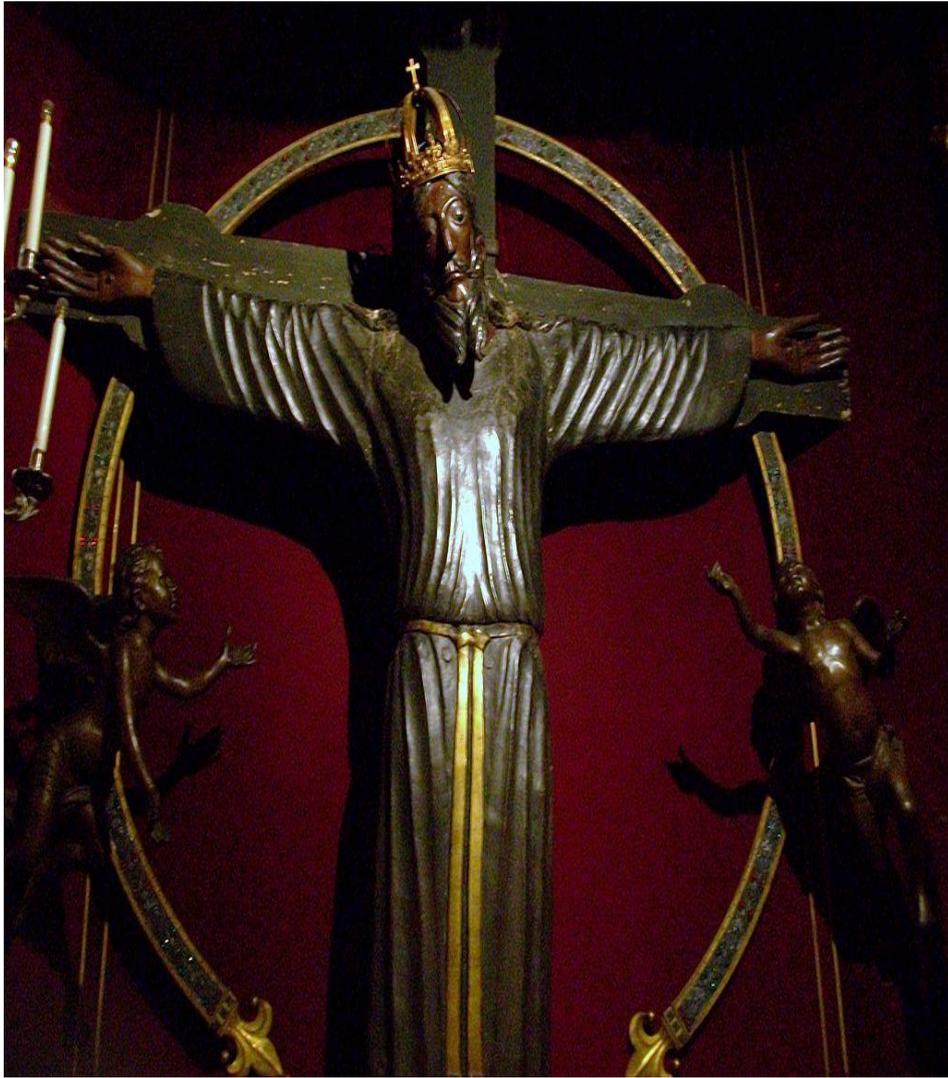
31. Mostyn Christ, fifteenth century, unknown provenance, now Cathedral of St Deiniol, Bangor, Wales. Oak (Mostyn Estates).



32. Drawing of Christ seated Awaiting the Crucifixion, fifteenth-century. Cabinet des Estampes, Bibliothèque Nationale, Paris (Mâle, 1949: 95, Fig.45)



33. Possible location of St Saviour Altar, including remains of paint, north-west end of nave, Durham Cathedral (J. Hillson).



34. Benedetto Antelami, *Volto Santo*, early thirteenth-century, Cathedral of San Martino, Lucca, Italy (Joan Banjo).



35. Initial for the Feast of the Exhaltation of the Cross, fol. 207v, The Litlington Missal, 1383-84 (Tudor-Craig, 1998: 111; Fig.74).



36. Our Lady in Gesyn, thirteenth century, St Mary's Church, Bolsover, Derbyshire. Freestone relief (Marks, 2004: 145, Fig. 99).



37. Doorway connecting the Galilee Chapel and the west of the nave, with altar and tomb of Cardinal Langley to its west, Durham Cathedral (J. Hillson)



38. North aisle doorway, first quarter of the fifteenth century, Galilee Chapel, Durham Cathedral.



39. South aisle doorway, first quarter of the fifteenth century, Galilee Chapel, Durham Cathedral.



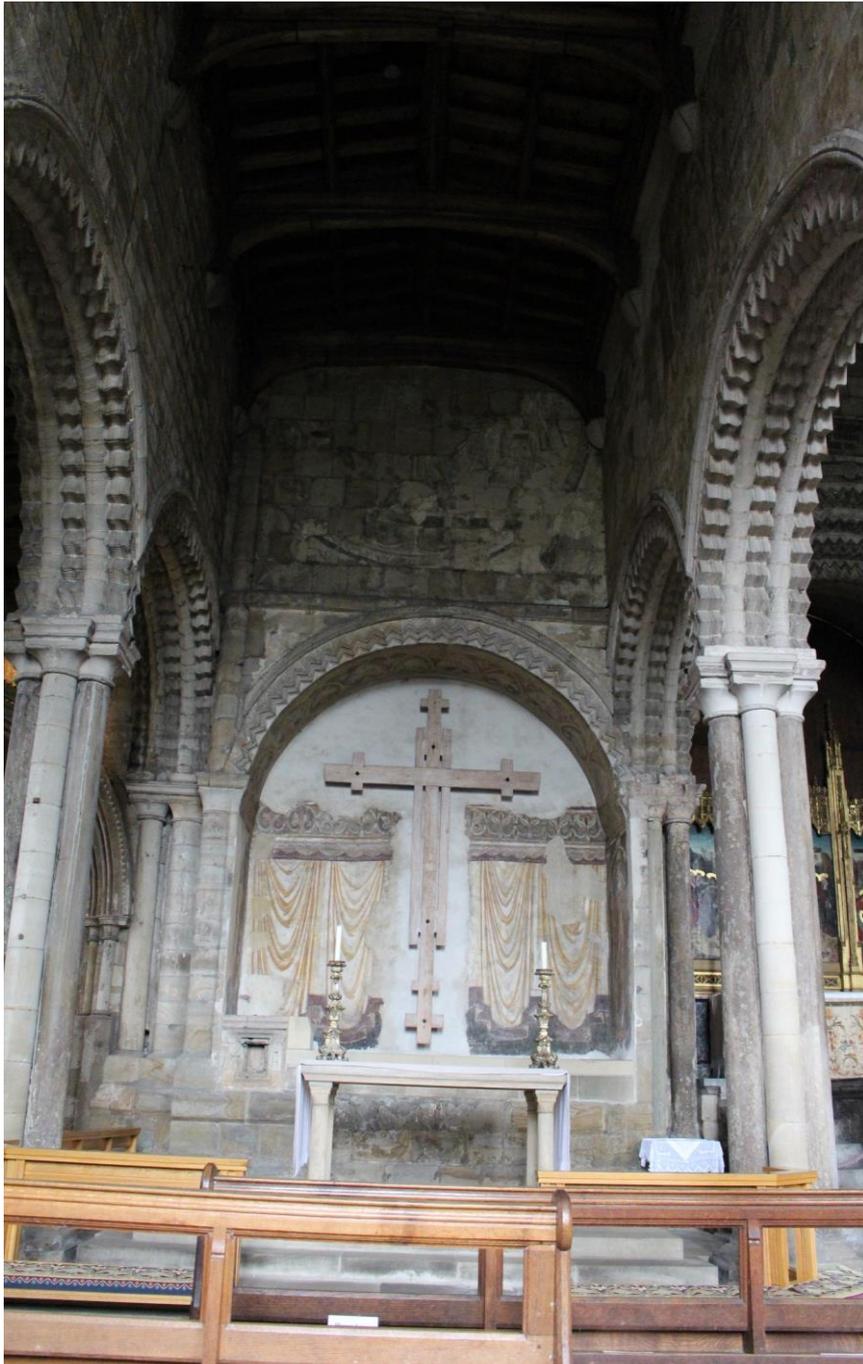
40. Exterior, North Doorway into the Galilee Chapel, nineteenth-century copy of a twelfth-century original, Durham Cathedral (Harrison, 1994: 217, Pl. 53).



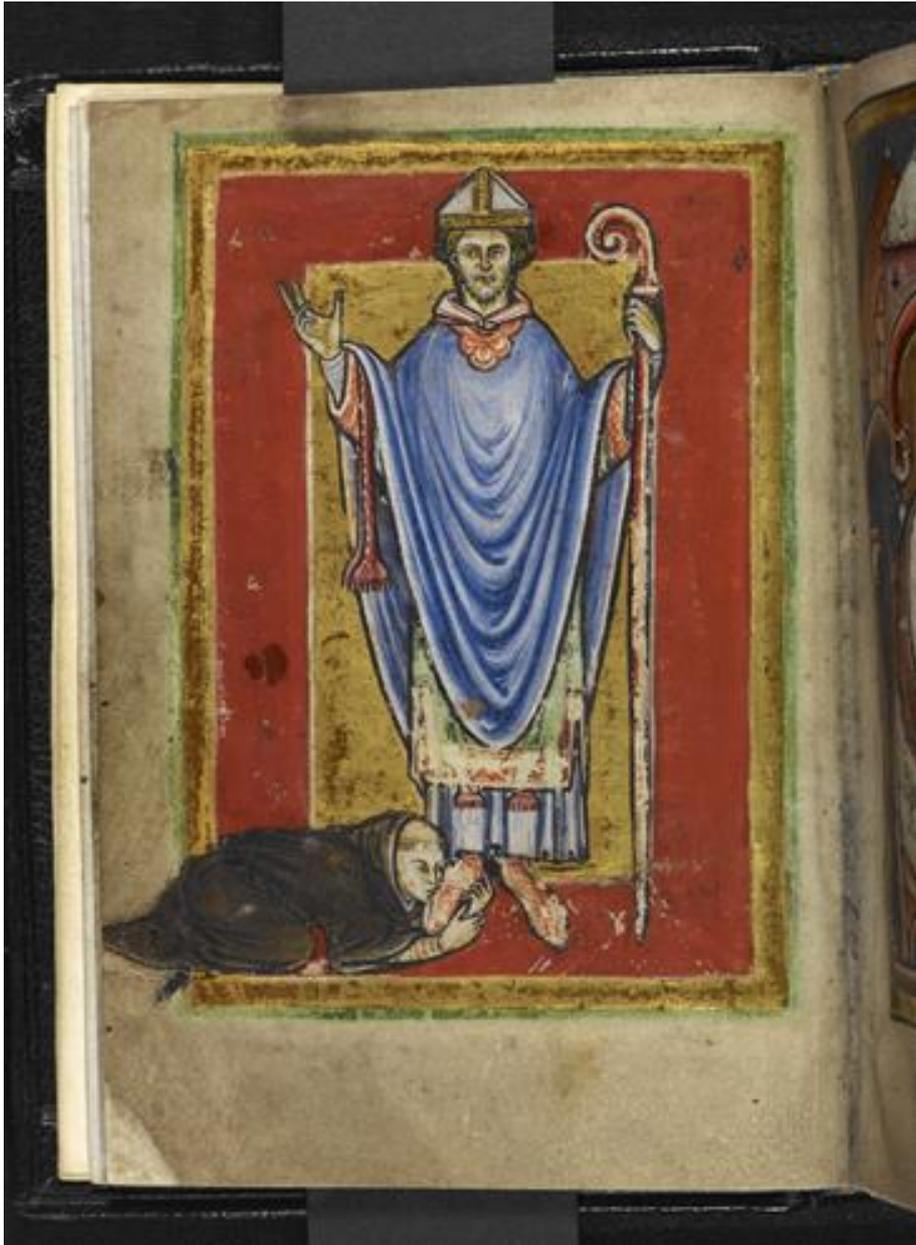
41. Painting of a Bishop, probably St Cuthbert, c.1175, south jamb of north central aisle altar, Galilee Chapel, Durham Cathedral (J. Hillson).



42. Painting of a King, probably Oswald, c.1175, north jamb of north central aisle altar, Galilee Chapel, Durham Cathedral (J. Hillson).



43. North central aisle altar with painted drapery in altar recess, Galilee Chapel, Durham Cathedral (J. Hillson).



44. St Cuthbert, with monk, possibly Bede, kissing his feet, BL MS Yates Thompson 26, fol.1v (British Library).



45. Painting of the Coronation with bishop, probably St Cuthbert, to lower right side, wall above north central aisle altar, Galilee Chapel, Durham Cathedral (J. Hillson).



46. Paintings of Martyrdoms of Apostles, the Incredulity of St Thomas, and Benedictine Monks in Prayer, to the east of Crucifixion of Christ, south arcade of north central aisle, Galilee Chapel, Durham Cathedral (J. Hillson).



47. Paintings of Martyrdoms of Apostles to west of Crucifixion of Christ, south arcade of north central aisle, Galilee Chapel, Durham Cathedral (J. Hillson).



48. Remains of painting, probably Golgotha and a vertical cross shaft, wall above altar in south central aisle, Galilee Chapel, Durham Cathedral (J. Hillson).



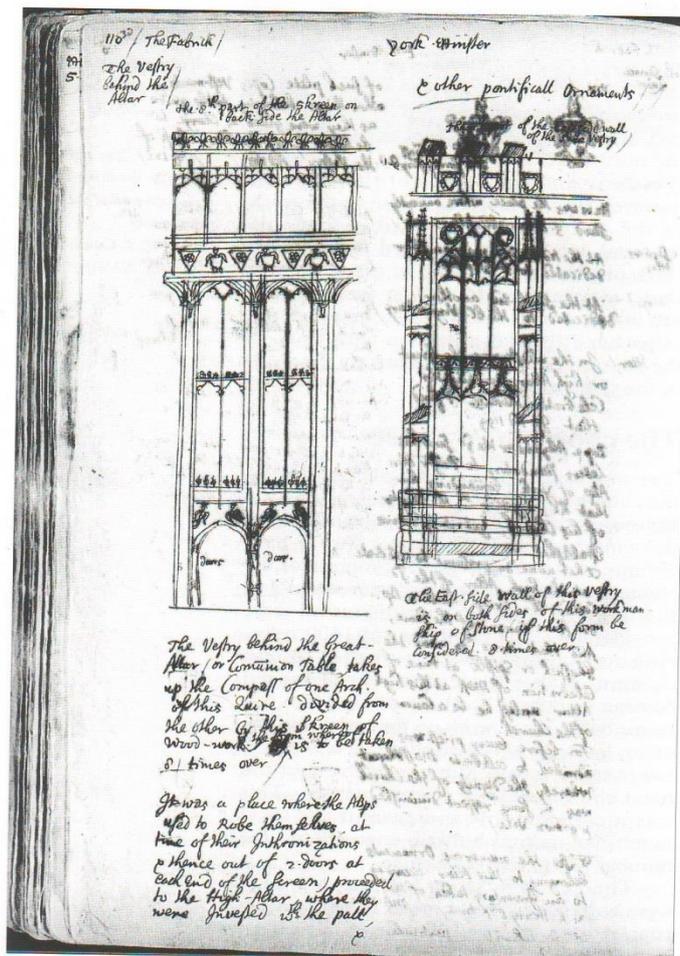
49. Tomb of the Venerable Bede, c.1370, south aisle, Galilee Chapel, Durham Cathedral. Pubeck marble (J. Hillson).



50. Remains of possible collection box, north side of north central aisle altar, Galilee Chapel, Durham Cathedral (J. Hillson).



51. Saint Louis, c.1275-1325, Sainte-Chapelle, Paris, now Musée Cluny, Paris. Yew and polychromy. 69x22x14.5cm (RMN-Grand Palais, Franck Raux).



52. James Torre, illustration of high altar wooden reredos, York Minster (Brown, 2003: 208, Fig.5.78).



a

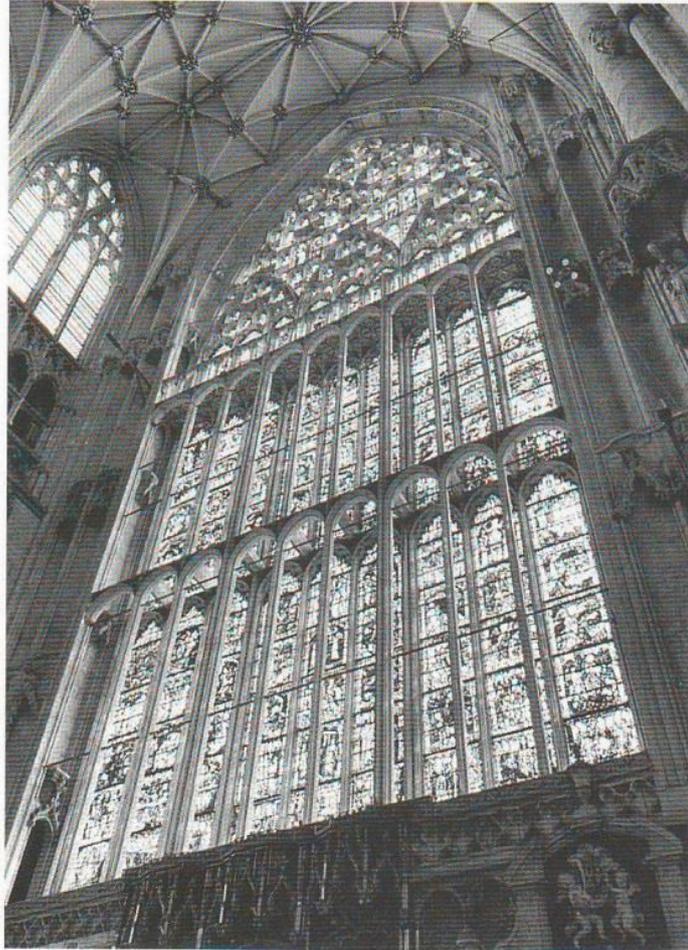


b

53. Reliefs of a) St Peter and b) St Paul, c.1160, Ivychurch Priory, Wiltshire (English Romanesque Art, nos. 157a and b). Portland stone, 82x40x17cm (St Peter), 83x35x18cm (St Paul).



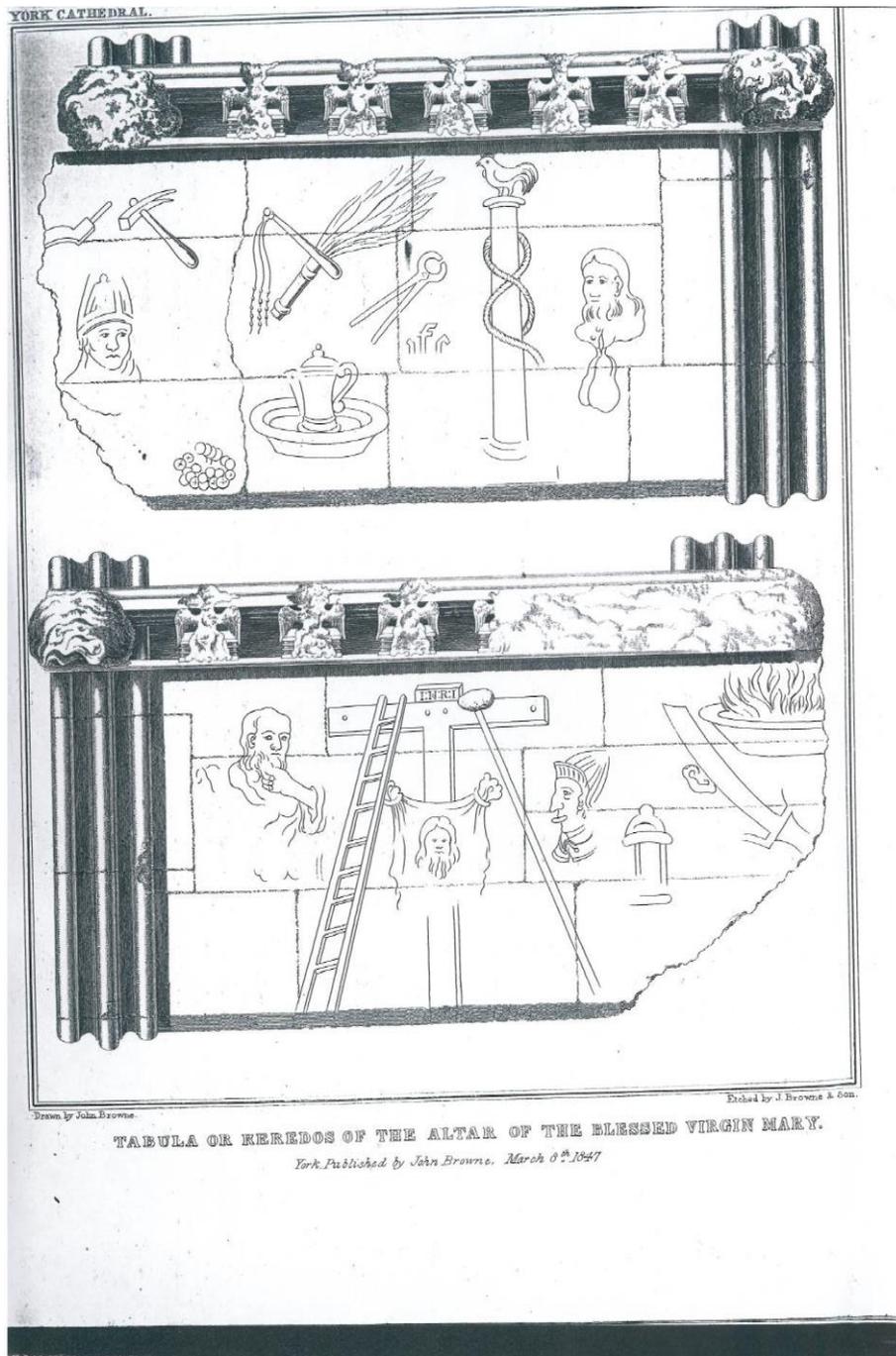
54. Hans von Reutlingen, St Peter, c.1510, Aachen. Cathedral Treasury of Aachen. Hammered and partially gilt silver, H: 72.5cm. (Lepie and Minkenber, 2010: 95).



