

**Illuminating Narrative: An Interdisciplinary Investigation of the  
Fifteenth-century St Cuthbert Window, York Minster**

**5 Volumes**

**Volume 3: Catalogue (Part 1)**

Katharine Eve Harrison

PhD

University of York

History of Art

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## Explanatory Notes

### Condition Overview Descriptors

Approximate panel dimensions are based on the external measurement of the protective glazing, with which the historic panels closely align.

The originality of the glass was assessed to determine the reliability of the physical evidence for reconstruction. Canopy and background originality are indicated with four descriptors, which correspond to the following assessment criteria:

Heavily patched	Estimated less than 25% of original material present.
Partially original	Estimated 25-50% of original material present.
Moderately original	Estimated 50-75% of original material present.
Mostly original	Estimated more than 75% of original material present.

### Transcriptions

Convention/symbol	Function
()	Expansions of abbreviations, including superscript abbreviations.
(th)	þ transcribed as 'th', within parentheses.
/	Line division (only used for pre-1500 documents)
[...]	Lost or illegible text.
[?]	Transcription of previous word uncertain
[missing text]	Missing text supplied by author.
<del>erasure</del>	Text erased or crossed out.
/insertion\	Scribal insertion on or below the line.
\insertion/	Scribal insertion above the line.
\ \insertion//	Scribal insertion in the margin.
{original brackets}	Parentheses given in the text by the scribe/writer.

Where Knowles has omitted punctuation and instead started a new line, full stops have been substituted to allow the text to run on within a single paragraph.

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<sup>1</sup> "Yates Thompson MS 26." Catalogue of Illuminated Manuscripts, British Library, [http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Yates\\_Thompson\\_MS\\_26](http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Yates_Thompson_MS_26), accessed 12 April 2015.

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YMLA, Green Photographic Collection: All photographs are copyright of the Dean and Chapter, York Minster (cited elsewhere as YMLA, GPC © DCYM).

## **References within the Catalogue**

For ease of reference within the catalogue, common citations are given using the following abbreviations. Additional references are cited using footnotes.

- |                      |   |
|----------------------|---|
| <i>Barnett, 1990</i> | Barnett, Clara. "The St Cuthbert Window of York Minster and the Iconography of St Cuthbert in the Late Middle Ages." Unpublished MA Dissertation, The University of York, 1991.       |
| <i>Dumelow, 2007</i> | Dumelow, Zoe. "Seeing with spiritual eyes: the symbolism of the visions of St. Cuthbert in medieval pictorial narratives." Unpublished MA Dissertation, The University of York, 2007. |
| <i>Fowler, 1877</i>  | Fowler, Joseph Thomas. "On the St. Cuthbert window in York Minster." <i>Yorkshire Archaeological and Topographical Journal</i> IV (1877): 249-376.                                    |

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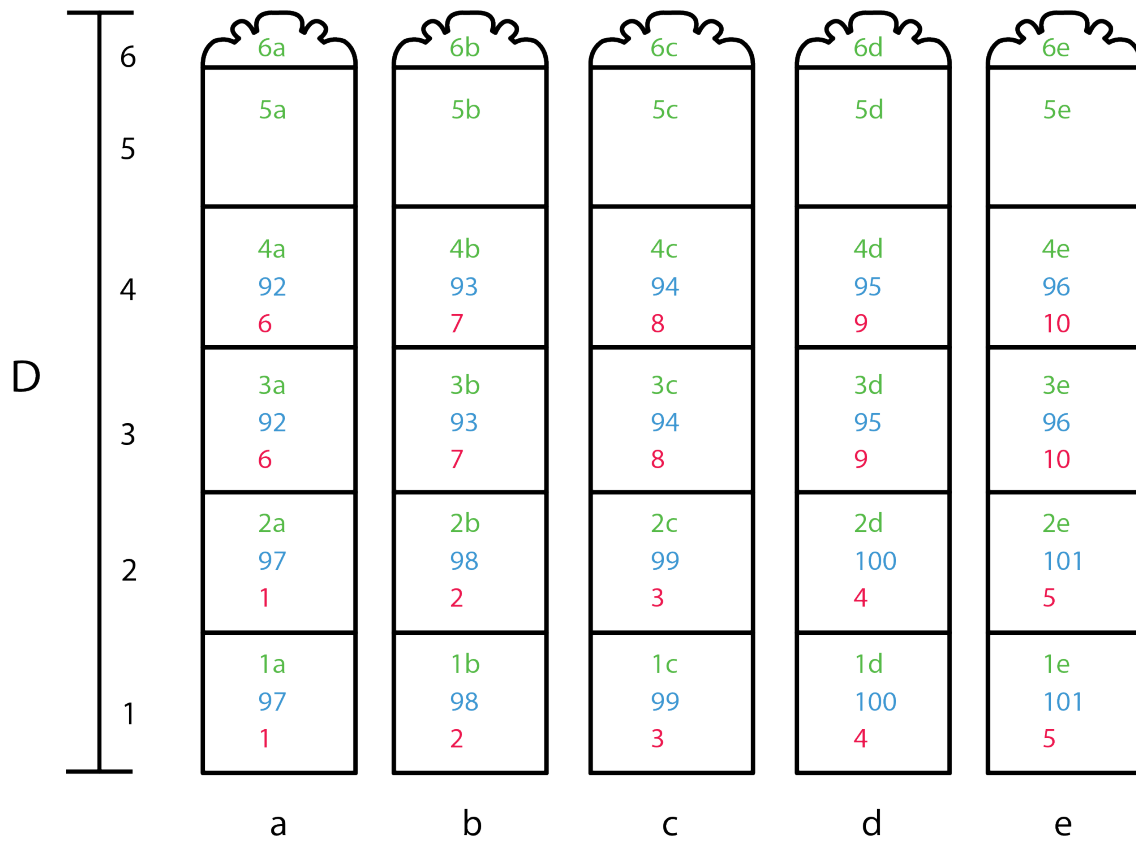
<sup>2</sup> "MS O.1.64", Wren Digital Library, Trinity College, Cambridge, [http://trin-sites.pub.trin.cam.ac.uk/manuscripts/O\\_1\\_64/manuscript.php?fullpage=1&startingpage=1](http://trin-sites.pub.trin.cam.ac.uk/manuscripts/O_1_64/manuscript.php?fullpage=1&startingpage=1), accessed 17 May 2016

<sup>3</sup> "CVMA (GB) Picture Archive." *Corpus Vitrearum Medii Aevi: Medieval Stained Glass in Great Britain*, CVMA, <http://www.cvma.ac.uk/index.html>, first accessed 4 November 2014.