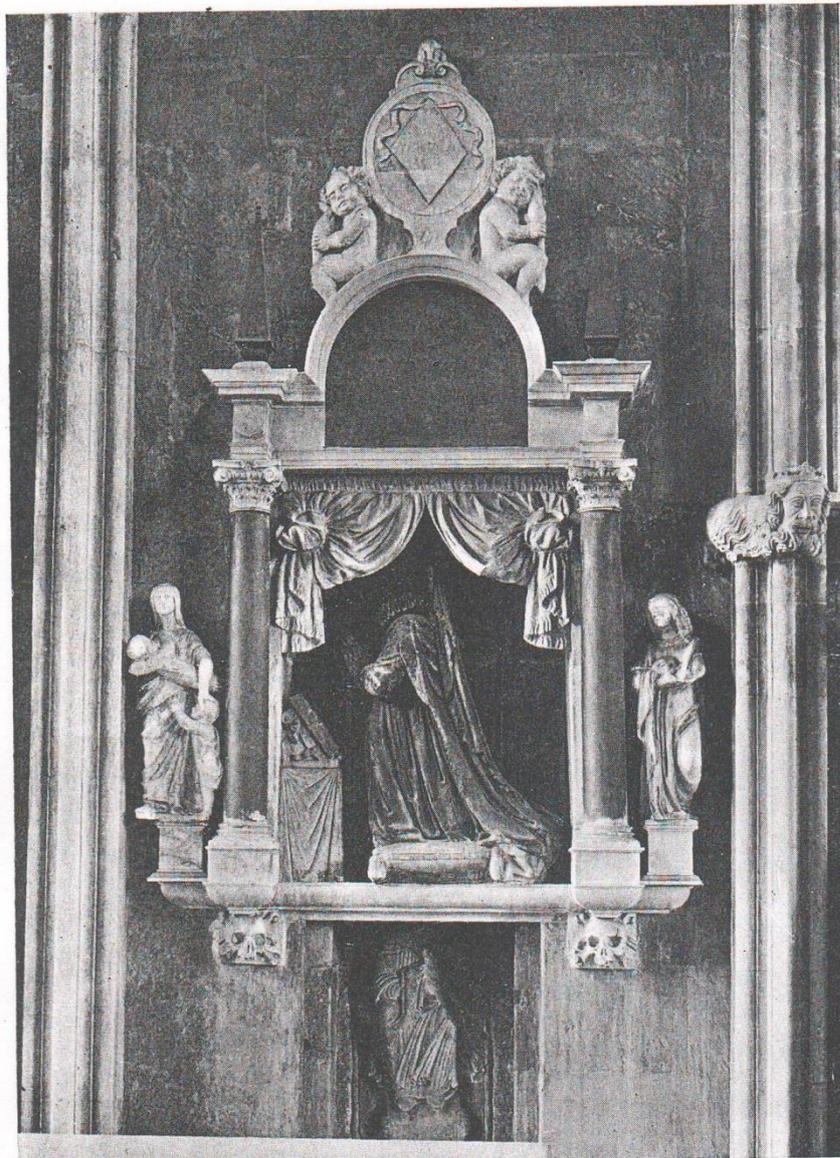
55. Niches in Lady Chapel east wall, York Minster (Brown, 2003: 154, Fig. 4.31).



56. Reredos (directly below East Window) and former site of wall paintings (directly below reredos), Lady Chapel, York Minster, (Brown, 2003: 154, Fig.4.29).



57. John Browne, drawings of remains of *Arma Christi* wall-paintings, possibly fifteenth-century, east wall of the Lady Chapel, York Minster (Browne, 1847: II, Pl.CL).



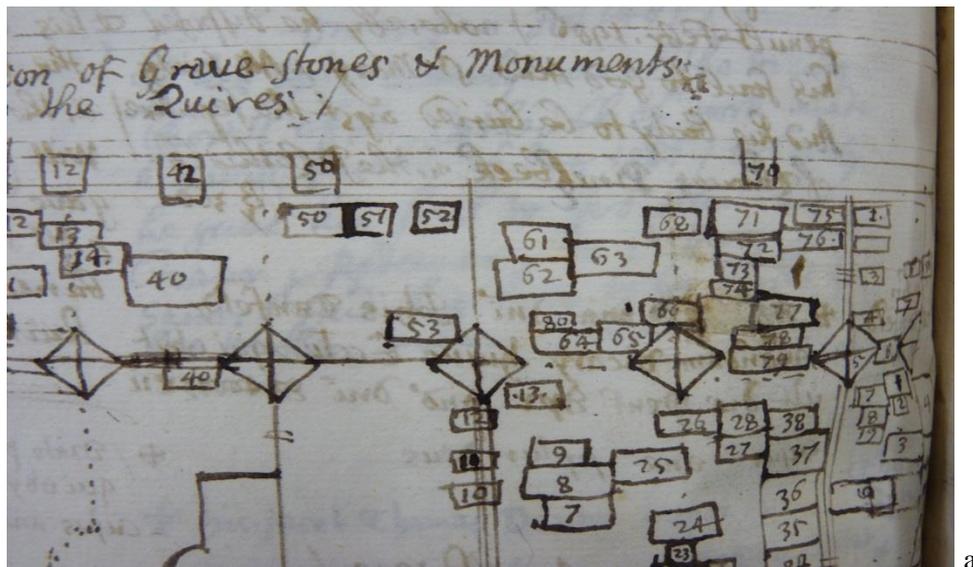
58. *Sedes Sapientiae*, second or third quarter of the twelfth century, east wall, north side, Lady Chapel, York Minster (Purey-Cust, 1907).



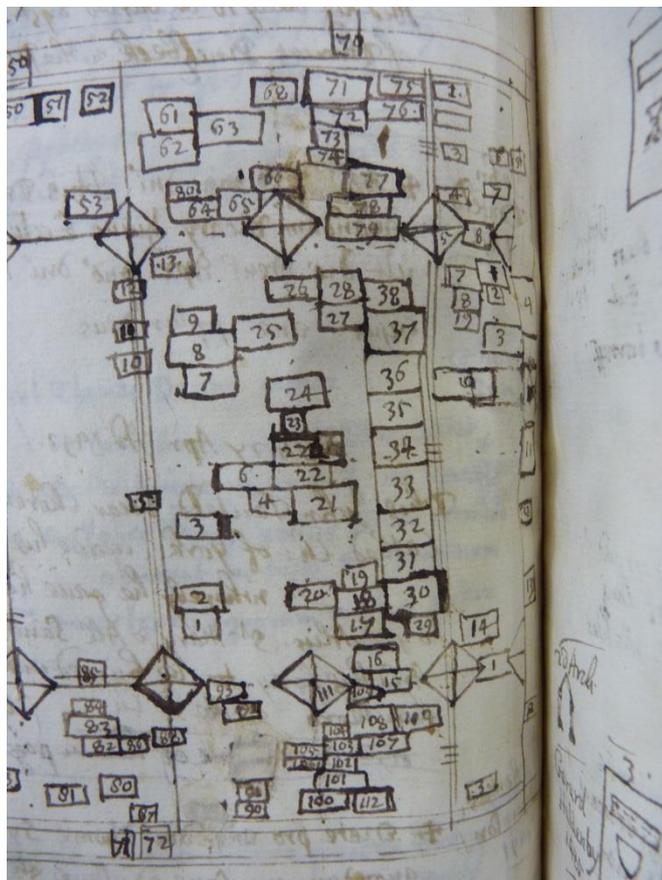
59. *Sedes Sapientiae*, second or third quarter of the twelfth century, formerly east wall of Lady Chapel, now crypt, York Minster (J. Jago).



60. Virgin and Child, c. end of the twelfth century, Ranes, Møre og Romsel County, Norway, now Vitenskapsmuseet, Trondheim. Willow. 102x45cm (Blindheim, 1988: cat. no. 30).

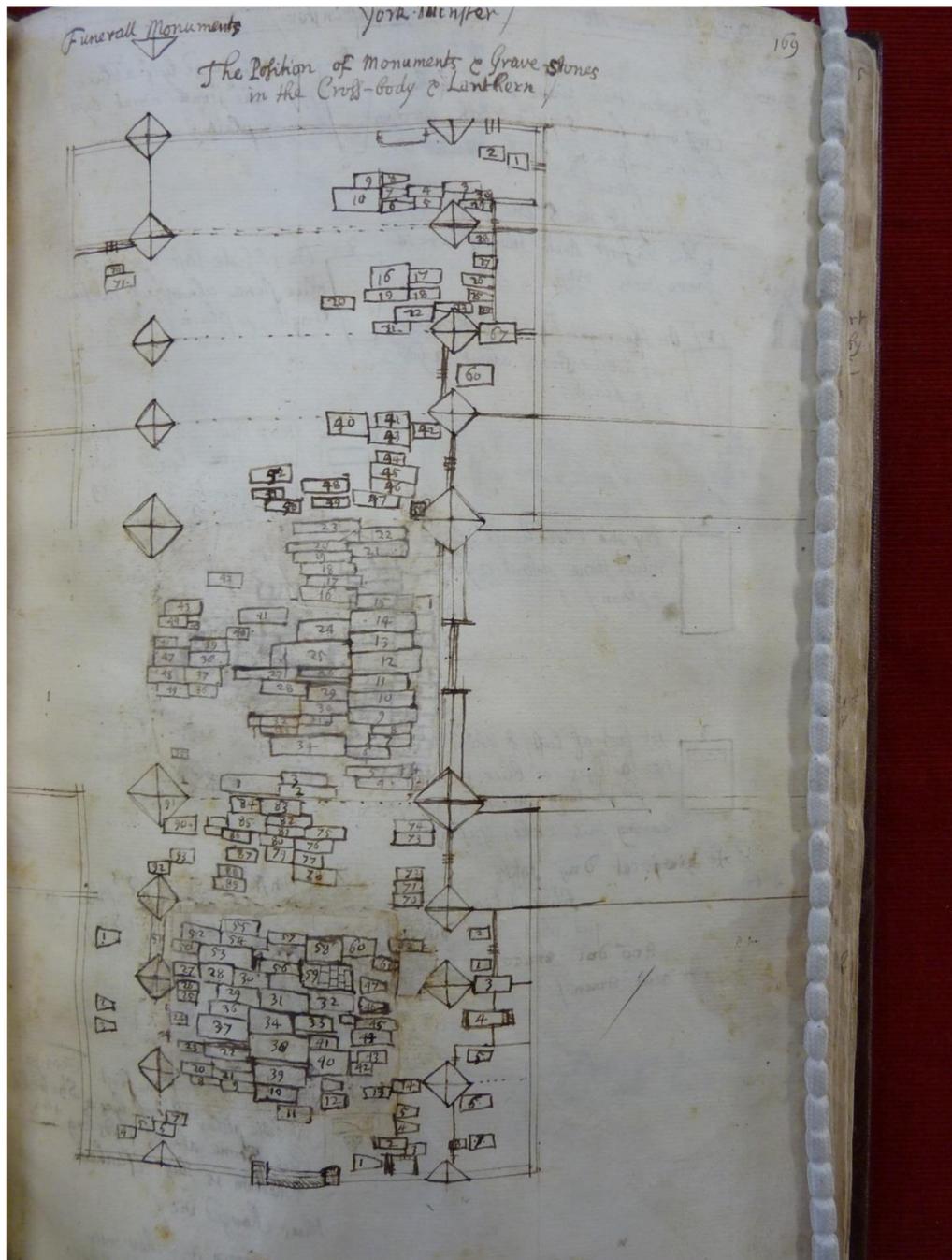


a



b

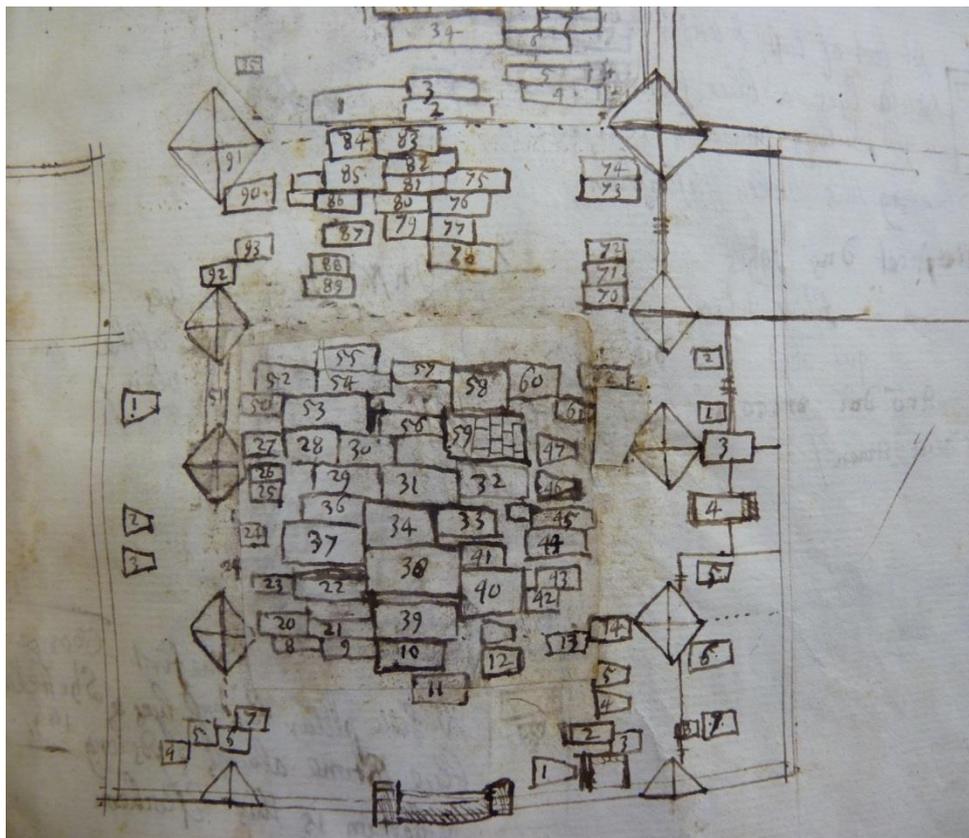
61. James Torre, plan of burials in east end of York Minster a) close-up view of north-east choir ambulatory and area around St Stephen's Chapel and b) general view (Torre, fol. 115v).



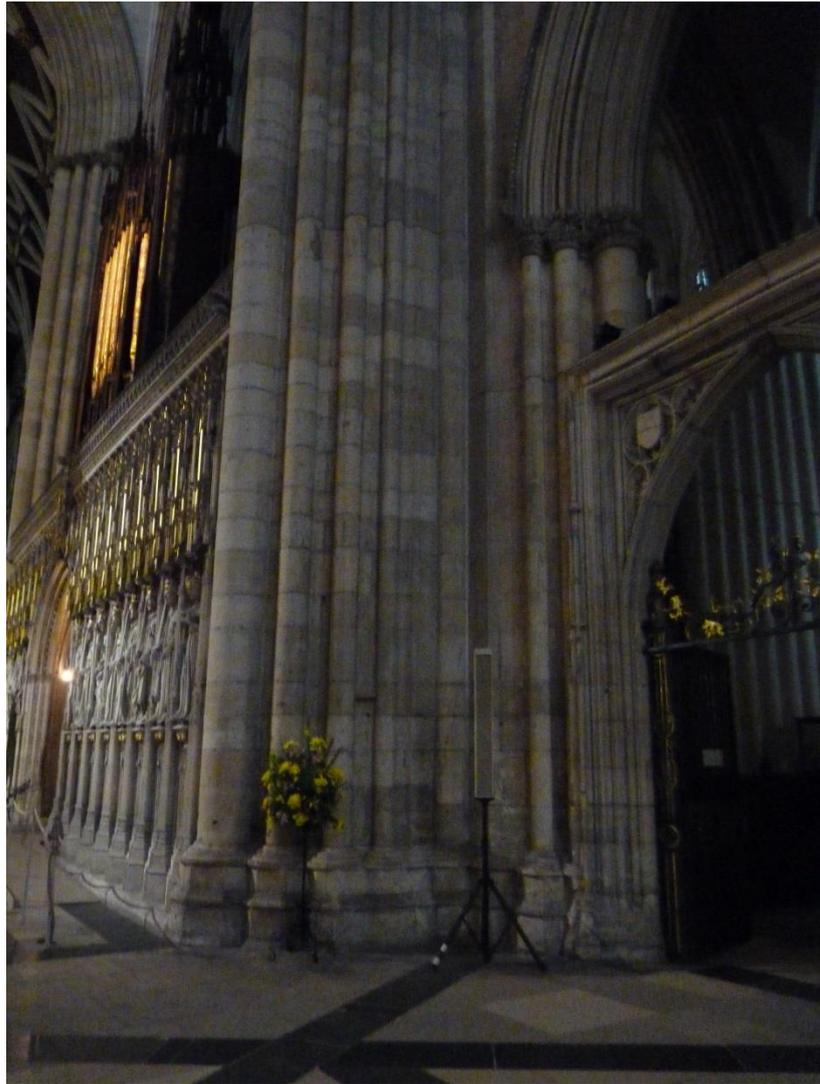
62. James Torre, plan of burials in the crossing and transepts of York Minster (Torre, fol. 98r).



63. Figures to south side, west side of choir screen, York Minster, with statues of Henry IV and Henry V, c. late 1430s-early 1440s; and statue of Henry VI, far south side, c.1830. (J. Jago).



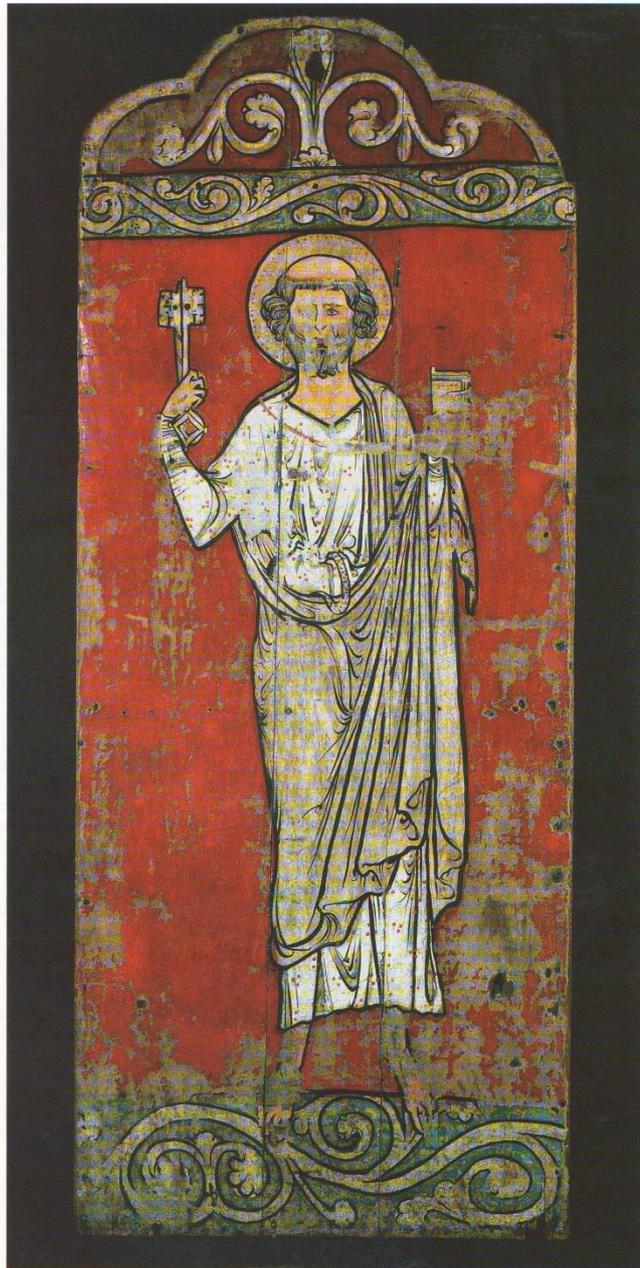
64. James Torre, detailed view of plan of burials in the south transept of York Minster (Torre, fol. 98r).