<sup>4</sup> "Wall paintings at St Lawrence Church", St Lawrence Church Pittington, published 2 February 2011, [http://www.saintlaurence.org.uk/img\\_0430](http://www.saintlaurence.org.uk/img_0430), accessed 24 January 2015.

- Fowler, 1891* Fowler, Joseph Thomas. "On the St. Cuthbert window in York Minster: Additional notes." *Yorkshire Archaeological and Topographical Journal* 11 (1891): 486-501.
- Harrison, 1927* Harrison, Frederick. *The Painted glass of York: an account of the medieval glass of the Minster and the parish churches*. London: S.P.C.K., 1927.
- Knowles<sup>1</sup>, c. 1886-8* J.W. Knowles, "St Cuthbert Window", London, NAL, MSL/1926/1211, 86.BB.52
- Knowles<sup>2</sup>, c. 1886-8* J.W. Knowles, "St Cuthbert & St William Windows", London, NAL, MSL/1926/1212, 86.BB.53
- Torre, 1691* James Torre, "The Antiquities of York Minster Collected out of the Records of the Said Church and Some Other Authorities", York, York Minster Library, L1/7.
- Milner-White, 1954* Milner-White, Eric. "The Return of the Windows." In *The Friends of York Minster Twenty-Sixth Annual Report (1954)*: 20-27.
- Milner-White, 1957* Milner-White, Eric. "The Return of the Windows." In *The Friends of York Minster Twenty-Ninth Annual Report (1957)*: 29-40.

### Catalogue: Panels 1a-6e



1a - CVMA Numbering  
 97 - Torre Numbering  
 1 - Fowler Numbering



1-2a: Condition Overview and Iconography



*In situ* photograph, 2016

1-2a: Condition Overview and Iconography			
<b>Current location:</b>	1-2a	<b>Proposed original location:</b>	1-2a
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	1a: 819 x 811 2a: 819 x 793
<b>Background colour, type &amp; originality:</b>	Behind figure: red, hatch-fill foliate pattern, mostly original. Behind uppermost canopy: blue, heavily patched.	<b>Special techniques:</b>	Possibly jewel insertions
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, purple, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	1a: K.i 2a: K.ii	<b>Canopy originality:</b>	1a: partially original. 2a: moderately original.
<b>Description:</b>	<p>The bottom half of panel 1a is composed mostly of inserted fragments. Two identical shields (See of York Ancient, <i>azure, a pastoral staff or, surmounted by a pall charged with six crosses fitchy</i>) are set against an area of red unpainted glass, surrounded by architectural fragments some of which may be original). Above are silver-stained fragments, surrounding a series of fragments of inscriptions: “per/et sera/gloria/i/u/um”. Above this kneels a heavily-restored figure of an archbishop. His cope is composed of inserted blue fragments, with silver-stained jewelled border partially intact. His hands are original and raised together in prayer, holding a silver-stained cross staff, the lower part composed of insertions. The horizontal band of a pallium running around his shoulders is probably original, as is his mitre, which is silver-stained and has outlines of fused jewels (now lost). His face is lost, replaced with unpainted white glass, with a small patch of hair or beard which may be original. To the right, fragments showing the base of a <i>prie-dieu</i> are visible at pavement level. Above this, the <i>prie-dieu</i> has been replaced with reused fragments, the top is primarily composed of unpainted red glass, but small fragments of original glass with a foliate pattern are visible. Upon this is an open book, which is fifteenth-century, but may be an insertion. Behind the archbishop is a hanging of purple and white, painted with a foliate pattern and studded with green roses, which originally may have been jewel-insertions.</p>		
<b>Subject:</b>	Archbishop Bowet		

1-2a: Condition Overview and Iconography					
<b>Iconography:</b>	<p>The identity of the figure is likely Archbishop Bowet, based on the evidence of Torre's description, which records the now-lost name-label.</p> <p>The lower part of panel 1a, which is now filled with inserted heraldry and fragments probably originally depicted two canopied niches with praying figures, as can be seen in 1c, 1d and 1e.</p>				
1-2a: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.54r:</i>	1-2a	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.258-9:</i>	Archbishop Bowet
	<i>Fowler, 1877, p.258-9:</i>	1-2a		<i>Harrison, 1927, p.112:</i>	Henry Bowet, Archbishop of York
	<i>Harrison, 1927, p.112:</i>	1-2a		<i>Barnett, 1990, p.145:</i>	Archbishop Henry Bowet
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.54r:</i>				
	"97/ first Light an A(rch)B(isho)p Robed B(lue) Pall(ium) A(rgent)/ Myter O(r) kneels at prayer before an Altar w(i)th a book thereupon open grasping his cross-staff in both his hands. having underneath his name thus written henricus Archiepus Ebor/"				
	<i>Knowles<sup>2</sup>, c.1886-8, p.168, 171:</i>				
	<p>p.168 "\\ traced// Archbishop Bowet</p> <p>1a Upper part of a Bishop in Blue Chasuble, border(e)d with a yell &amp; white border. Holding his pastoral cross through his arms his hand joined at the tips. Pallium across breast. His head with mitre, jewell(e)d (but <u>not stuck on</u>) a dicento[?] face inserted in place of original head. A book before him laid on a red cloth. Hangings of curtain. Purple &amp; white with green 5 lead roses.</p> <p>Two old men on terminals of canopy with books teach(ing) all in white Heads nimbed. <del>A monk</del> Two in side pillars with white cloaks &amp; ruby tunics. A monks head inserted in place of head of left hand one. The right hand one all gone but hand.</p> <p>1. A mass of patchwork, the only original piece being the staff of a crosier and the inscription pre/ + sera/ loria/ uhm</p> <p>Note scrat[che]d in the glass Thos Harris Thomas Hobbs"</p> <p>p.171 "Torres note pg 10&amp; 11</p> <p>Gives that descript[ion] of the figure with the inscript[ion] below Henricus archiepus Ebor. Can Fowler identifies it as Arch Bowet by the Christian name (Henricus)"</p>				
<b>Alterations, Milner-White, 1957:</b>	<p>p.31 "entirely remade"</p> <p>p. 30-31 Canopy and borders altered and patched.</p>				