65. South-west side of south-east crossing pier, York Minster.



66. Virgin and Child with tabernacle, c. 1230-35, Hove, Sogn og Fjordne County, Norway; now University Museum Bergen, Inv. No. MA 27. Oak, with polychromy. 45.5x33x35.5cm (Virgin), 124.5x52.2x50.7cm (Tabernacle) (Blindheim, 2004a: cat. no. 1).



67. St Peter painted on tabernacle door, c.1250, Fåberg, Oppland County, Norway; now Universitetets Oldsaksamling, Oslo, Inv. No. C 3006. Oak with polychromy. 184x74.5x4cm (Blindheim, 2004a: cat. no. 34).



68. Altarpiece, c.1475, Brekke, Sogn, Norway. University Museum Bergen Inv. No. MA.29 (Henrik von Achen).



69. Reliquary bust of St Thecla, c.1290-1300 (bust), 1325-50 (base), Upper Rhineland. Rijksmuseum, Amsterdam, RBK 16997. Bust: raised and gilded silver, with opaque champlevé enamel and glass stones; base: raised and gilded copper. H: 31.2cm (Husband, 2001: cat. no. 40).



70. Reliquary bust of St Ursula, c.1300-1320 (bust), 1325-50 (collar)  
Upper Rhineland, probably Basel. Historisches Museum Basel, 1955.207.  
Bust: raised, engraved, cased, chased, and gilded silver, with translucent  
and opaque base-taille enamel, translucent cloisonné enamel, glass, on  
raised and gilded copper collar. H: 35.5 cm. (Husband, 2001: cat. no. 41)



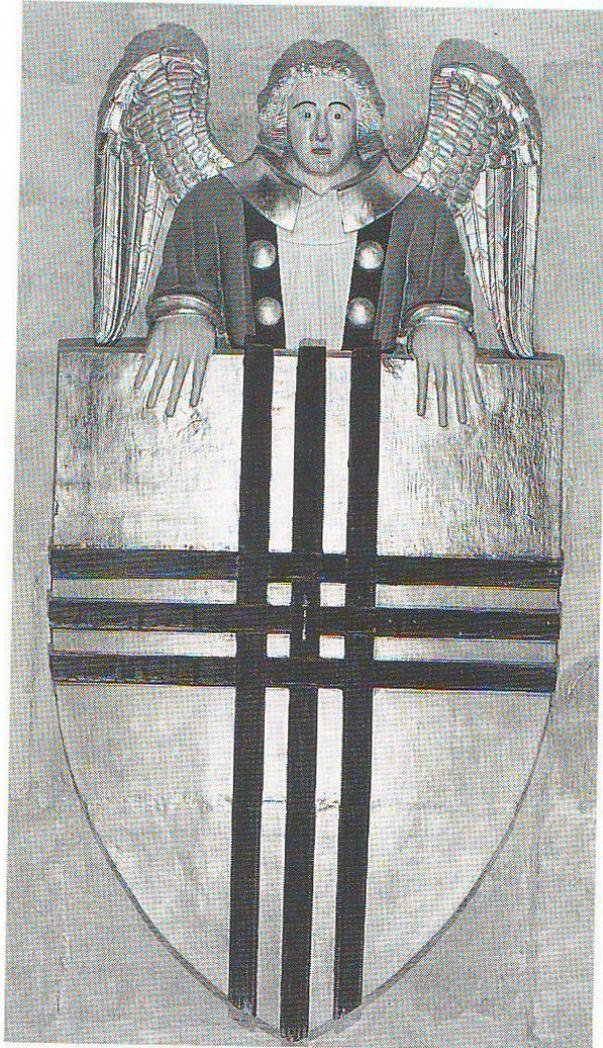
71. Reliquary bust of St Pantalus, c. after 1270, Upper Rhineland, possibly Basel. Historisches Museum Basel, 1882.87. Bust: raised and gilded silver, paint, and glass, with garnet, pearl, carnelian, amethyst, and chrysoprase; base: raised and gilded copper alloy, glass and semi-precious stones. H: 49cm. (Husband, 2001: cat. no. 39).



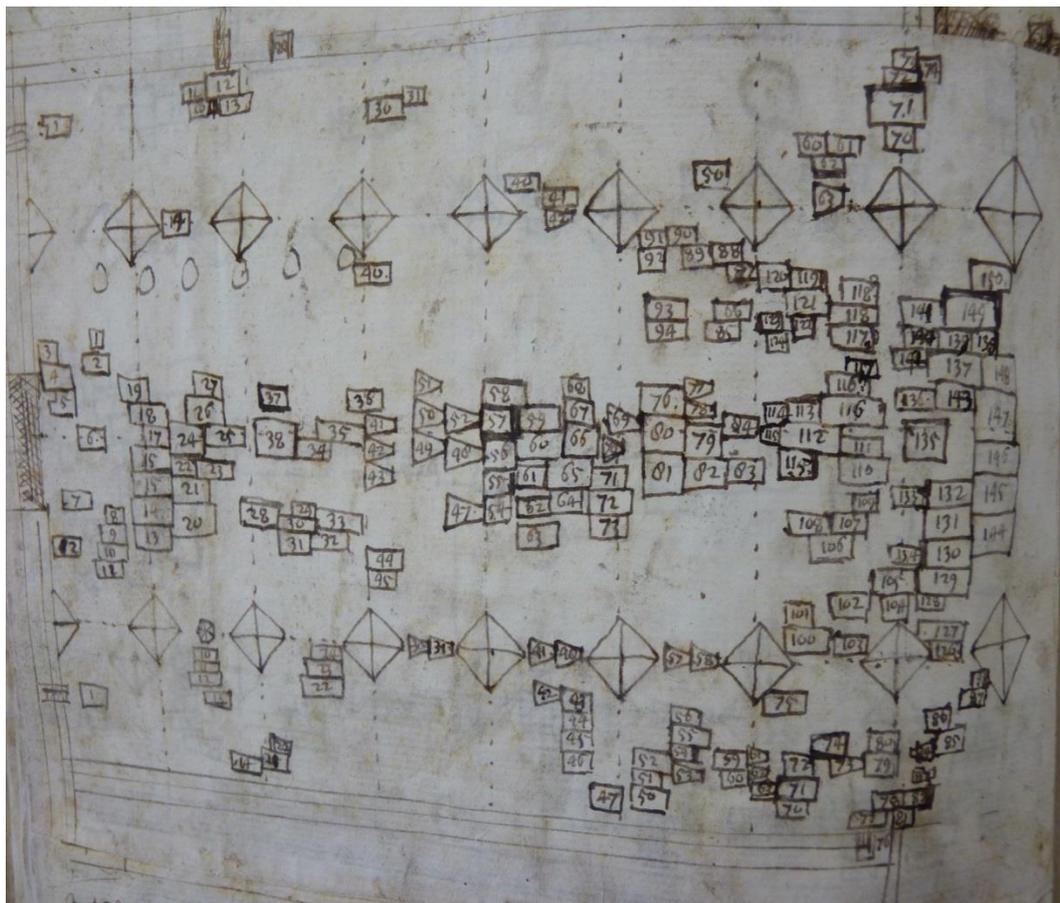
72. Virgin and Child reliquary, c.1324-1339, given to the Abbey of Saint-Denis by Jeanne d'Évraux in 1339. Musée du Louvre, Paris. Gilded silver, basse-taille enamels on gilded silver, precious stones and pearls (RMN/Martine Beck-Coppola).



73. Niche on south-east side of south-west crossing pier, containing statue of St Cuthbert c.1907, York Minster (J. Jago).



74. Arms of Walter Skirlaw, south-west side of south side of central tower, York Minster, early fifteenth-century (Brown, 2003: 205, Fig.5.70).



75. James Torre, plan of burials in the nave of York Minster (Torre, fol. 75v).



76. Niches in north side of screen-arch, c.1415, entrance to north choir ambulatory, York Minster.



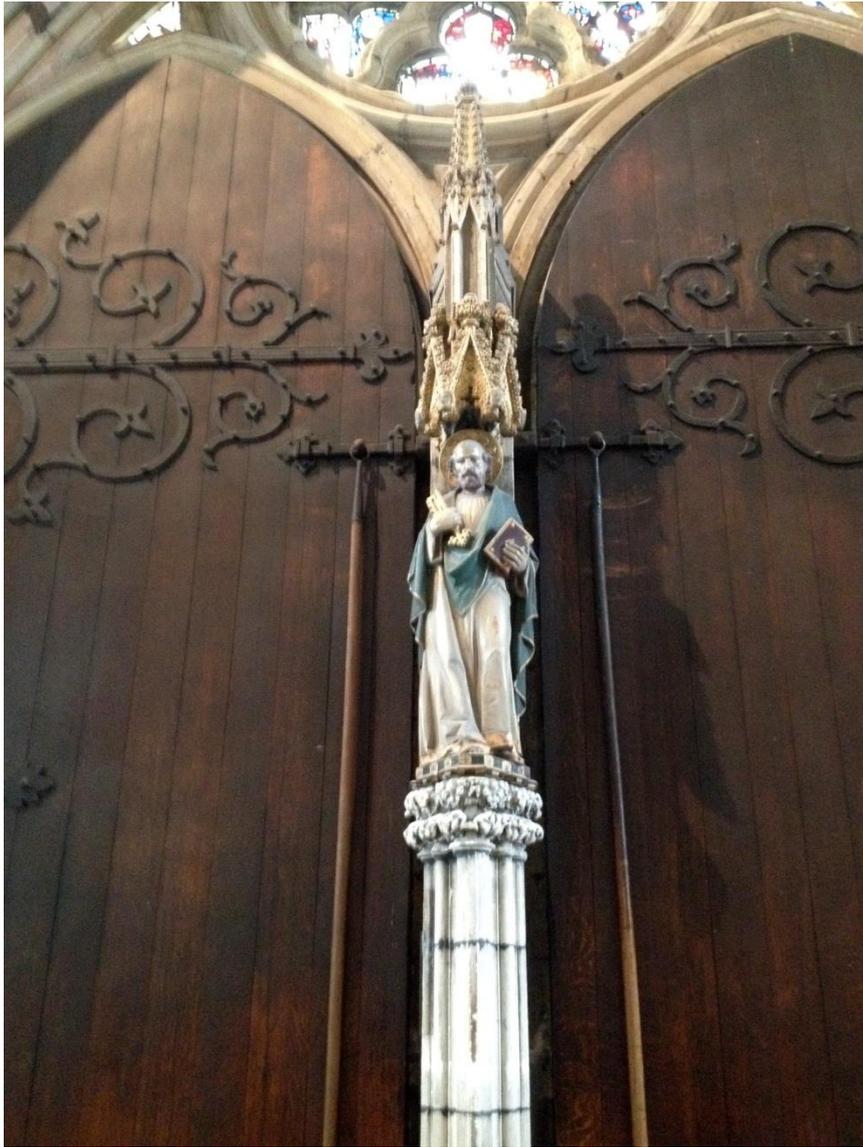
77. Virgin and Child, c.1275-1300 with later restorations, exterior trumeau of entrance to the Chapter House, York Minster. Stone, with traces of gilding.



78. Niches in spandrels to left and right of entrance to the Chapter House, York Minster.



79. Niches above doorway, Chapter House, York Minster.



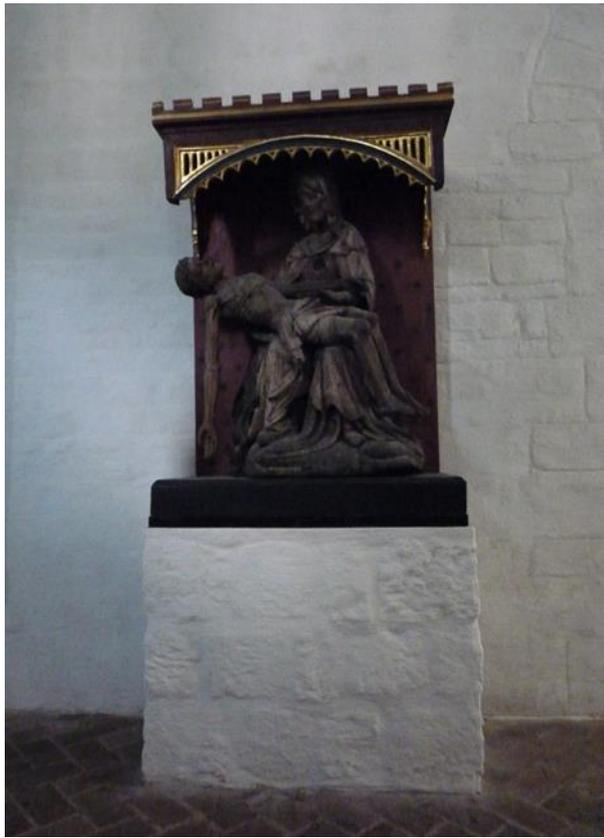
80. Pedestal and canopy, interior trumeau of west door, housing statue of St Peter, unknown date, York Minster.



81. Niches in gable above west door, c.1330s, holding modern statues of the Virgin and Child, St Etheldreda, and St Helen, York Minster.



82. Remains of Statues of St Mary, flanked by Two Censing Angels, c. 1340, second bay from the west, north aisle, York Minster (J. Jago).



a



b

83. Our Lady of Pity, c.1400. a) general view b) detailed view. Liebfrauenkirche, Halberstadt, Germany.



84. St Margaret of Antioch, c.1475, possibly Toulouse, Metropolitan Museum of Art, New York, Acc. No. 2000.641. Alabaster with traces of gilding. 39x24.5x16.7cm. (Metropolitan Museum Online Collection).



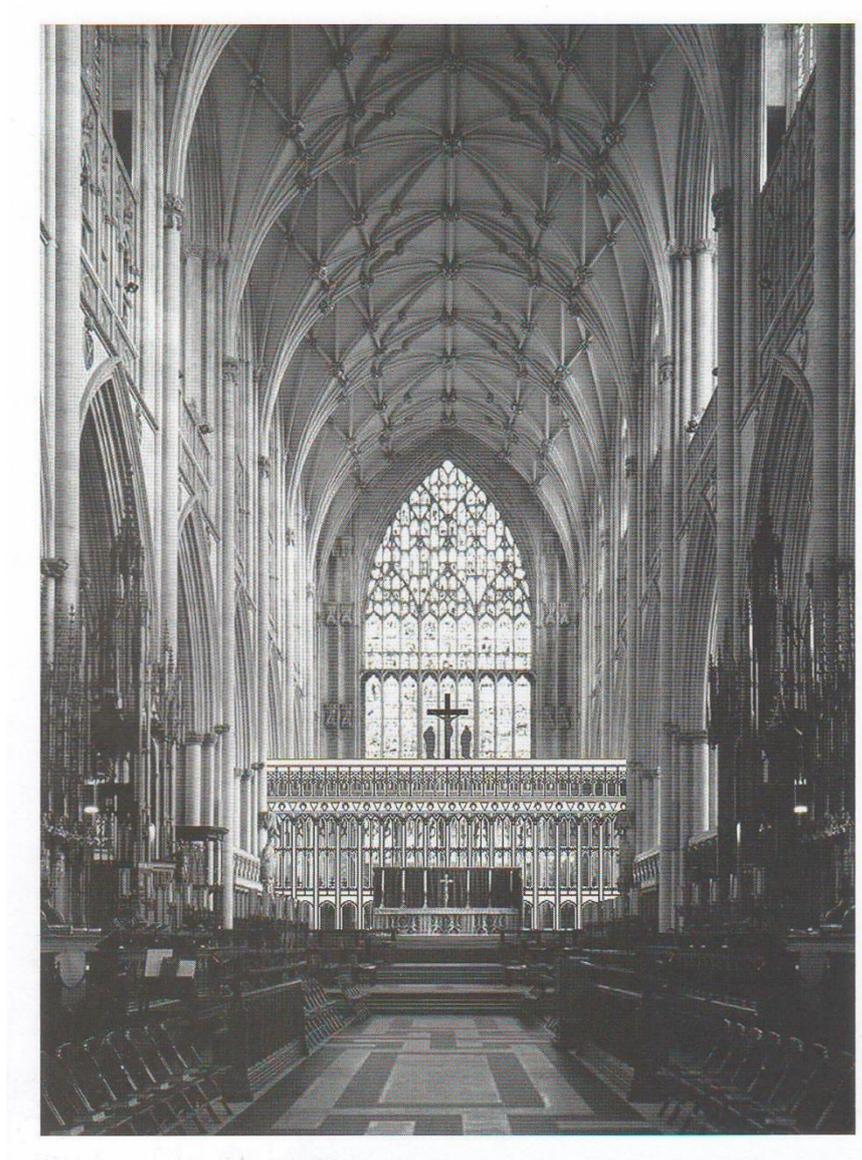
85. High altar screen, probably third quarter of the fifteenth century, Winchester Cathedral (Ross McIntire).



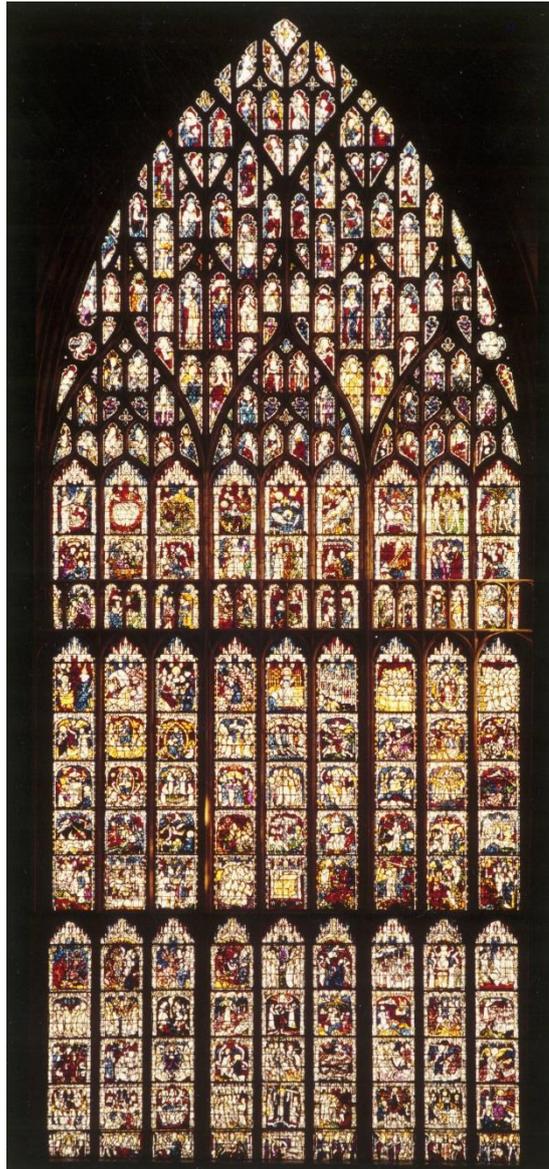
86. High altar screen, last quarter of the fifteenth century, St Albans Cathedral and Abbey Church, St Albans (Dimitry Shakin).



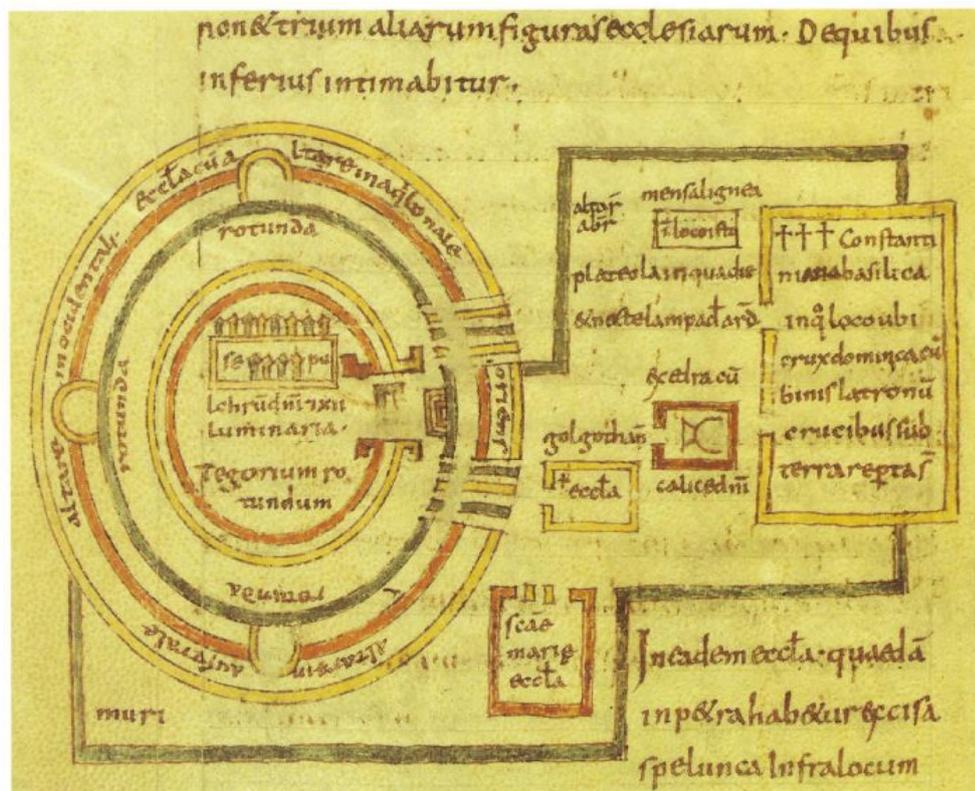
87. Abbot John Islip's hearse in front of the high altar, Westminster Abbey. Obituary Roll of John Islip, 1532, Westminster Abbey, London. Pen and Ink (St John Hope, 1899: Pl. XIII).



88. Reconstruction of high altar Rood Group and high altar screen, York Minster, by Pat Gibbs and Christopher Norton (Norton, 2005: 178, Fig.12).



89. Window I (east window), c.1405-08, York Minster (Inv. No. 003636, CVMA Picture Archive).



90. Plan of Constantinian complex in Jerusalem, including the Church of the Holy Sepulchre and the site of Golgotha. Adomnán, *De Locis Sanctis*. Vienna, Österreichisches National Bibliothek, Codex 458 (ninth century), f. 4v (Biddle, 1999: 27).

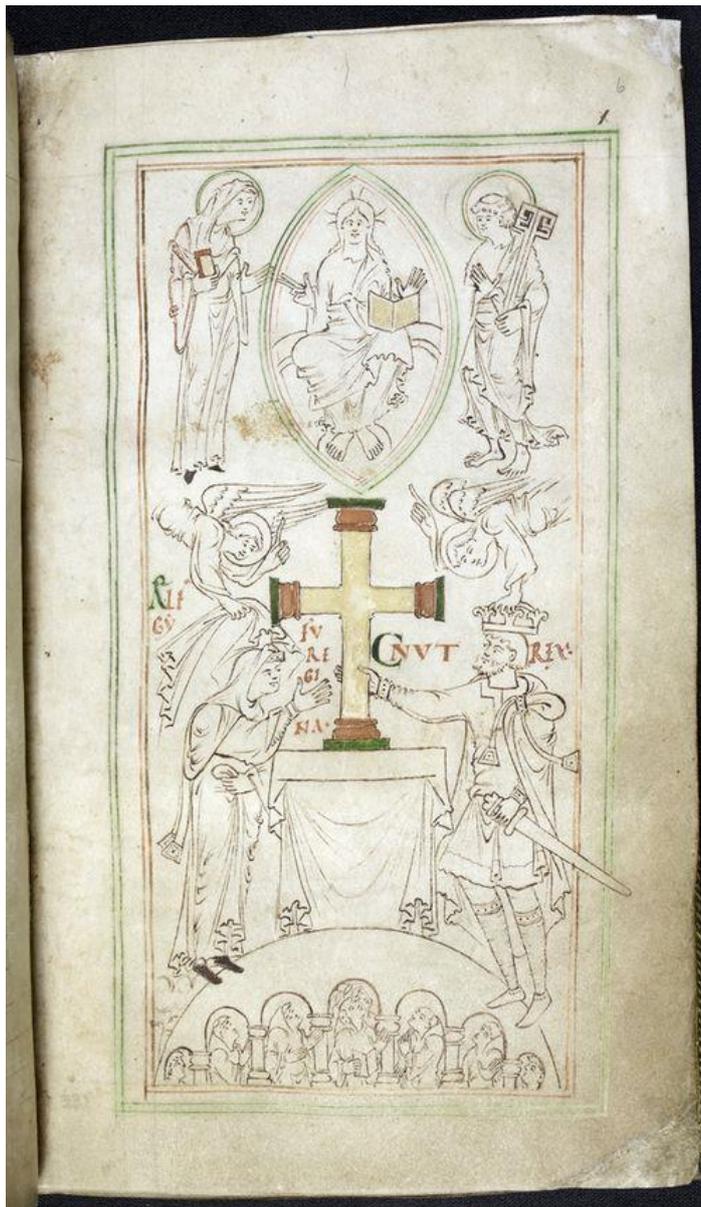


91. Apse mosaic, Santa Pudenziana, Rome, early fifth century  
([www.onetona.edu](http://www.onetona.edu)).

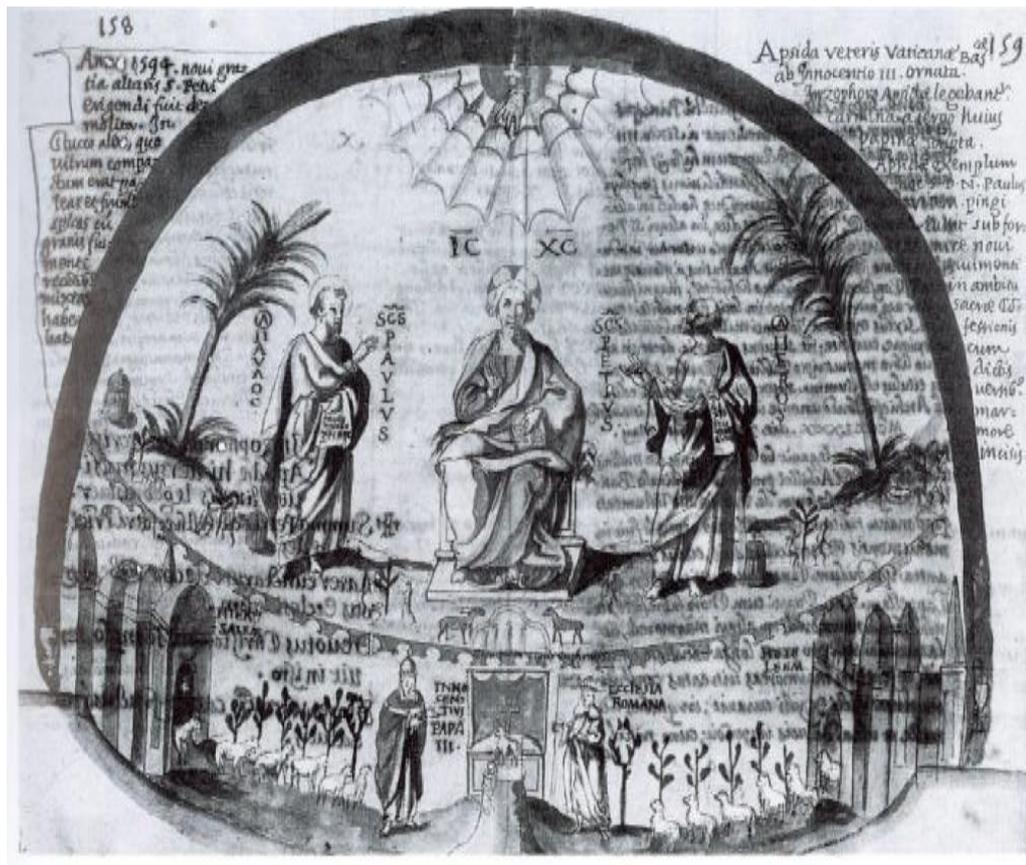


92. Apse mosaic, Sant'Apollinare in Classe, Ravenna, sixth century ([www.buffon.edu](http://www.buffon.edu)).

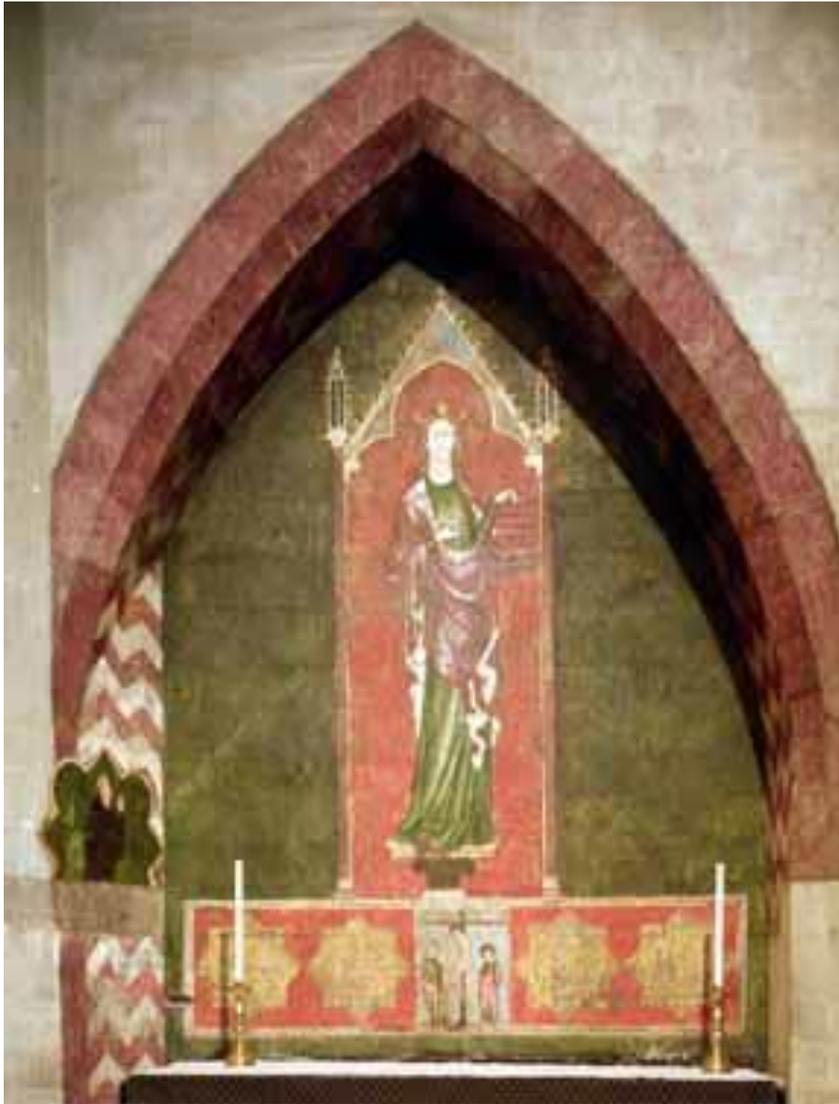




94. King Canute and Queen Emma Placing a Cross on an Altar at New Minster, *Liber Vitae*, New Minster, Winchester, c.1031. London, British Library, MS Stowe 944, fol. 6r (British Library).



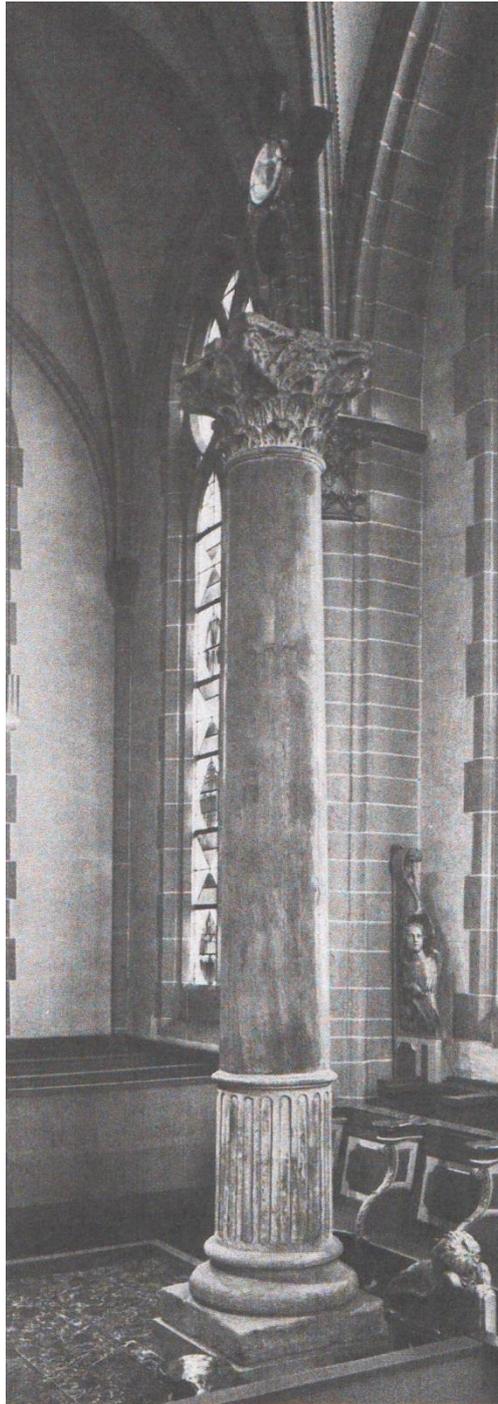
95. Apse Mosaic, Old St Peter's, (original date unknown; renovated c.1198-1216) from Vatican, Biblioteca Apostolica Vaticana, Cod. Barb. lat. 2733, 158-159 (Kessler, 2002, Fig. 1.2).



96. Wall Painting of St Faith, with painted retable of the Crucifixion below.  
c.1300, St Faith's Chapel, Westminster Abbey, London (Westminster Abbey).

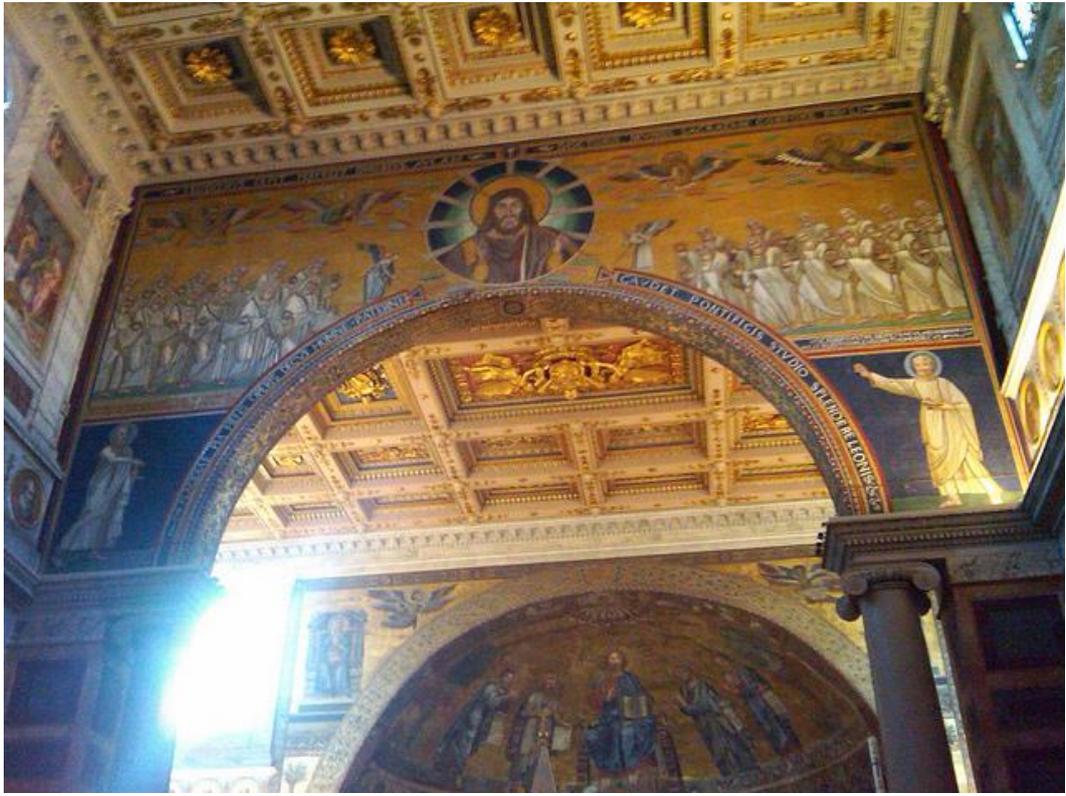


97. Gero Crucifix, c.970, High Cathedral of St Peter, Cologne, Germany. Oak, polychromy, and gilding, with Strahlensonne, c.1683, behind.



98. Cross column, Essen Minster, tenth-century, incorporating late-antique *spolia* (Haussherr, 1979:137, Fig. 49).

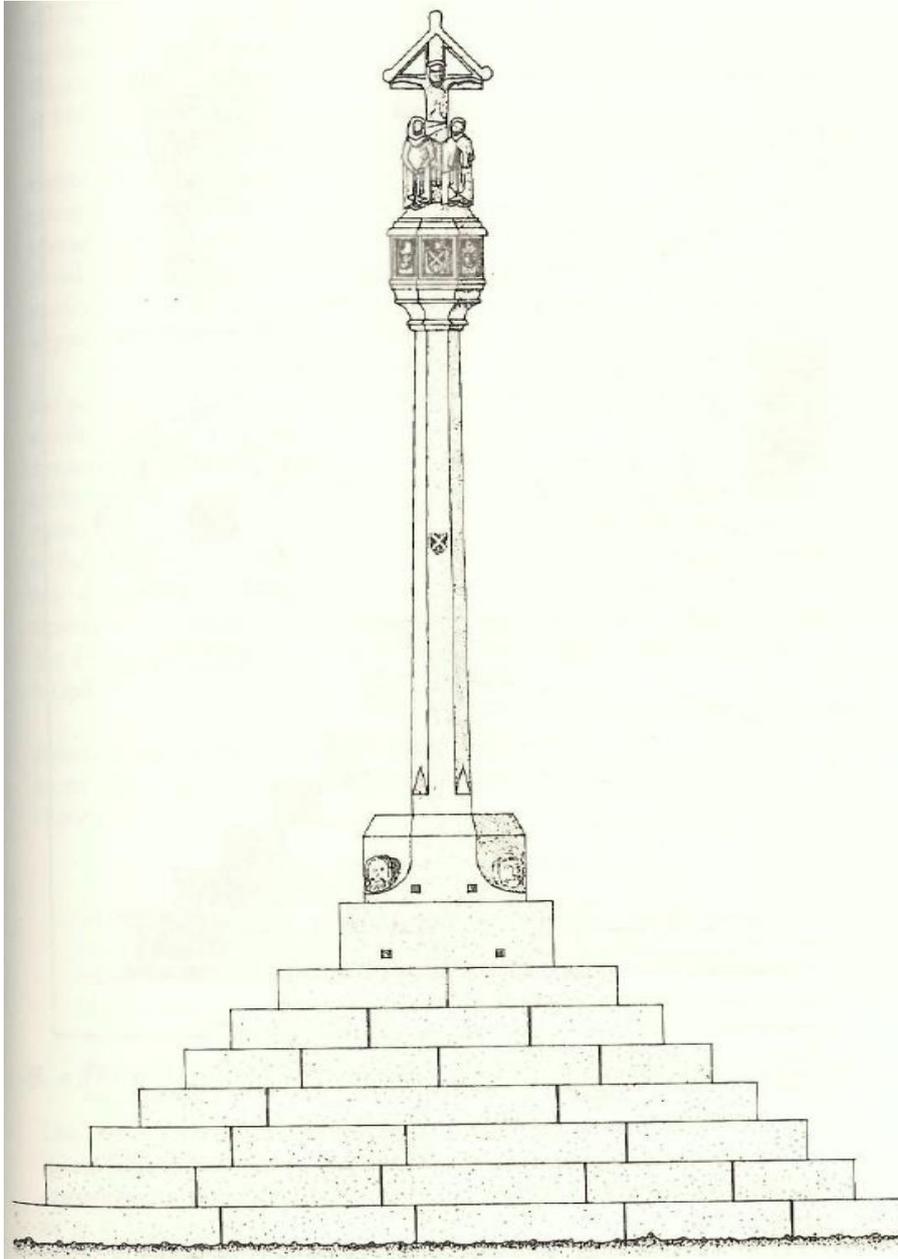




100. Triumphal Arch mosaic, San Paolo fuori le Mura, Rome, middle of the fifth century (American Institute for Roman Culture).