1-2b: Condition Overview and Iconography



*In situ* photograph, 2016

1-2b: Condition Overview and Iconography			
<b>Current location:</b>	1-2b	<b>Proposed original location:</b>	1-2b
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	1b: 823 x 805 2b: 817 x 792
<b>Background colour, type &amp; originality:</b>	Behind figure: blue, hatch-fill foliate pattern, mostly original. Behind uppermost canopy: red, heavily patched.	<b>Special techniques:</b>	Fused jewels Possibly jewel insertions
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, green and red (probably flashed).	<b>Scratched graffiti:</b>	According to Knowles: "Rbt Dawson setting 1804 with Clark glazier Stonegate York"
<b>Canopy type:</b>	1b: K.i 2b: K.ii	<b>Canopy originality:</b>	1b: partially original. 2b: partially original.
<b>Description:</b>	<p>The lower half of panel 1b is mostly composed of stippled insertions, leaded to mimic architecture (c.1955-7). On the right original fragments depicting an architectural niche are visible. Above this is a pavement with a geometric pattern in black and yellow. A fragmentary name label runs across this, bearing the inscription: "Car/.../is : W/". A figure kneels upon the pavement, facing the right. He is identified as both a bishop and a cardinal by his costume. On his head is a mitre, which bears heavy lines of paint indicating the site of lost fused gems. Above this is perched a red cardinal's hat, with long red tassels hanging behind his back. He is wearing a red chasuble, with a silver-stained border decorated with blue fused gems, some of which have been lost, and a blue collar; a white collar is also visible at his neck. The robe beneath the chasuble is composed of inserted blue glass. The green tassel of a cushion is visible on the right. The cardinal's hands are raised together in front of his chest and a crozier crosses his body, the top in front of his face. He is clean-shaven, with short white hair and looks upwards and to the right. To the right is a heavily fragmented <i>prie-dieu</i>, patched with several reused insertions. Fragments of a patterned altar-cloth with a silver-stained pattern are visible above the base of the <i>prie-dieu</i>. The top has been replaced with unpainted blue insertions, upon which two white insertions resemble an open book. Behind the cardinal is a hanging, striped blue and green, painted with a foliate pattern, and studded with yellow suns or stars, which originally may have been jewel-insertions.</p>		
<b>Subject:</b>	Cardinal Henry Beaufort		

## 1-2b: Condition Overview and Iconography

<b>Iconography:</b>	<p>The costume and name label clearly identify the figure as Henry Beaufort (Bishop of Winchester, 1404-1447 and Cardinal of St Eusebius, 1426-1447). The damage to the <i>prie-dieu</i> has led to the loss of the original book, which may have borne a legible inscription, as is the case of the scroll in panels 4b and 4e (Catalogue: 3-4b, 3-4e) and the fragmentary book in 2d (Catalogue: 1-2d). However, a once-legible book, now in n8 1a, may have originated in the St Cuthbert Window, most likely in this panel.</p> <p>The embellishment of Beaufort's garments with fused gems (entirely lost from the mitre, but some surviving on the chasuble), may have been intended to emphasise his status. Only Kemp and Cuthbert's clothing is also embellished in this way.</p>
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## 1-2b: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.54r:</i>	1-2a	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.258-9:</i>	Cardinal Beaufort
	<i>Fowler, 1877, p.259:</i>	1-2a		<i>Harrison, 1927, p.112-3:</i>	Henry Beaufort, Bishop of Winchester and Cardinal
	<i>Harrison, 1927, p.112-3:</i>	1-2a		<i>Barnett, 1990, p.145:</i>	Cardinal Henry Beaufort
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.54r:</i>				
	"98/ In 2(n)d Light kneels a B[isho]p habited gu(les) striped O. Myter A. Crosyer O. underneath is written Cuthbertus Epus"				
	<i>Knowles<sup>2</sup>, c.1886-8, p.166-7:</i>				
	<p>p.166 "2a Cardinal Beaufort                      [Red: Fowler No 5] [marginal pencil note: traced <u>figure</u> only]                      Upper part of a Bishop robed in Ruby Chasuble. Blue collar to Dalmatic an amice or tunic folding garment shew(ing) inside green lining to chasuble. His hands joined at fingers, gloved. A jewel on the /back of\ right hand and the gauntlet or glove fur hanging down the length of the hand more. His crozier rests on left shoulder passing through the arms. On his head a mitre with Purp(le) jewels and over this a <u>Cardinals Hat</u>. 2. Lower part chasuble /lined with green\ with jewell€d border of purp(le) &amp; blue and terminals of pallium. Blue dalmatic with fring[e]d Border and full folded white alb. Desk done but appearance of fragment indicating white Emb(roidered) cloth over it A [probably reference to point on tracing] kneeling cushion white with green tassel. Diam(on)d patt(erned) pavement.                      On label [sketch of surviving letters, same as now]</p>				

<b>1-2b: Panel History</b>	
	<p>N.B – scratched on a sq: Rbt Dawson setting 1804 with Clark glazier Stonegate York. Over”</p> <p>p.167 “In the very base at the right hand corner is a portion of the open gallery with an old man in yellow cap. [red: also fragment of inscription Ca...is W.] Cardinalis. Prob. Winchester”</p>
<b>Alterations, Milner-White, 1957:</b>	<p>p. 30-31 Canopy and borders altered and patched.</p>