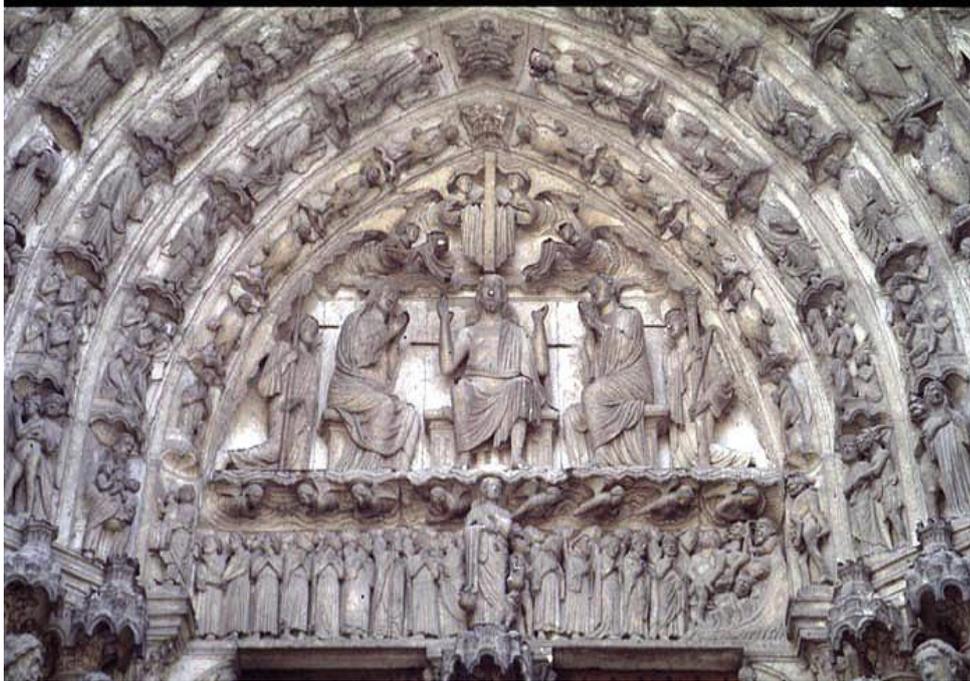
101. East side of Rood Group and Rood Beam, c.1220, Choir, Cathedral of St Stephen and St Sixtus, Halberstadt, Germany.



102. Reconstruction of Neville's Cross Monument, Neville's Cross, Durham (Roberts, 1998: 105, Ill.12).



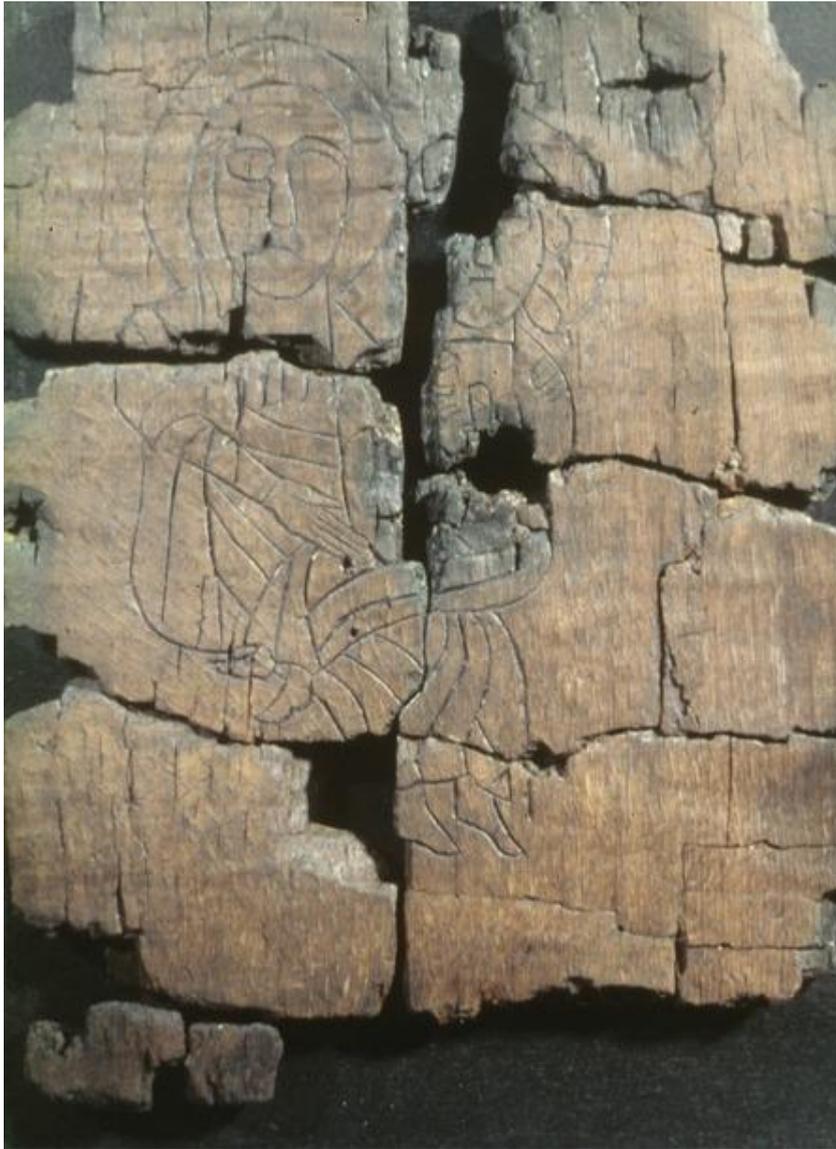
103. Crucifixion, with Virgin and Child below, c. middle of the thirteenth century, west face of north nave pier, St Albans Cathedral (James Clark).



104. Christ in Judgement, flanked by the Virgin, St John, and Angels carrying Instruments of the Passion, c.1210-1215. Tympanum of central portal, south transept, Chartres Cathedral (onetona.edu).



105. The Visitation, c.1310-1320, attributed to Master Heinrich of Constance, Metropolitan Museum of Art, New York. Walnut, paint, gilding, rock-crystal cabochons inset in gilt-silver mounts. 59.1 x 30.2 x 18.4cm.



106. Virgin and Child, St Cuthbert's Coffin, c.698 (Jane Hawkes).



107. Virgin and Child, c.1350, St Edmund's Church, Blunham, Bedfordshire; alabaster (Marks, 2004: Pl. IX).



108. 'Doppelrelief' of a) the Virgin (top) and b) St Stephen (below), early fifteenth century, Cathedral of saints Stephen and Sixtus, Halberstadt, Germany. Oak with polychromy and gilding. H: 82cm; W: 57cm. (Meller et. al., 2008: cat. no. 103).



109. Leroux, *Notre-Dame-Sous-Terre*, Chartres Cathedral, c.1690. Chartres, Bibliothèque municipale, MS NA 29. (Lautier, 2009: 177, Fig.11.2).



110. Pilgrim badge of Notre Dame, twelfth century, Chartres Cathedral (Forsyth, 1972: 107-08, Fig. 27).



111. Seal of Bishop Anthony Bek, obverse and reverse (Hunter-Blair, 1922: Pls. 1, no.15 and 3, no.7).



112. *Madonna del Voto*, c.1261, Siena Cathedral, Italy (shafe.co.uk).



113. Henry Johnson, Sketch of the East Window of Holy Trinity Church, Goodramgate, York, c.1670. (Sheppard Routh, 1986: Pl. 4).



114. The Saved, c.1405-08, Panel 2d, Window I (east window), York Minster (Inv. no. 018828, CVMA Picture Archive).



115. The Last Judgement, c.1405-08, Panel 2e, Window I (east window), York Minster, (Inv. No. 022721, CVMA Picture Archive).



116. The Damned, c.1405-08, Panel 2f, Window I (east window), York Minster (Inv. No. 018855, CVMA Picture Archive).



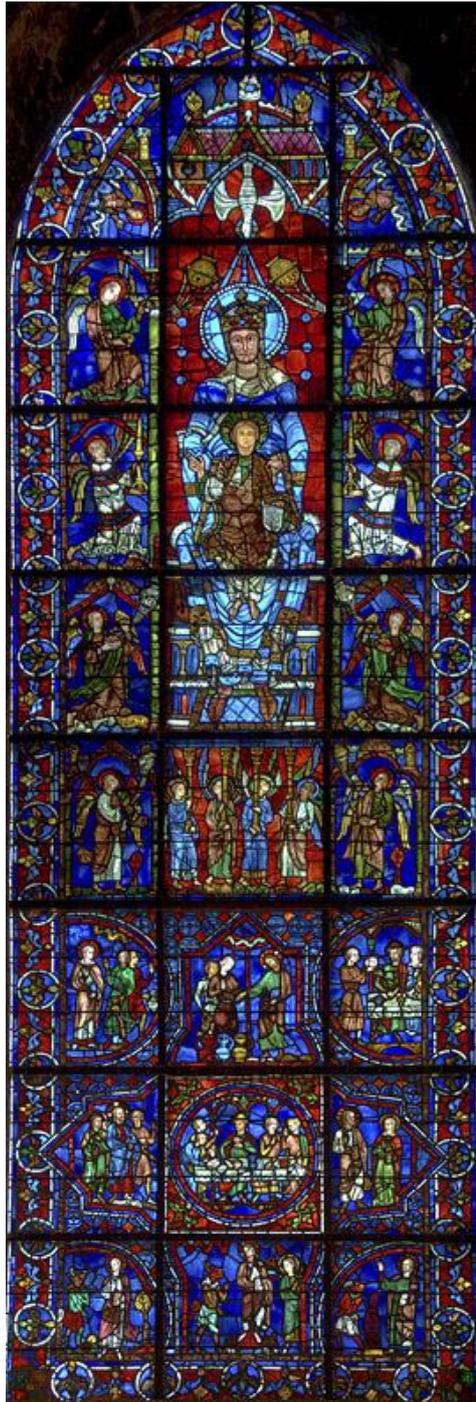
117. The Assumption of the Virgin, c.1450, roof boss over door of the choir screen, York Minster.



118. Virgin and Child, c.1220-40, trumeau of south portal, west façade, Amiens cathedral, France (Murray, 2004, Pl. 11).



119. Virgin and Child (possibly *Notre-Dame-Sous-Terre*), window 113a, junction of north transept and north ambulatory, Chartres Cathedral (Painton Cowen).



120. *Notre Dame de la Belle Verrière*, twelfth century. Window 30a, south choir ambulatory, Chartres Cathedral (Stuart Whatling).



121. Belt buckle depicting the the meeting of Peter and Paul; fifth century. Antiquarium Stabiano, Castellammare di Stabia, Italy. Ivory. (Kessler, 2002: Fig. 6.2).



122. St Peter, c. 1415. Panel No. B1 (tracery), Window N9, choir, clerestory, north window. York Minster (Inv. No. 019726, CVMA Picture Archive).



a

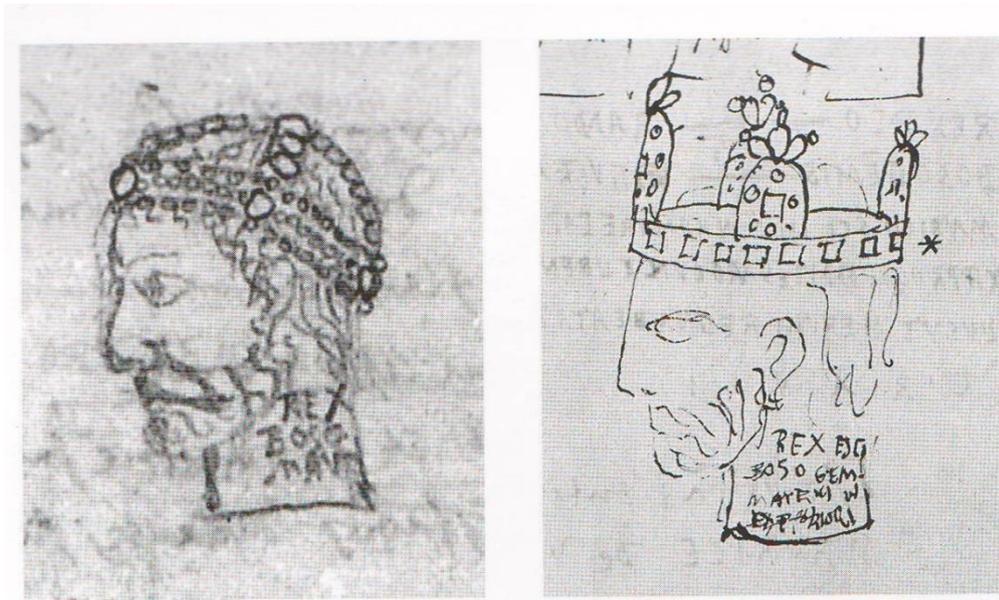


b

123. Reliquary Bust of St Yrieix a) front view b) from above, second quarter of the thirteenth century, with later grill. Church of Saint-Yrieix-la-Perche, Limousin, France. Metropolitan Museum, New York, Inv. No. 17.190.352a,b. Gilded silver with rock crystals, gems, and glass. 38.1 x 23.4 x 26.1cm (Metropolitan Museum, New York, Online Collection).



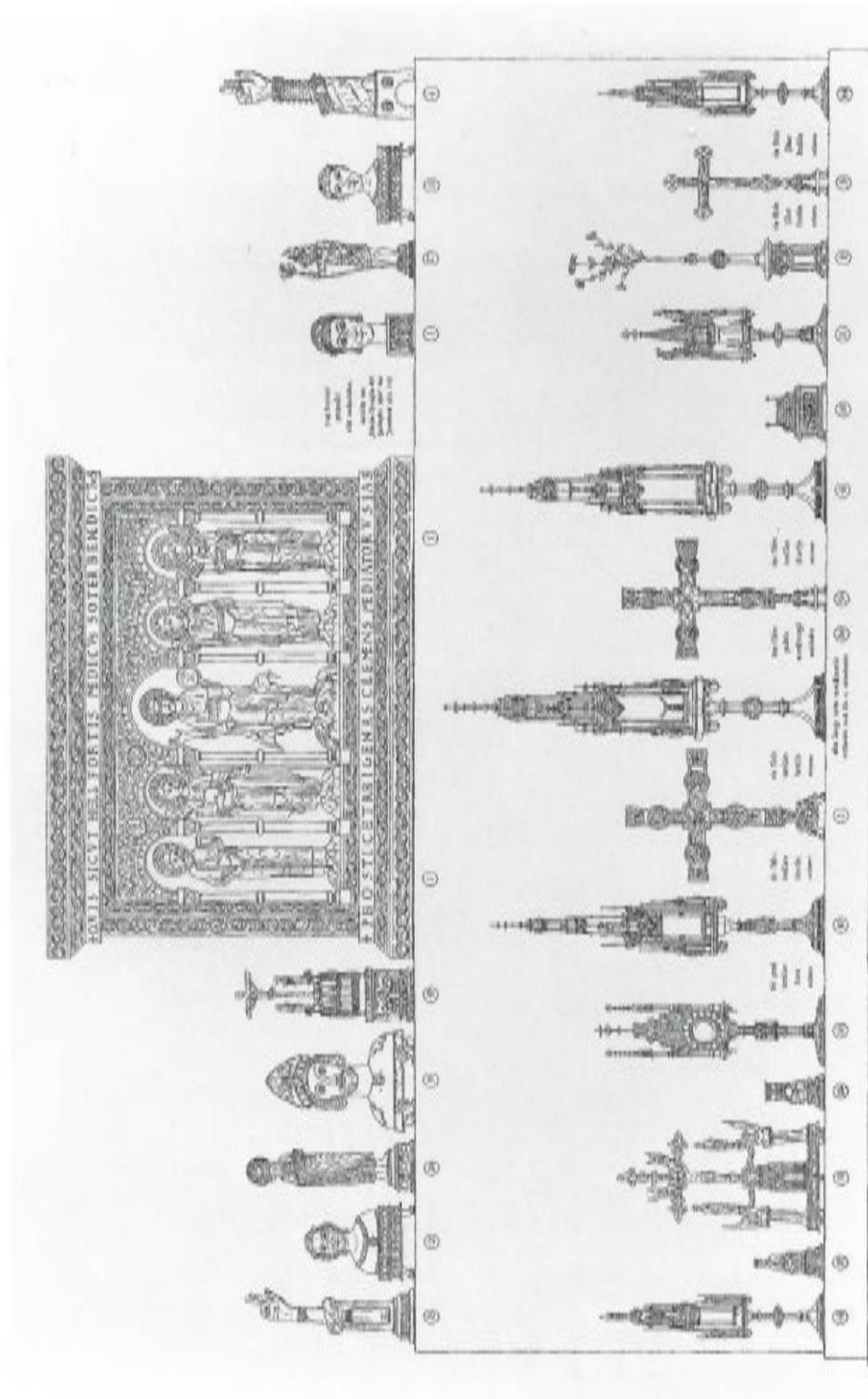
124. Reliquary bust of St Baudime, c.1146-78, Church of Saint Nectaire, Auvergne, France. Copper gilt over walnut core, ivory, and horn. 73x43x46cm (*Treasures of Heaven*: cat. no. 105).



125. Nicolas Fabri de Peirsec, sketches of Head Reliquary of St Maurice, c.1612, showing crown commissioned by King Boson of Burgundy (879-87), left, and crown commissioned by King Hugh of Italy (926-47), right. (Hahn, 2011: Fig.65).



126. Initial for the Feast of the Relics, fol. 254r, Litlington Missal, 1383-84 (Tudor-Craig, 1998: 108, Fig.70).



127. R.F. Burckhardt, diagram showing display of relics on the high altar at Basel Cathedral on major feast days according to c.1500 instructions (Husband, 2001: 16, Fig.5 and Burckhardt, 1933: Abb. 263).



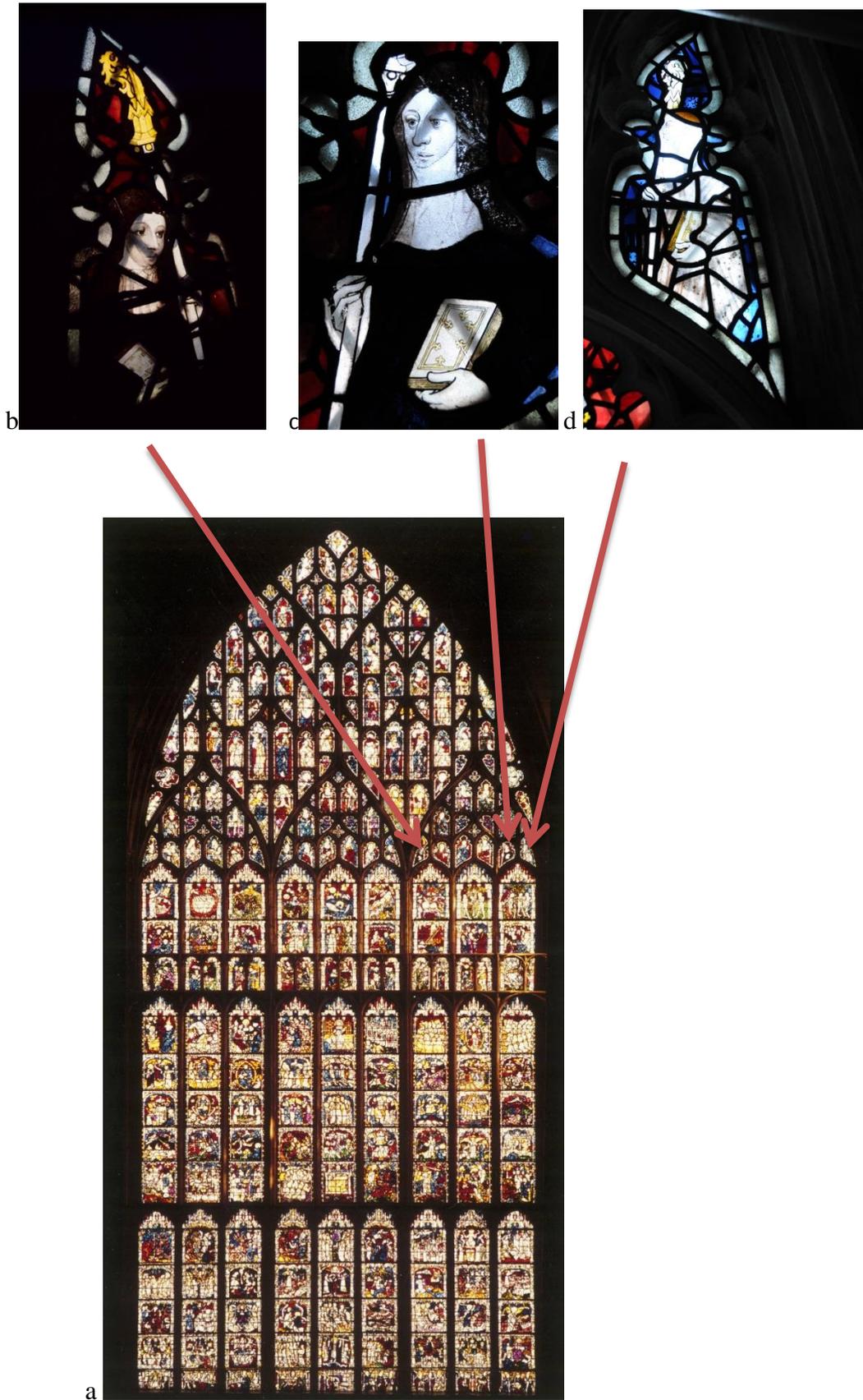
128. The Opening of St Hedwig's Tomb (top) and Translation of the Relics of St Hedwig (bottom). *Vita* of St Hedwig, 1353. Los Angeles, J. Paul Getty Museum, MS Ludwig XI 7, fol. 137v (*Treasures of Heaven*: cat. no. 103).



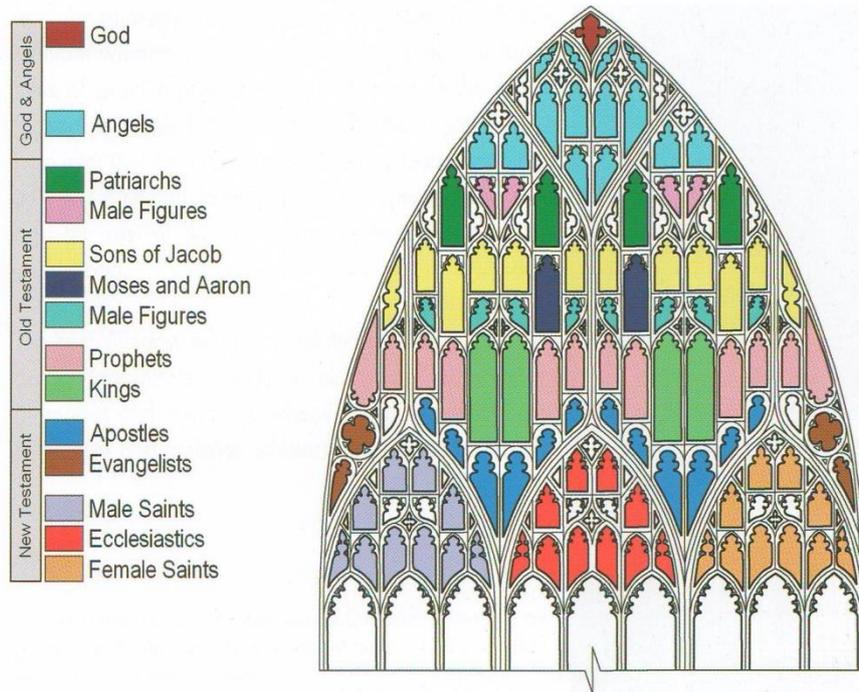
129. Translation of the head of St Martin of Tours, c.1340-50, Tours, Bibliothèque Municipale, MS 1023, fol.101r (Hahn, 2011: Fig.68).



130. Canonization of St Brigitta of Sweden, before 1460, Ulrich von Richenthal, *Chronicle of the Council of Constance*, New York Public Library (Boehm, 1990: Fig. 70).



131. a ) Window I (East Window), c.1405-08, York Minster, showing locations of panels b) A13 c) A17 and d) A18, all unidentified abbesses. (Inv. No. 003636 (a); 019059 (b) CVMA Picture Archive; N.Teed (c and d) ).



132. Diagram of distribution of figures in tracery lights of Window I (East Window), York Minster (Norton, 2005: 177, Fig.11).



133. Window I (east window), c.1350-60, Gloucester Cathedral (Inv. No. 023543, CVMA Picture Archive).



134. Reliquary of St Oswald. Substructure: last third of the twelfth century; head: first half of the thirteenth century; crown, c.1200 and later alterations. Cathedral of Hildersheim, Germany. Silver and gold plate over oak core; crown with stones and pearls. H:47.5cm (Falk 1991-93: Pl. XVI).

Key for Stratified Plans of Images in Durham Cathedral Priory, c.1300-c.1540

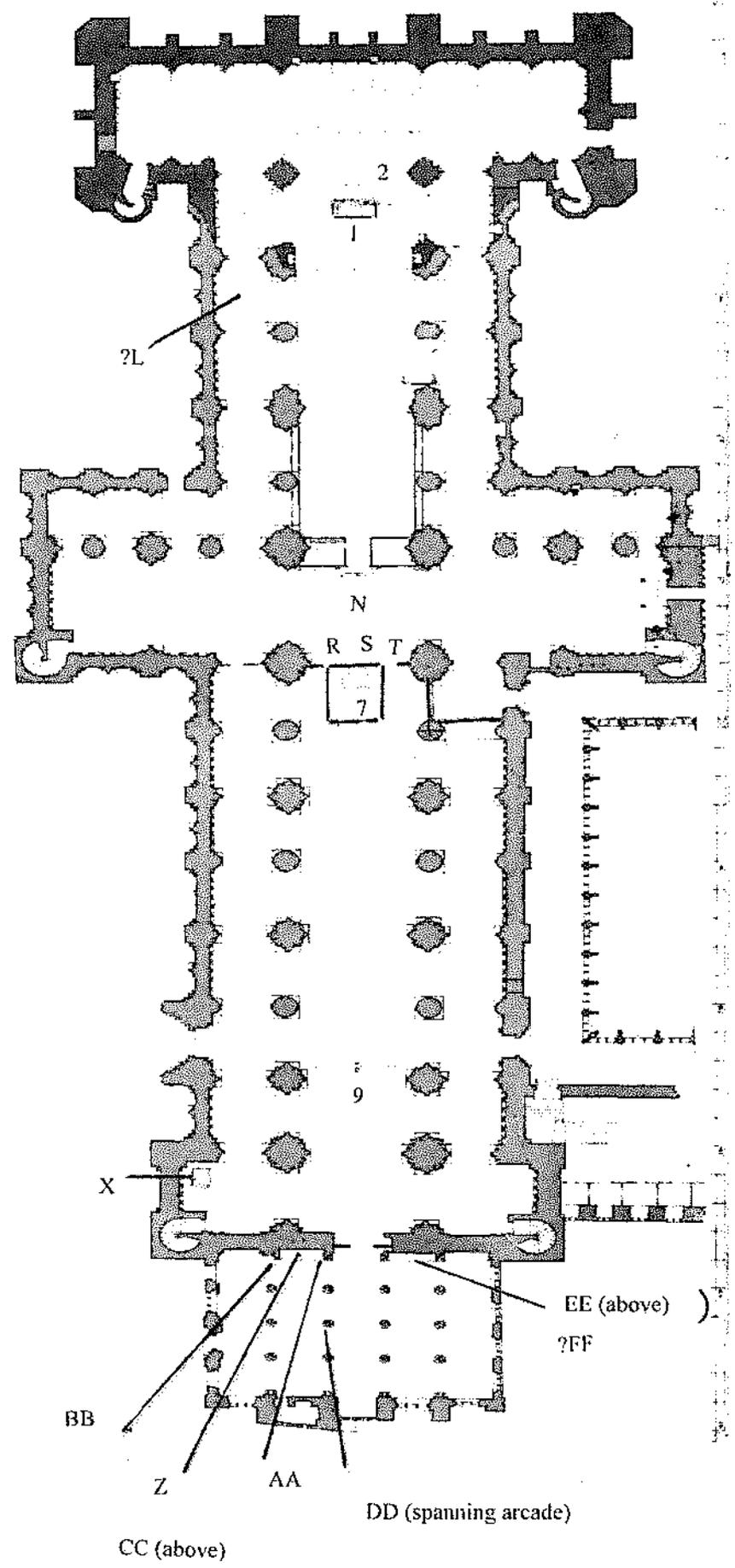
Images

- A – Virgin, High Altar
- B – St Oswald, High Altar
- C – St Cuthbert, High Altar
- D – Black Rood of Scotland (reliquary)
- E – Virgin, ‘*alba in tabernaculo*’
- F – St Oswald, with rib-bone in chest
- G – St Cuthbert, donated by William Walcher
- H – Virgin, silver and gilded
- I – St Lucy, arm reliquary
- J – *Caput* of St Aidan
- K – *Caput* of St Ursula’s Companion
- L – North Ambulatory Rood
- M – Black Rood of Scotland
- N – Kings and Bishops, replaced by Kings and Queens, Choir Screen
- O – Our Lady of Boulton
- P – Trinity, Altar of St Nicholas and St Giles
- Q – Virgin, Altar of St Nicholas and St Giles
- R – Rood Screen Panels
- S – *Triumphkreuz*, the Virgin, St John, and Angels
- T – Jesus Altar Retable
- U – Alabaster, Neville Chanty Chapel
- V – Our Lady of Pity
- W – Bound Rood
- X – St Saviour
- Y – St Mary of Bethlehem

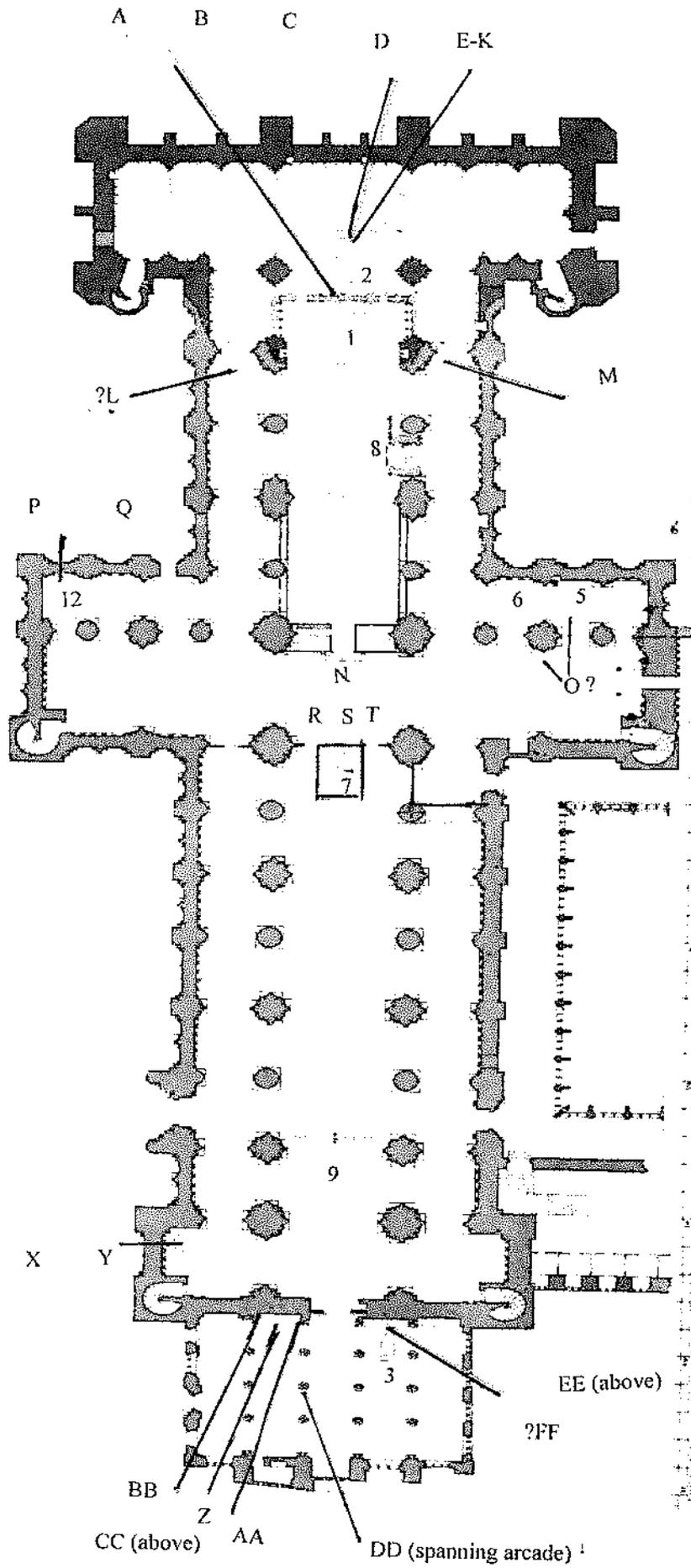
- Z – Virgin, Galilee Chapel  
 AA – St Cuthbert, Galilee Chapel  
 BB – St Oswald, Galilee Chapel  
 CC – Coronation wall painting  
 DD – Crucifixion wall painting  
 EE – Golgotha wall painting  
 FF – Holy Cross *vestiti*  
 GG – Unspecified images at Langley's altar

Altars, Shrines, Chapels, Tombs etc.

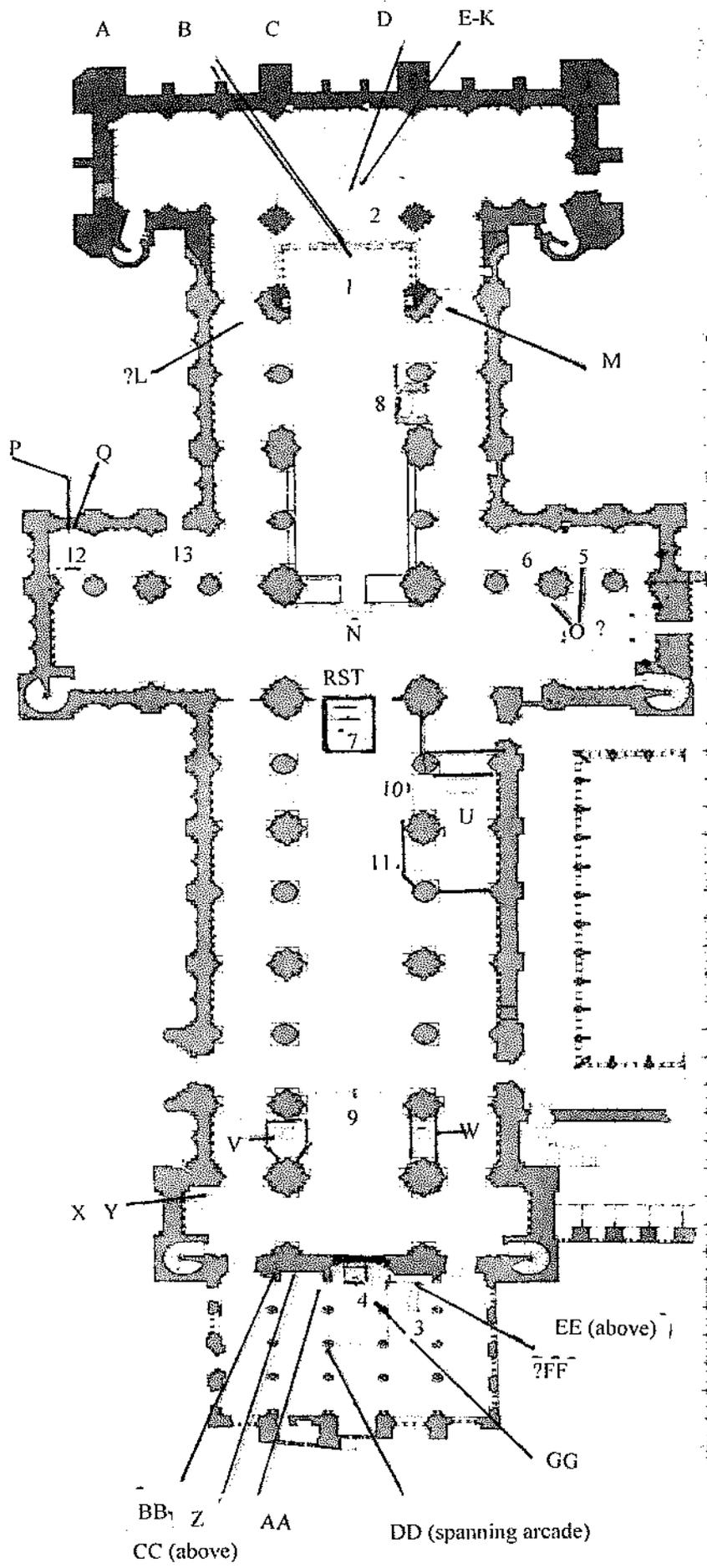
- |                                             |                                             |
|---------------------------------------------|---------------------------------------------|
| 1 – High Altar                              | 2- St Cuthbert's Feretory                   |
| 3 – Bede's shrine                           | 4 - Langley's Chantry Chapel                |
| 5 – Altar of Our Lady of Boulton            | 6 – Altar of Our Lady of Howgell            |
| 7 – Jesus Altar                             | 8 – Bishop Hatfield's tomb                  |
| 9 – Blue Marble line                        | 10 – Tomb of Ralph Neville and Alice Audley |
| 11 – Tomb of John Neville and Matilda Percy |                                             |
| 12 – Altar of St Nicholas and St Giles      |                                             |
| 13 – Altar of St Jerome and St Benedict     |                                             |



Plan 1. Images in Durham Cathedral Priory, c.1300-1350.

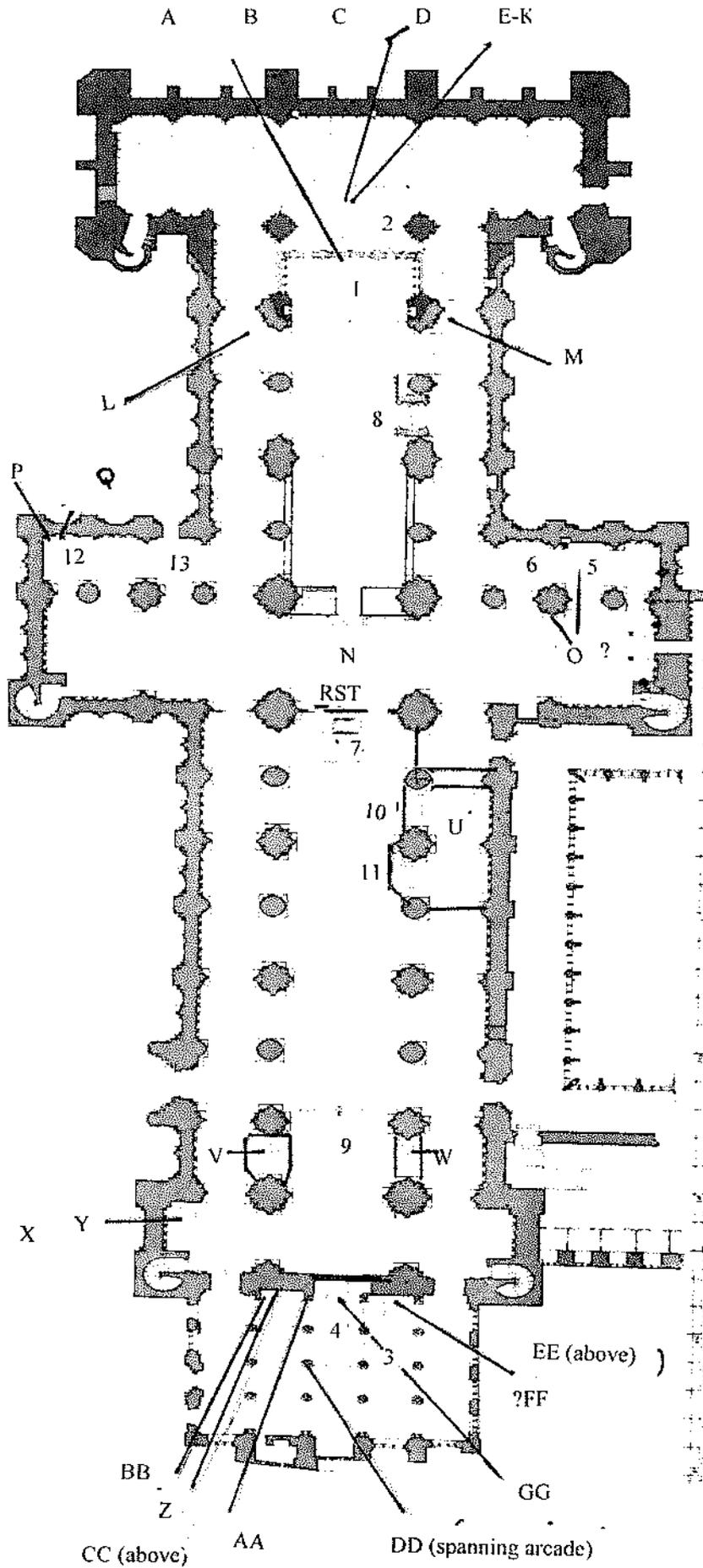


Plan 2. Images in Durham Cathedral Priory, 1350-1400.