1-2c: Condition Overview and Iconography



*In situ* photograph, 2016



1-2c: Condition Overview and Iconography			
<b>Current location:</b>	1-2c	<b>Proposed original location:</b>	1-2c
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	1c: 840 x 804 2c: 840 x 794
<b>Background colour, type &amp; originality:</b>	Behind figure: red, hatch-fill foliate pattern, partially original.	<b>Special techniques:</b>	Possibly jewel insertions
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, purple, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	1c: K.i 2c: L.i	<b>Canopy originality:</b>	1a: moderately original. 2a: moderately original.
<b>Description:</b>	<p>The lower part of panel 1c is heavily fragmented, with numerous insertions. It depicts a central pier base, with silver-stained carvings and crocketed gables. To either side is a small prayer niche; a small figure, in white robes and cap, is visible in the niche on the left. He faces the left and appears to be seated. Above the niches is a patterned, silver-stained pavement. A name label runs across this, bearing the inscription: "Dux/Glo/ucestre"; this is visible despite the substantial loss of paint from the lettering. A figure kneels upon the pavement, facing the left. He is wearing a blue gown (with numerous insertions) and a white belt decorated with silver stain. The belt has a long strap, which has been displaced to the left side of his body. Over his shoulders is a long blue cloak, lined with ermine, and bordered with silver-stain embellished with white jewels. A high brown fur collar is visible at his neck. He is clean-shaven, with short brown hair, beneath a white coronet, which has pearls along the lower border and silver-stained flowers set above. He looks to the left and raises his hands apart, in front of his chest. To the left, standing upon the pavement, is a <i>prie-dieu</i>, patched with several reused insertions. Fragments of an altar-cloth with a silver-stained pattern are visible, some with the initial 'G', others with a foliate design. Upon the top is a red cloth (possibly an insertion), upon which is an open book with minims simulating text. Behind the figure is a hanging of purple and white, painted with a foliate pattern and studded with green roses, which originally may have been jewel-insertions.</p>		
<b>Subject:</b>	Humphrey, Duke of Gloucester		
<b>Iconography:</b>	The inscription clearly identifies the figure as Humphrey, Duke of Gloucester (1390-1447). His clothing identifies his high status, but the lack of purple robes distinguishes Gloucester from his royal relatives in		

## 1-2c: Condition Overview and Iconography

the register above. The depiction of Gloucester's face bears some resemblance to a crayon drawing after an original,<sup>5</sup> which may suggest that his likeness was used to support the identification provided by the name label and costume.

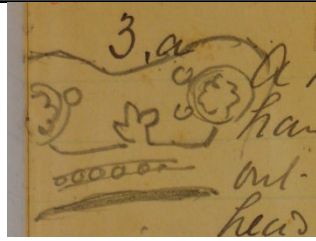
Although the placement of Gloucester, rather than the donor, in the central light of the lower register, directly beneath St Cuthbert, appears odd, the evidence of the architectural frame confirms that this was the original arrangement. The design of the architectural frames and the canopies, faced with crocketed gables, immediately above the figures is consistent across the five panels of rows 1-2. However, above the level of the canopy, the design of panel 2c differs from the others. Instead of a series of shafts continuing onto the panels above, as in the other row 2 panels (Catalogue: 1-2a, 1-2b, 1-2d, 1-2e), the architectural frame of 2c consists of a second series of canopies, terminating in a cornice. This indicates that it was designed to sit beneath panel 3c (Catalogue: 3-4c), which depicts a pavement, upon which St Cuthbert stands, whilst fragments suggest that the architectural frames rise from bases on either side.

## 1-2c: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.54r:</i>	1-2c	<b>Previous subject proposals</b> :	<i>Fowler, 1877, p.258-9:</i>	Duke Humphrey
	<i>Fowler, 1877, p.259-260:</i>	1-2c		<i>Harrison, 1927, p.112-3:</i>	Humphrey, Duke of Gloucester
	<i>Harrison, 1927, p.112-3:</i>	1-2c		<i>Barnett, 1990, p.145:</i>	Duke Humphrey of Gloucester
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.54r:</i>				
	"99/ In 3(r)d Light the same B(isho)p habited B is again kneeling before an Altar w(i)th book open upon it & both his hands elevated & Expanded & under written S(anc)tus Cuthbertus"				
	<i>Knowles<sup>2</sup>, c.1886-8, p.164:</i>				
	"[red:] Fowler 3 pg 11. Duke Humphrey. 3.a. [Sketch of coronet:]				

<sup>5</sup> *Humphrey, Duke of Gloucester*, J. Le Boucq, crayon drawing, 1500–99 (after drawing), Bibliothèque Municipale d'Arras, France.

## 1-2c: Panel History



[marginal note in pencil: traced.]

A man with smooth face and close cut hair kneeling with hands outspread, palms out. Indication of a low crown on his head. Wearing a Blue cloak bord(ered) with ovals surr(ounded) with pea(r)ls. A fur collar or lining to cloak at neck. Tunic blue girded at the waist & a strap double twisted and studded. Lin(ing) to cloak Ermine. Hangings white & purp(le) with yell stars. On terminals of canopy is 2 old men in white with books in hands no nimbus. Note two fragments of patterning one with M stam(ped) on it another with a stam(ped) on it. 3 shewing lower part of figure Blue of robe cover(ing) feet. Ermine lining reaching down to knee. Desk with smaller white cloth on it and a very small red one under the book. ~~Sag~~ Long end of belt hangs down in front and terminates at the knee. [red:] Fowler gives Insc as Dux Gloucester. N.B. The pattern of curtain back(ground) is scratched out of a deep stipple

[marginal note in pencil: tra(ce)d book figure and canopy]

[red:] Torre gives S. Cuthbert ora pro nobis."

**Alterations,  
Milner-White,  
1957:**

p.31 "Duke Humphrey's book and desk" were "reset and plated".

p. 30-31 Canopy and borders altered and patched.

1-2d: Condition Overview and Iconography



*In situ* photograph, 2016

1-2d: Condition Overview and Iconography			
<b>Current location:</b>	1-2d	<b>Proposed original location:</b>	1-d or 1-2e
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	1d: 820 x 809 2d: 816 x 794
<b>Background colour, type &amp; originality:</b>	Behind figure: blue, hatch-fill foliate pattern, moderately original. Behind uppermost canopy: red, partially original.	<b>Special techniques:</b>	Fused jewels Possibly jewel insertions
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal pale blue, purple, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	1d: K.i 2d: K.ii	<b>Canopy originality:</b>	1d: moderately original. 2d: mostly original.
<b>Description:</b>	<p>The lower part of panel 1d is heavily fragmented, with numerous insertions. It depicts a central pier base, with silver-stained carvings and crocketed gables. To either side is a prayer niche with a projecting canopy, each with a small figure seated within, facing outwards. Both figures have been largely replaced with stippled insertions (c.1955-7), but the bearded face of the figure on the left is visible. Books survive in front of both figures; they are open, with minims simulating text. Above the prayer niches is a patterned silver-stained pavement. It is fragmentary and has numerous reused insertions. A fragmentary name label runs across the pavement, bearing the inscription: “: E/b/or(acum)/.../i/.../nal/is”. A figure kneels upon the pavement. He appears to be facing out towards the viewer, but this may be the result of disarrangement c.1955-7. His head and mitre are composed of reused insertions, with no evidence of original fragments. To the right of the mitre is a red cardinal’s hat, heavily patched with unpainted and reused insertions, but with the original tassels hanging down on the right. The figure wears a red chasuble (fragmentary in places), with a silver-stained border decorated with blue and purple fused gems, many of which have been lost. A green collar is visible at his neck, extended on either side by stippled insertions (c.1955-7). Over the chasuble, a pallium is visible around his shoulders. His hands are raised together in front of his chest. White sleeves are visible at the wrists, but additional white glass beneath the hands is inserted. A silver-stained cross-staff is led within the crook of his right arm.</p>		