Plan 3. Images in Durham Cathedral Priory, 1400-1450.





Plan 5. Images in Durham Cathedral Priory, 1500-c.1540.

Key to Stratified Plans for Images in York Minster, c.1181-c.1540

Images

- A – St Peter (high altar)
- B – the Virgin (high altar)
- C – Virgin (c.1500 inventory/?Scrope bequest)
- D – St Peter (c.1500 inventory/?Scrope bequest)
- E – St Paul (c.1500 inventory/?Scrope bequest)
- F – St John the Baptist (c.1500 inventory/?Scrope bequest)
- G – Virgin, carried to high altar by *Hebdomadarius*
- H – *Caput* of St William
- I – High Altar Rood
- J – *Sedes sapientiae*, c.1130
- K- Virgin and Child, alabaster
- L – Coronation *tabula*
- M – Virgin, Parclose of St Stephen’s Chapel
- N – *Triumphkreuz*
- O – Henry VI, Choir Screen
- P – Virgin of the Red Ark
- Q – *Caput* of St Everilda
- R – St Cuthbert
- S – St Christopher

T – Crucifix ‘at the south door’

U – St John the Baptist and St Anthony

V – Virgin at the entrance to the north aisle of the choir

W – Virgin and Child, trumeau of Chapter House

X – Christ and the Apostles, Chapter House

Y – St Peter, trumeau of the west door

Z – Crucifix, interior west wall

AA – Virgin and Child, entrance to chapel of St Mary and All Angels

BB – Virgin, chantry at St Frideswide’s altar

CC - ?St Gregory of Pity

DD – ?Virgin, seated on throne, 19lb.

EE – ?Virgin, to be placed at Scrope’s tomb

FF – ?Virgin (Annunciation)

GG – ?Gabriel (Annunciation)

HH – ?Assumption

II – ?St Margaret and the Dragon

### Altars and Shrines

1 – High Altar

2 – Tomb of St William

3 – Holy Cross Altar

4 - Shrine of St William

5 – Altar of the Virgin, Lady Chapel

6 – St Stephen’s Chapel

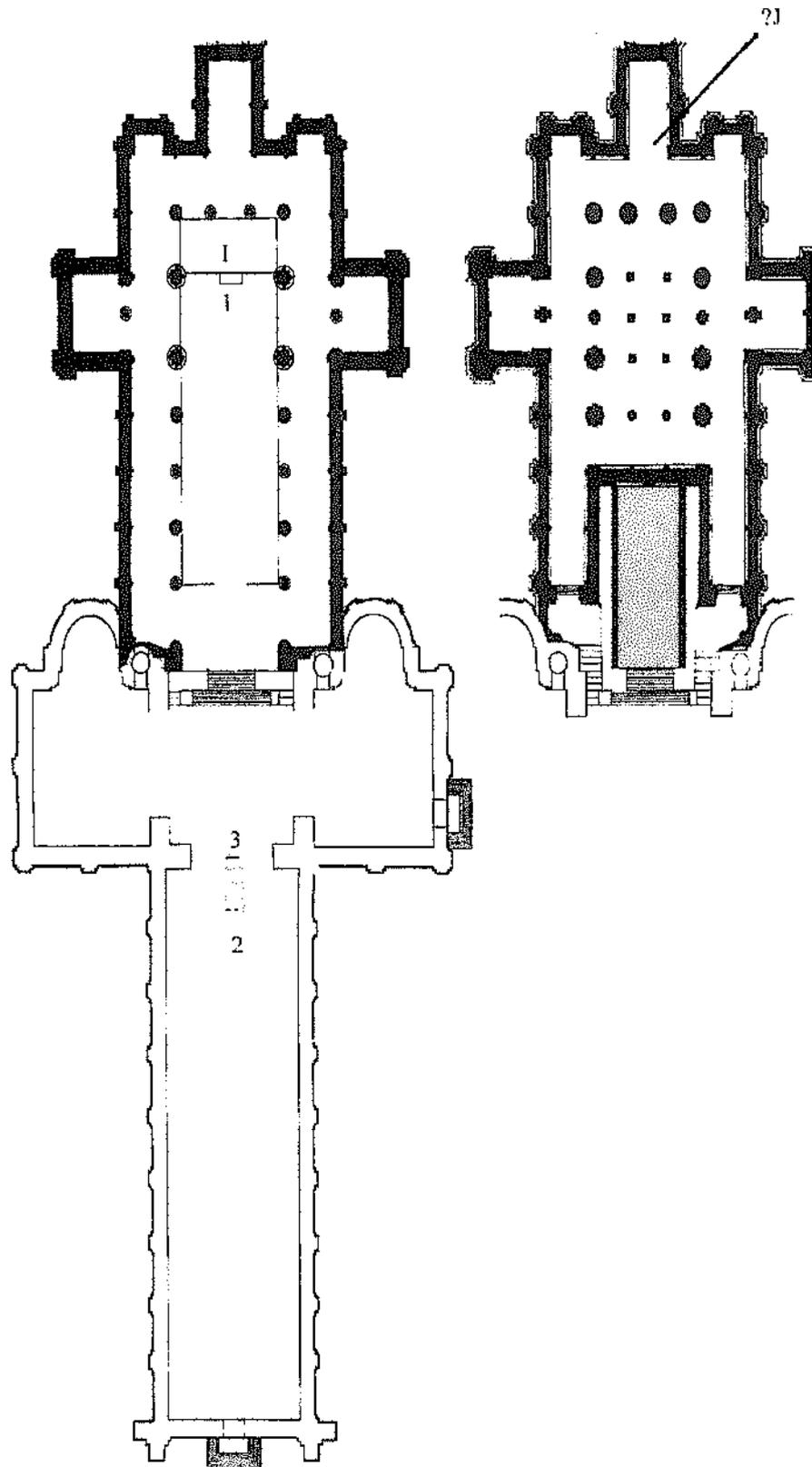
7 – Tomb of Archbishop Scrope

8 – Altar of St Christopher

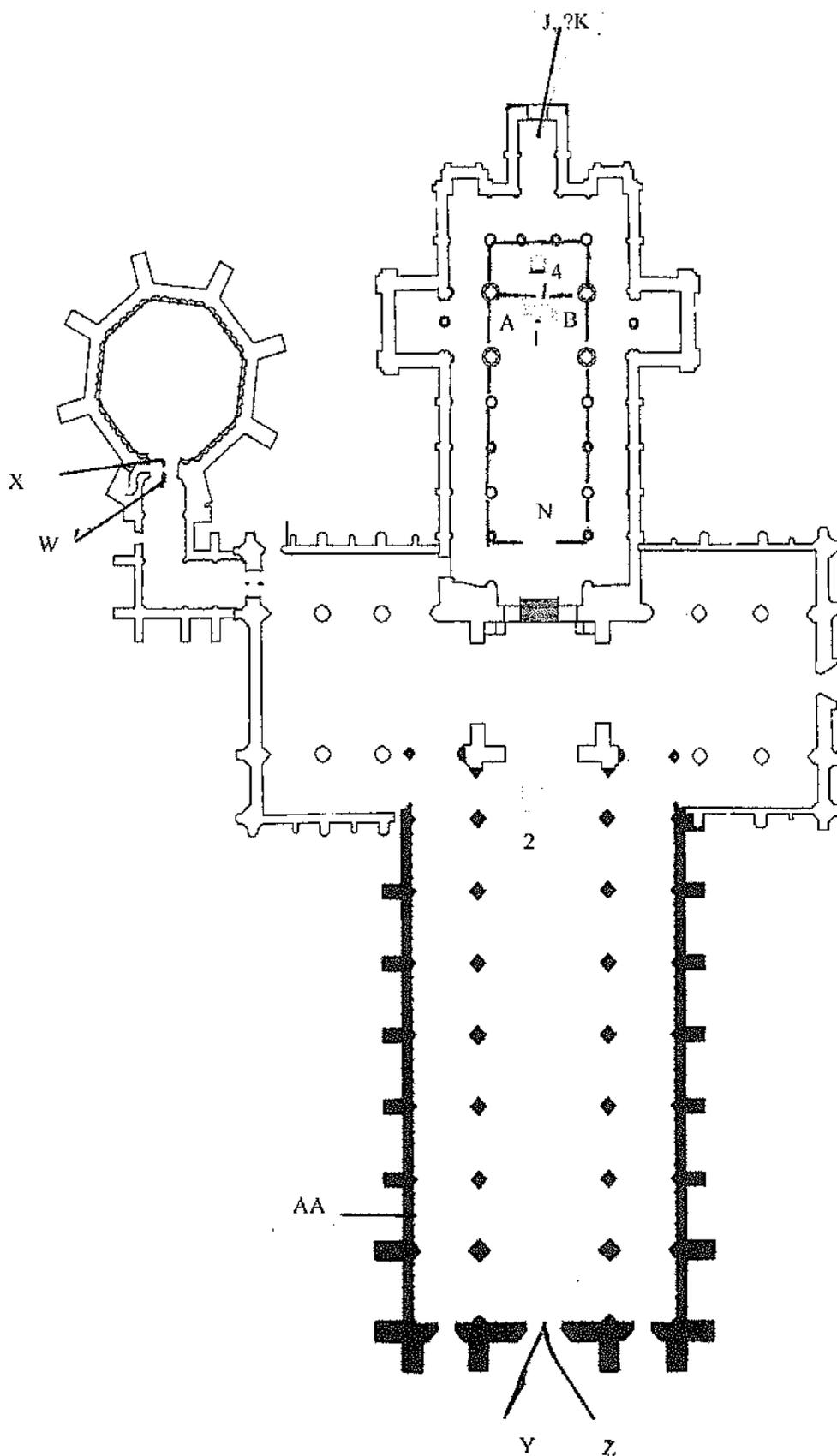
9 – Sacristry

10 – Altar of St Nicholas

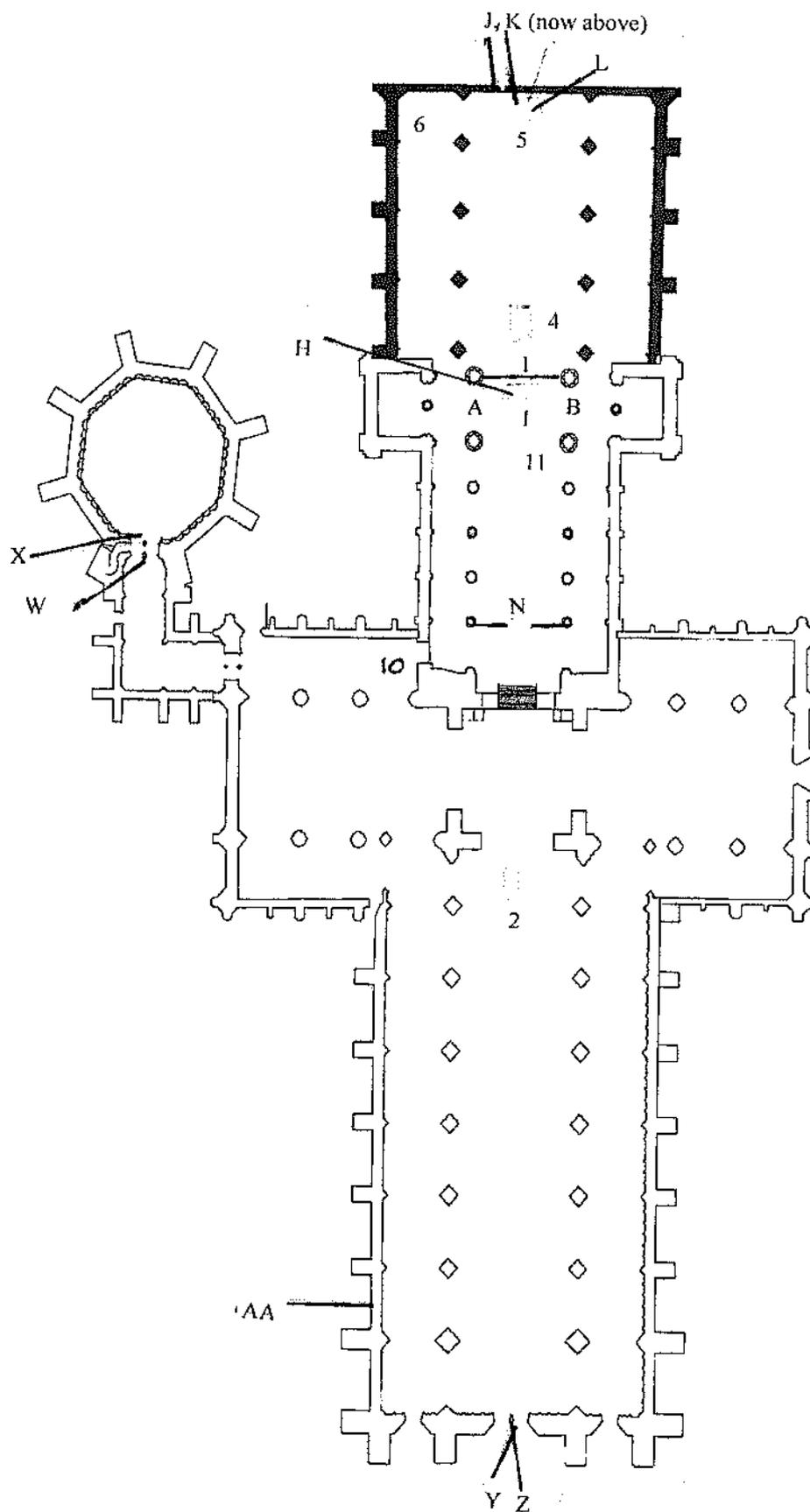
11 - *Cathedra*



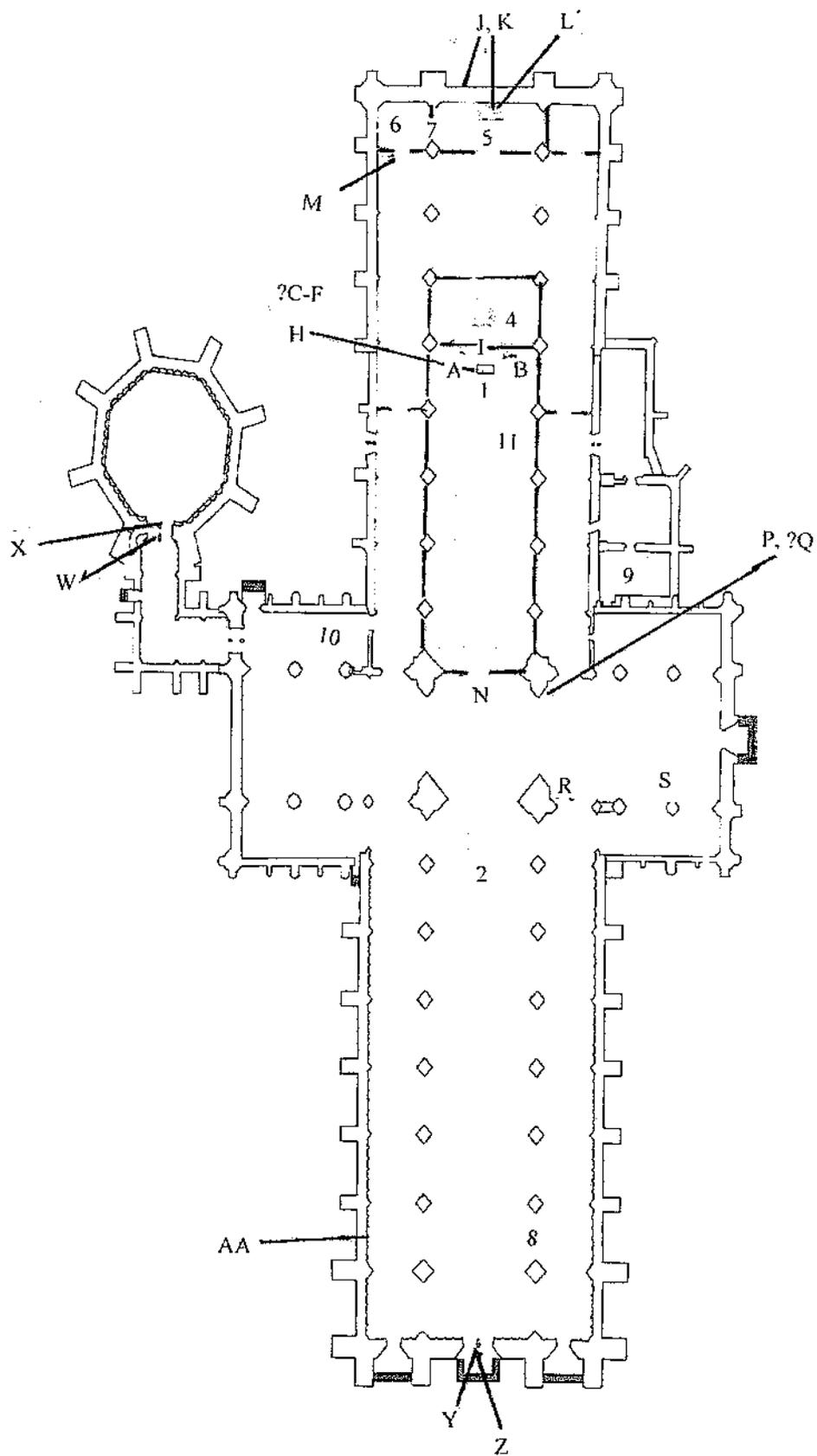
Plan 6. York Minster c.1181, showing choir built under Archbishop Roger de Pont l'Évêque (crypt below).



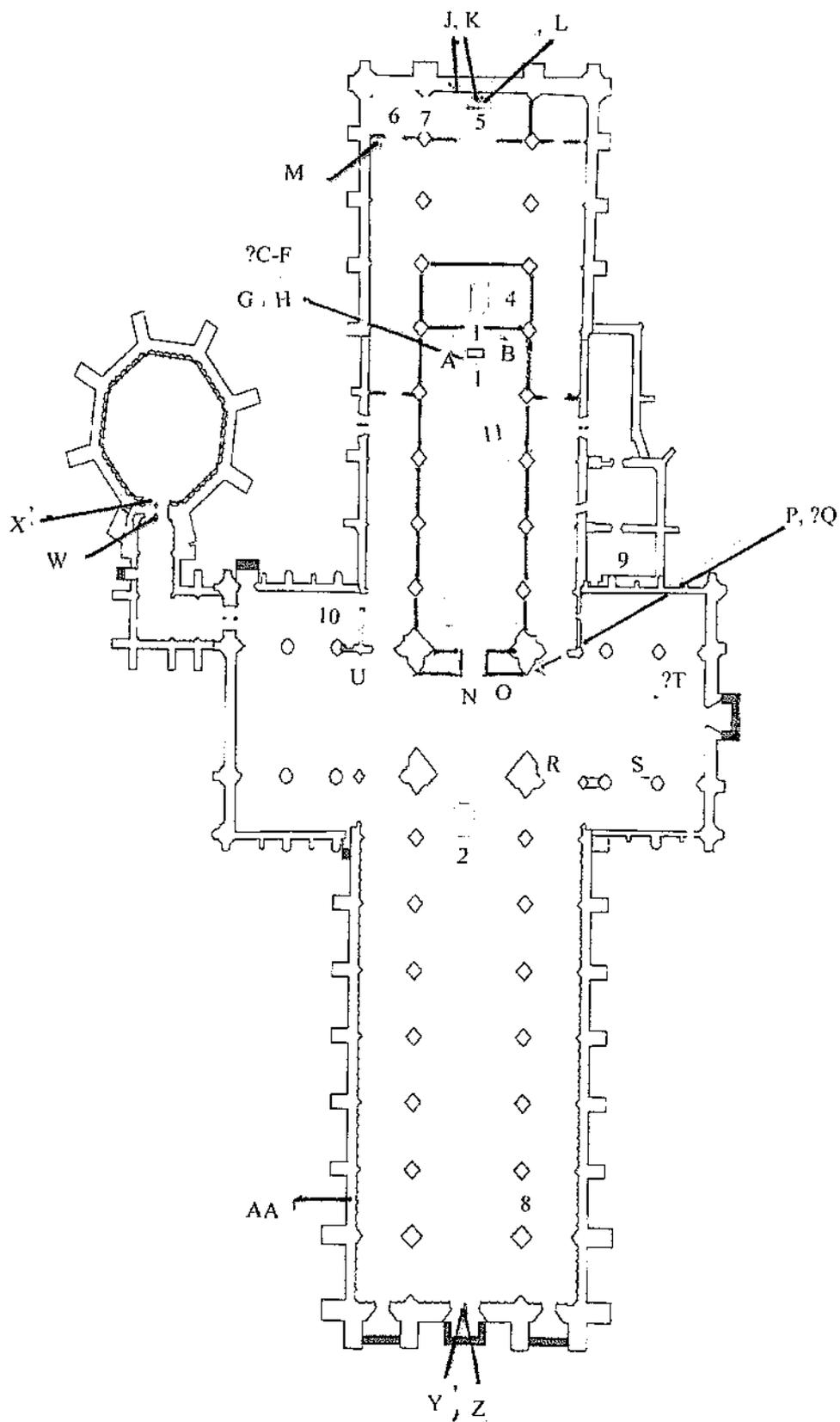
Plan 7. Images in York Minster, c.1300-1350.



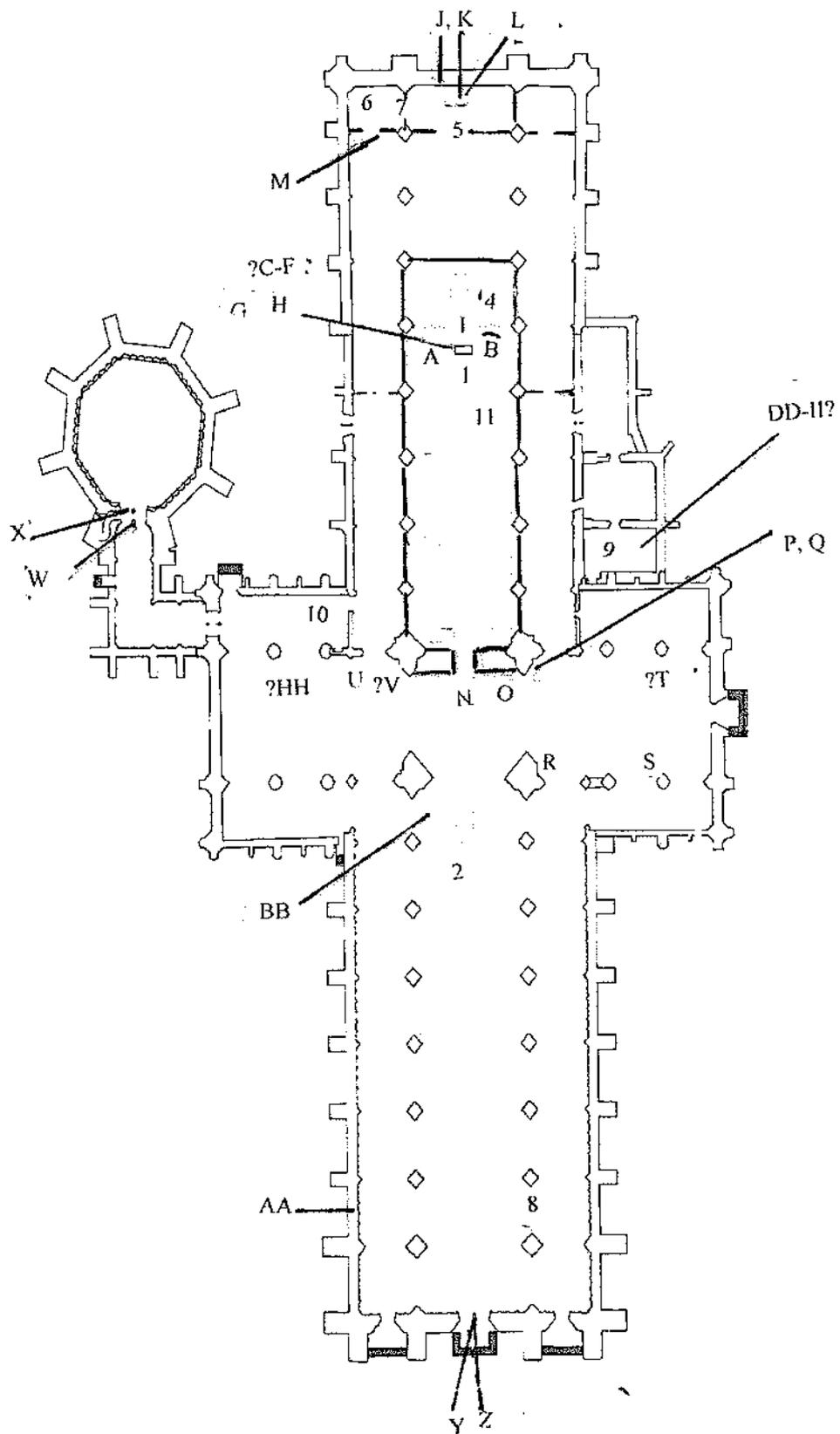
Plan 8. Images in York Minster, 1350-1400.



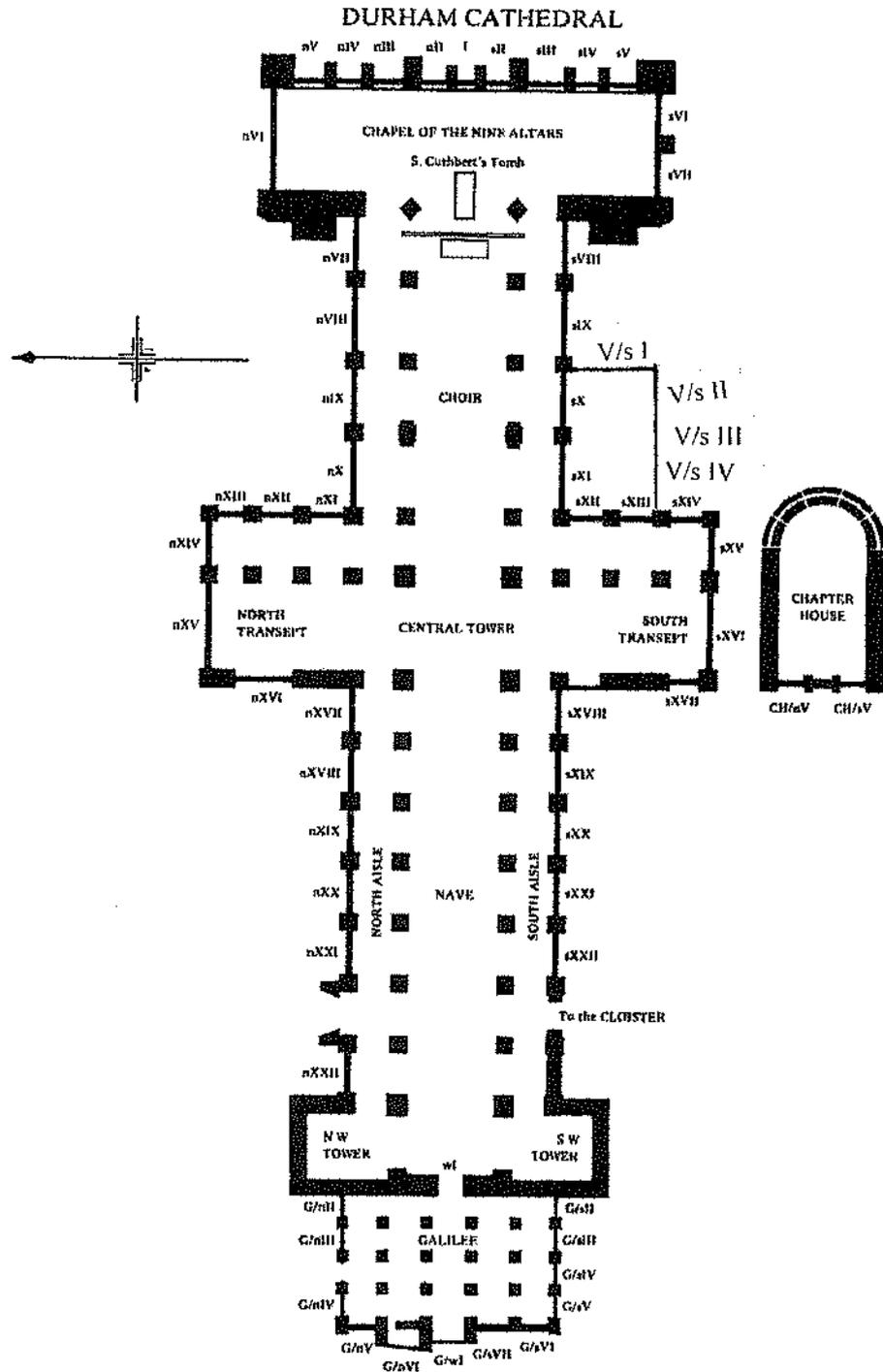
Plan 9. Images in York Minster, 1400-1450.



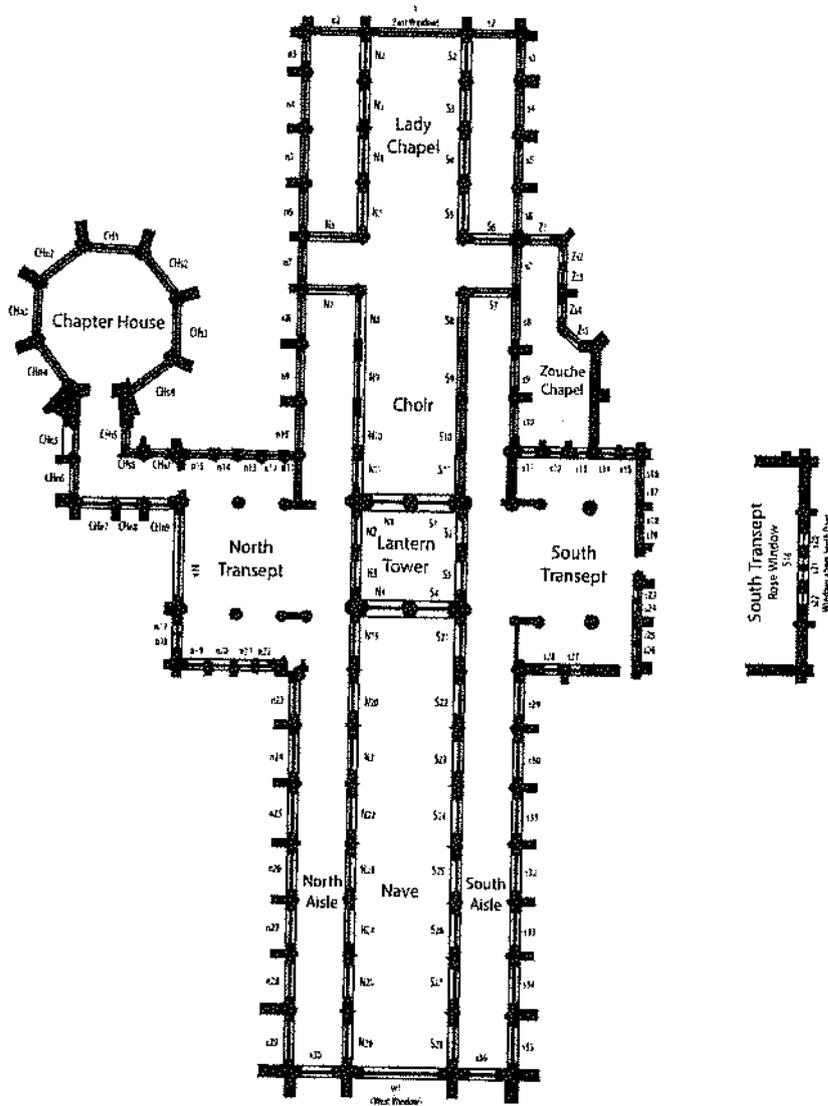
Plan 10. Images in York Minster, 1450-1500.



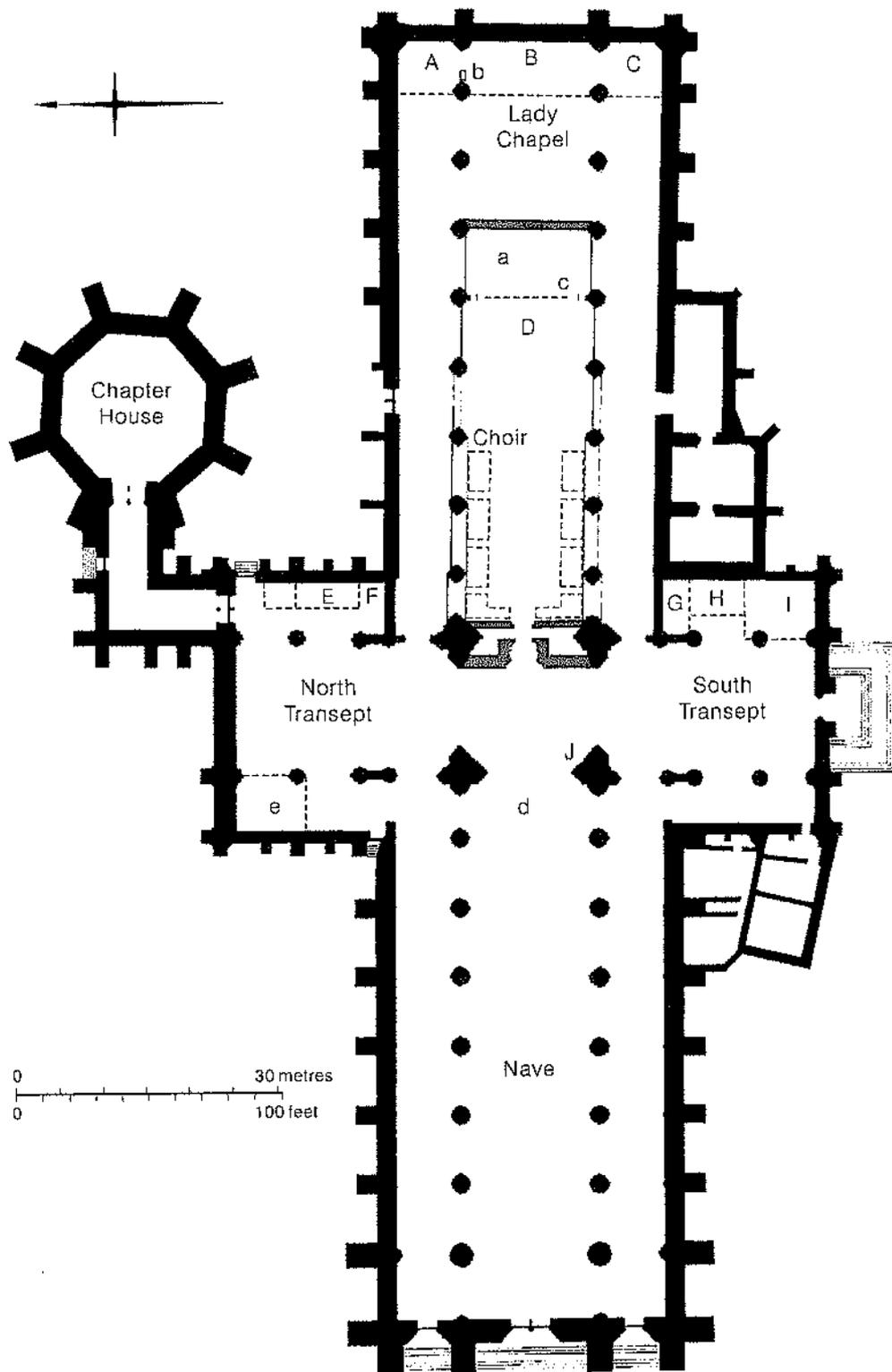
Plan 11. Images in York Minster, 1500-c.1540.



Plan 12. Positions of windows at Durham Cathedral Priory (CVMA Numbering System; Haselock and O'Connor, 1980: Fig.1).



Plan 13. Positions of windows at York Minster (CVMA Numbering System, Brown 2003: Plan 7).

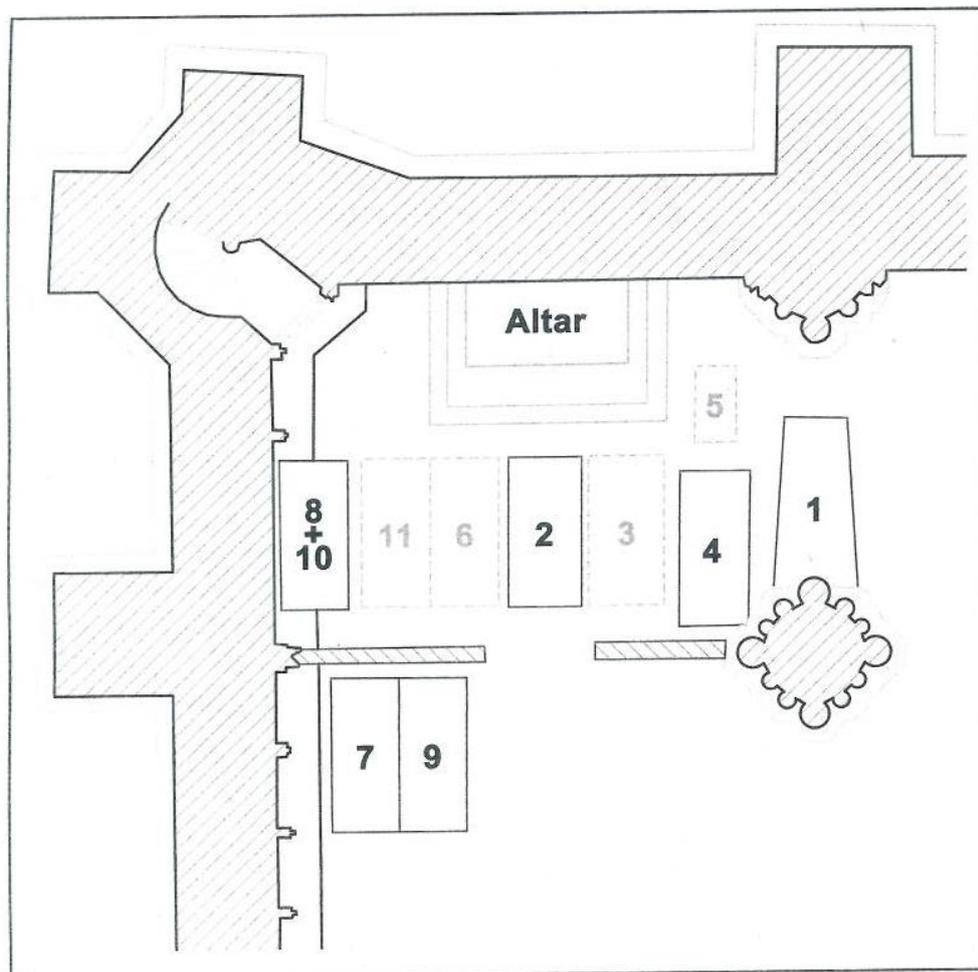


*Plan of York Minster to show dedication of chapels and position of Pre-Reformation screens and shrines (drawn by Tony Berry after Torr, MS, 'Antiquities of York Minster' (1691) and Wilson 1977). Key: A Altar of St Stephen; B Altar of the Blessed Virgin Mary; C Altar of All Saints; D High Altar (St Peter); E Altar of St Lawrence; F Altar of St Nicholas; G Altar of St William; H Altar of St Michael; I Altar of St Mary and St John; J Altar of St William (according to Torr); a Shrine of St William (from 1284); b Tomb of Archbishop Richard le Scrope (d 1405); c Wooden altar screen (removed 1726); d Tomb-shrine of St William; e Medieval Consistory Court. Position of wooden screens recorded by Samuel Gale and Torr.*

Plan 14. York Minster, unstratified plan of Altars, Chapels, Screens and Shrines (Brown, 2003: Plan 6).







Plan of Scrope Chapel showing Known Position of Family Burials and Suggested Position of Other Scrope Tombs.

1. Archbishop Richard Scrope, 1405.
2. Stephen, 2nd Lord Scrope of Masham, 1406.
3. Philippa, first wife of Henry, 3rd Lord Scrope of Masham, 1406.
4. Stephen Scrope, archdeacon of Richmond, 1418.
5. Henry Scrope, infant son of John, 4th Lord Scrope of Masham.
6. Margery Scrope, widow of Stephen, 2nd Lord Scrope of Masham, 1422.
7. John Scrope, son of John, 4th Lord Scrope of Masham, 1452.
8. John Scrope, 4th Lord Scrope of Masham, 1455.
9. William Scrope, archdeacon of Durham, 1463.
10. Elizabeth Scrope, widow of John, 4th Lord Scrope of Masham, 1466.
11. Thomas, 5th Lord Scrope of Masham, 1475.

Plan 17. Scrope Chapel, York Minster, showing burials, known and suggested (Norton, 2007: 164, Fig.6).