## 1-2d: Condition Overview and Iconography

	<p>Below the chasuble are fragments of a green dalmatic, interspersed with inserted green glass. Beneath this is an area of blue and purple insertions and white drapery, which is likely the skirt of the figure's alb. To the left, the corner of a blue cushion, with a foliate pattern and tassel, is visible.</p> <p>On the left is an insertion depicting architecture, surmounted by stippled insertions (c.1955-7); these replace the base of a <i>prie-dieu</i>, the upper portion of which is intact. It is covered with an altar cloth with a silver-stained pattern. Upon this is a green cloth with a foliate pattern, upon which rests an open book. The book is fragmentary and some paint is lost, but letters are visible, suggesting that it was painted with a specific text. Behind the cardinal is a hanging, striped blue and green, with a foliate pattern, and studded with yellow suns or stars, which originally may have been jewel-insertions.</p>
<b>Subject:</b>	Archbishop John Kemp
<b>Iconography:</b>	<p>The inscription has clearly been disarranged, and probably originally read "Cardinalis : Eboracum". This, combined with the figure's depiction as a cardinal and archbishop, clearly identifies him as (Archbishop of York, 1426-52 and Cardinal of St Balbina, 1439-1454).</p> <p>Kemp's figure probably originally faced to the left of the panel, mirroring Beaufort in 1-2b. This is supported by comparison of the arrangement of the lower edge of the chasuble, which appears relatively intact in both panels.</p> <p>Although damaged, the book upon the <i>prie-dieu</i> appears to have legible text, making it likely that a specific devotional text was depicted, as in panels 4b and 4e (Catalogue: 3-4b, 3-4e).</p> <p>The embellishment of Kemp's garments with fused gems (entirely lost from the mitre, but some surviving on the chasuble), may have been intended to emphasise his status. Only Beaufort and Cuthbert's clothing is also embellished in this way.</p>

## 1-2d: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.54r:</i>	1-2d or 1-2e	<b>Previous subject</b>	<i>Fowler, 1877, p.260:</i>	Cardinal Kemp
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1-2d: Panel History					
	<i>Fowler, 1877, p.260:</i>	1-2e	<b>proposals</b> :	<i>Harrison, 1927, p.112-3:</i>	John Kemp, Archbishop of York
	<i>Harrison, 1927, p.112-3:</i>	1-2d		<i>Barnett, 1990, p.146:</i>	Cardinal John Kemp
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.54r:</i>				
	<p>"100/ In 4th Light kneels another A(rch)B(isho)p before an Altar Robed B . pall &amp; myter A(rgent) Cross-staff O(r)."</p> <p>Or</p> <p>"101/ In 5<sup>th</sup> light kneels another A(rch)B(isho)p before an altar with book open upon it. He being habited A(rgent) his cross staff O(r)."</p>				
<b>Unpublished past descriptions:</b>	<i>Knowles<sup>2</sup>, c.1886-8, p.162-3:</i>				
	<p>p.162 "4a [red:] Fowler no 5 Cardinal Kemp Upper part of a Bishop red robe bordered with loz(enge) patt(ern), green apparel to collar of /dalmatic\ <del>alb</del> Pallium on shoulders. Head gone Pastoral cross with crocketted head. Curtain Blue &amp; green. Two cords of Cardinals hat joined by a tuft. Hat gone.</p> <div data-bbox="547 1043 758 1200" data-label="Image"> </div> <p>[sketch: ]</p> <p>Frag(ments) of ruby in its place. * X [X from bottom of page: Book on desk laid on a green cloth with a gold tuft at top corner. White cloth covering desk]</p> <p>Hands joined at the tops, shewing a soft linen sleeve at the wrists. (<u>no gloves on</u>). In canopy two old men in white robes, purp(le) tunic holding books in act of teach(ing) Heads nimbed. Two o(thers) in side of canopy <u>not nimbed</u> with long hair. 4. Bottom part of figure shewing ruby chasuble with border – purp(le) &amp; Blue gems <u>attached</u>. Green dalmatic <u>but not fringed</u> * diap(ered) &amp; border(e)d. White alb. (no orphrey visible) <del>green</del> Blue cushion with tassell to kneel on. Desk cov(ered) with Emb(roidered) white cloth, a green veil drap(ed) under book, a little tassell at the corner of it. Fragments of old men in a gallery in lower part of canopy. [pencil note in margin:] traced figure &amp; p(ar)t canopy"</p> <p>p.163 "* there is a band of red purple just under the edge of dalmatic but whether this has been originally fringe or not can't determine."</p>				
<b>Alterations, Milner-White, 1957:</b>	<p>p.31 "Cardinal Kemp's face, mitre and back curtain" were "reset and plated".</p> <p>p. 30-31 Canopy and borders altered and patched.</p>				

1-2e: Condition Overview and Iconography



*In situ* photograph, 2016



1-2e: Condition Overview and Iconography			
<b>Current location:</b>	1-2e	<b>Proposed original location:</b>	1-2e
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	1e: 818 x 817 2e: 814 x 790
<b>Background colour, type &amp; originality:</b>	Behind figure: red, hatch-fill foliate pattern, mostly original. Behind uppermost canopy: blue, heavily patched.	<b>Special techniques:</b>	Possibly jewel insertions
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal pale blue, purple, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	1e: K.i 2e: K.ii	<b>Canopy originality:</b>	1e: moderately original. 2e: mostly original.
<b>Description:</b>	<p>The lower part of panel 1e is heavily fragmented, with numerous insertions. It depicts a central pier base, with silver-stained carvings and crocketed gables. To either side is a prayer niche with a projecting canopy, each with a small figure seated within, facing outwards. Both figures have been largely replaced with stippled insertions (c.1955-7) and reused glass, but their heads, with white caps, appear intact. Books survive in front of both figures; they are open, with minims simulating text. Above the prayer niches is a patterned silver-stained pavement. It is fragmentary and has numerous reused insertions. A fragmentary name label runs across the pavement, bearing the inscription: “/te/.../o/... /a /Th(om)/.../ longley /E/pi(scopus)/ d/un/elm(ensis)/ q/ s/tam/ fenestr/a(m) f/i/...”.</p> <p>A figure kneels upon the pavement, facing left. He wears an alb beneath a blue cope with silver-stained collar and border, both decorated with white jewels. He wears a white and silver-stained mitre and a silver-stained crozier leans to the inside of his left arm, resting upon his left shoulder. His face in a reused insertion (fifteenth-century?). His hands are raised together in front of his chest. Beneath his alb and to the left, are two green fragments with a foliate pattern that are probably the remains of a cushion. To the left is a white <i>prie-dieu</i>, the base visible upon the pavement. It is covered with a white altar cloth, with a silver-stained pattern. Upon this is a red cloth with foliate pattern, upon which rests an open book, with minims simulating texts. Behind the figure is a hanging of purple and white, painted with a foliate pattern</p>		

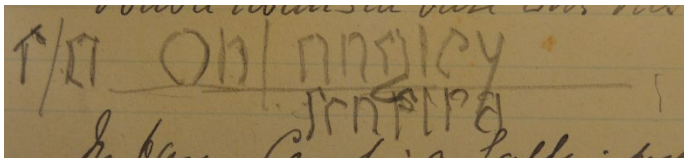
1-2e: Condition Overview and Iconography	
	and studded with green roses (many replaced with inserted glass), which originally may have been jewel-insertions.
<b>Subject:</b>	Thomas Langley, donor of the St Cuthbert Window
<b>Iconography:</b>	<p>The inscription probably originally read: “[Ora]te/ [pr]/o/ [anim]a /Th(om)/[as]/ longley /E/pi(scopus)/ d/un/elm(ensis)/ q[ui]/ [i]s/tam/ fenestr/a(m) f/i[eri fecit]”. Fowler’s assertion that the inscription terminated with the words “fieri fecit” cannot be confirmed, but the presence of ‘fi’ and the remaining space make it a strong probability.<sup>6</sup> This, combined with the figure’s episcopal costume, clearly identifies him as Thomas Langley (Bishop of Durham 1406-37).</p> <p>Fowler claimed to see “some remains of a cardinal’s hat and cords”,<sup>7</sup> which led him, and Barnett (see below: Panel History), to argue that Langley was depicted as a cardinal. However, there is no trace of these now, and they were not recorded by Knowles (see below: Panel History). Consequently, it seems likely that Langley was not represented as a cardinal. This is also supported by the inscription, which gives his title as “Bishop of Durham”.</p>

1-2e: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.54r:</i>	1-2d or 1-2e	<b>Previous subject proposals</b> :	<i>Fowler, 1877, p.260-1:</i>	Cardinal Longley
	<i>Fowler, 1877, p.260-1:</i>	1-2d		<i>Harrison, 1927, p.113:</i>	Thomas Langley
	<i>Harrison, 1927, p.113:</i>	1-2e		<i>Barnett, 1990, p.146-7:</i>	Cardinal Thomas Langley, bishop of Durham
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.54r:</i>				
	“100/ In 4th Light kneels another A(rch)B(isho)p before an Altar Robed B . pall & myter A(rgent) Cross-staff O(r).” Or				
	“101/ In 5 <sup>th</sup> light kneels another A(rch)B(isho)p before an altar with book open upon it. He being habited A(rgent) his cross staff O(r).”				
	<i>Knowles<sup>2</sup>, c.1886-8, p.160-1:</i>				

<sup>6</sup> Joseph Thomas Fowler, "On the St. Cuthbert Window in York Minster," *Yorkshire Archaeological and Topographical Journal* IV (1877): 260.

<sup>7</sup> *Ibid.*

## 1-2e: Panel History

<p><b>Alterations, Milner-White, 1957:</b></p>	<p>p.160 "5a Longley Bishop with Blue <del>chasuble</del> /cloak\ white alb, hands upraised crozier over right shoulder. Chorse[?] of chasuble under chin. Face <u>inserted</u>. Desk cov(ered) with wh(ite) cloth Emb(roidered) Book laid on a Red cloth. Curtains purp(le) &amp; white /with green roses\. Two old men in terminals of canopy nimbed with Books teach(ing). Two on side pillars with nimbus and no books. 5 Lower half. Blue cloak with Border to edges of ovals &amp; diamonds. White tunic. Desk covered with whi(te) cloth powdered and a red cloth under book. A green cushion with purp tassells at knees. Double riband at base with Inscrip(tion) [Sketch:]</p>  <p>[note pasted in:] No 2 Can Fowler gives it as Cardinal Langley &amp; the inscrip(tion) le – p – ala Th Langley epi Dunelm qui istam fenestra fieri fecit pg 12.]</p> <p>In base of canopy a gallery with a man in each window (one window of two openings facing each side) holding a book with leaves. [red:] The Dean gives the foll "Orate pro aia Th Longley Epi Dunelm qu istam fenestra fia fecit" pg 201 Wallis York Minster"</p> <p>p.161 "Outwards , ie. (books held upside down) wearing white hats and purple cloaks. [red:] Langley a receiver of the Duke of Lancaster"</p>
<p><b>Alterations, Milner-White, 1957:</b></p>	<p>p. 30-31 Canopy and borders altered and patched.</p>

3-4a: Condition Overview and Iconography



*In situ* photograph, 2016

3-4a: Condition Overview and Iconography			
<b>Current location:</b>	3-4a	<b>Proposed original location:</b>	3-4a
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	3a: 817 x 801 4a: 815 x 799
<b>Background colour, type &amp; originality:</b>	Behind figure: red, hatch-fill foliate pattern, moderately original. Behind uppermost canopy: blue, moderately original.	<b>Special techniques:</b>	Possibly jewel insertions
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, purple, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	3a: K.iii 4a: K.iv	<b>Canopy originality:</b>	3a: moderately original. 4a: moderately original.
<b>Description:</b>	<p>The lower edge of panel 3a is fragmentary, with several insertions. It depicts an architectural canopy, with clusters of crocketed gables, which project above a cornice. Above this is a patterned, silver-stained pavement. A fragmentary name label runs across the pavement, bearing the inscription: "H/en/ric/(us) q/.../tu/in/ III [unclear, possibly an insertion]/...". Above this, a figure kneels upon the pavement, facing right. He wears a cloak, composed entirely of red and purple insertions, with an ermine lining, visible at the borders and cuffs, and long white tassels. A white fur collar is visible at his neck, but his shoulders are composed of reused and unpainted insertions. At his wrists the silver-stained cuffs of a white undershirt are visible. His garment beneath the cloak is composed entirely of white and red insertions. A red tassel in front of him knees may have belonged to a cushion, now lost. The figure is clean-shaven and crowned. The crown has an ermine band, beneath a silver-stained circlet with white jewels and alternating foliate crosses and trefoils; within the circlet is a white cap, with pearls along the outer edges, rising to small point topped with a cluster of pearls. The figure looks up and to the right, with his hands raised apart, in front of his chest. To the right, standing upon the pavement, is a <i>prie-dieu</i>, covered with an altar cloth with silver-stained foliate pattern. Draped across this is a green cloth, with a foliate pattern, upon which rests an open book, with minims simulating text. Behind the king is a hanging, striped blue and green, with a foliate pattern, and studded with yellow suns or stars, which originally may have been jewel-insertions.</p>		

3-4a: Condition Overview and Iconography	
<b>Subject:</b>	Henry V
<b>Iconography:</b>	<p>Although the inscription is partially displaced, enough survives to suggest that it originally read “H/en/ric(us) q[u]in/tu[s Rex]”. This, combined with the figure’s clothing, identifies him as King Henry V (1413-1422).</p> <p>Henry V’s head may have been deliberately individualised. Unlike Gaunt (Catalogue: 3-4d) and Henry VI (Catalogue: 3-4b), no hair is shown beneath his crown, and he appears completely clean-shaven. Additionally, the form of the crown, which differs to the others, may be intended to represent the French crown. This suggests that the depiction may have employed the king’s likeness, in combination with other visual signifiers, to represent him.</p>

3-4a: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.54r:</i>	3-4b	<b>Previous subject proposals</b> :	<i>Fowler, 1877, p.261:</i>	Henry V
	<i>Fowler, 1877, p.261:</i>	3-4b		<i>Harrison, 1927, p.113:</i>	Henry V
	<i>Harrison, 1927, p.113:</i>	3-4a		<i>Barnett, 1990, p.142-3:</i>	Henry V
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.54r:</i>				
	“93/ In 2(n)d Light another king kneels before an Altar w(i)th a book thereupon lying open. And his Name subscribed thus viz. HENRICUS REX quintus”				
	<i>Knowles<sup>2</sup>, c.1886-8, p.150-1:</i>				
	<p>p.150 “[Red:] Fowler 10-6 p.15 13 King Henry 5 [4 in palimpsest] [pencil:] 4th [marginal note – “traced”?]</p> <p>10a All Canopy with a small head of a king in the panel with forked beard. Ermine at the neck but a tunic shewing inside.</p> <p>On the terminals of canopy one are two old men with books clad all in white but red head dress in attitude of teaching and on the side pillars are angels nimbed clad in cloak &amp; tunic and holding books in their hands, looking up in praise.</p> <p>10. Lower panel shewing a purple robed kneeling figure at a desk with hands upraised and joined at the tips. Cloak lined with Ermine the wrists turned up shewing a tight fitting sleeve underneath. Two cords with gold tassells hang from between the arms being the faste(ning) of</p>				



### 3-4a: Panel History

	<p>the cloak. There is an indication of a tippet of Ermine but no appearance of a tunic. The desk is cov(ere)d with an ample cloth fig(ure)d and the book lays on a red cloth with a gold tassel at the corner. A green cushion with red tassel and tuft at the corner is at the knees. Pavement”</p> <p>p. 151 “figured gold</p> <p>On a ribbon is <u>Henricus quintus Rex</u> [underlined quintus in red]</p> <p>Canopy base very much damaged</p> <p>An old man with yell hat white cloak &amp; Blue tunic to left hand of canopy niche and the same in right side</p> <p>Tapestry back(groun)d Blue &amp; green with yell stars.</p> <p>[red:] Canon Fowler gives Henricus quintus Rex but much damaged”</p>
<b>Alterations, Milner-White, 1957:</b>	p. 30-31 Canopy and borders altered and patched.

3-4b: Condition Overview and Iconography



*In situ* photograph, 2016



3-4b: Condition Overview and Iconography			
<b>Current location:</b>	3-4b	<b>Proposed original location:</b>	3-4b
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	3b: 821 x 803 4b: 815 x 796
<b>Background colour, type &amp; originality:</b>	Behind figure: blue, hatch-fill foliate pattern, mostly original. Behind uppermost canopy: red, hatch-fill foliate pattern, partially original.	<b>Special techniques:</b>	Fused jewels Possibly jewel insertions
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, purple, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	3b: K.iii 4b: K.iv	<b>Canopy originality:</b>	3b: moderately original. 4b: moderately original.
<b>Description:</b>	<p>The lower edge of panel 3b is fragmentary, with several insertions. Nevertheless, it clearly depicts an architectural canopy, with clusters of crocketed gables, which project above a cornice. Above this is a patterned, silver-stained pavement. A name label runs across the pavement; it is deeply scratched, and much of the paint is lost, but an inscription is legible: "Hen/ricus/ : sext(us)/ R/ex". Above this, a figure kneels upon the pavement, facing right. He wears a purple cloak (mostly composed of unpainted insertions) with an ermine lining visible at the borders and right cuff (the left is an insertion). There are fragments of an ermine tippet on his shoulders, but this is heavily patched with reused and unpainted insertions. At his right wrist the silver-stained cuff of an undershirt is visible. The cloak is open at his chest, but the garment beneath is composed entirely of insertions. The figure is clean-shaven, with short, slightly curly hair. He wears a silver-stained crown with alternating foliate crosses and trefoils; along the circlet of the crown, thick lines of paint indicate the loss of fused jewels. He looks up and to the right, with his hands raised together, in front of his chest; part of his right hand has been replaced with a stippled insertion (c.1955-7). To the right, standing upon the pavement, is a <i>prie-dieu</i>, covered with an altar cloth with silver-stained foliate pattern. Upon this is a scroll, with the text: "Miserere mei/ deus secun/dum magnam miseri/cordiam tuam". Beneath this is an inserted architectural fragment. Behind the king is a hanging, striped blue and green, with a</p>		

3-4b: Condition Overview and Iconography	
	foliate pattern, and studded with yellow suns or stars, which originally may have been jewel-insertions.
<b>Subject:</b>	Henry VI
<b>Iconography:</b>	<p>The inscription and costume clearly identify the figure as King Henry VI (1422-61, 1470-1). His name label appears to have been deliberately scratched out, in contrast with the other figures', whose labels have deteriorated but do not appear to have been scratched. This seems more likely to be evidence of later iconoclasm, than inappropriate cleaning.</p> <p>The text legible on the <i>prie-dieu</i> is from the opening line of psalm 50, a penitential psalm: "Miserere mei/ deus secun/dum magnam miseri/cordiam tuam".</p> <p>The depiction of Henry VI's face appears individualised, which may indicate the use of a specific likeness to represent him, in combination with the visual symbolism of his costume, and the identification provided by his name label.</p>

3-4b: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.54r:</i>	3-4a	<b>Previous subject proposals</b>	<i>Fowler, 1877, p.261:</i>	Henry VI
	<i>Fowler, 1877, p.261-2:</i>	3-4a		<i>Harrison, 1927, p.113:</i>	Henry VI
	<i>Harrison, 1927, p.113:</i>	3-4b		<i>Barnett, 1990, p.143:</i>	Henry VI
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.54r:</i>				
	"In the 1 <sup>st</sup> Row & first light 92/ kneels a king robed murry furred Erm(ine) Crowned O(r). before an Altar w(i)th a book open upon it"				
	<i>Knowles<sup>2</sup>, c.1886-8, p.157:</i>				
	<p>"[red:] Fowler 7 pg 13            7. Lower part of kneeling figure clad in purple robe lined with Ermine. Cuffs turned over hands raised but slightly apart. Desk cov(ered) with white cloth fig(ured) and a scroll laid on it but no col(oure)d cloth laid under it as in other panels. Scroll inscrib(e)d miserere mei &amp;c. At the knees is a blue cushion with red tuft            An inscription on Ribbon at base reads            Henricus Sext'. Rex but has been purposely rubbed off.            Hangings green &amp; blue</p>				

### 3-4b: Panel History

In niches & canopy pillars 2 old men with yell(ow) hats clad in white and only tunics holding books with page side outwards."

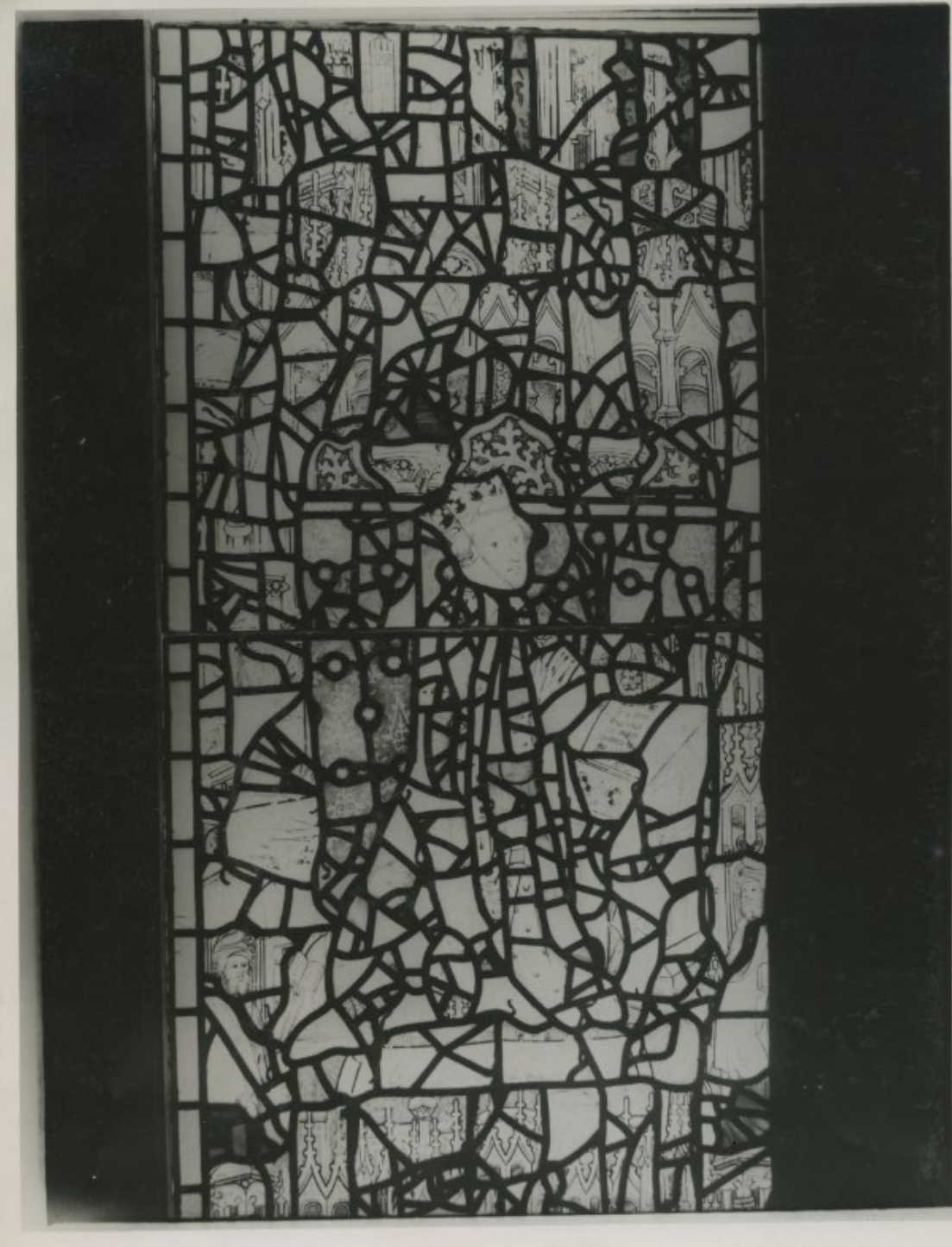
Alterations,  
Milner-White,  
1957:

p. 30-31 Canopy and borders altered and patched.



YMLA, GPC 2854, c.1950s (pre-restoration)

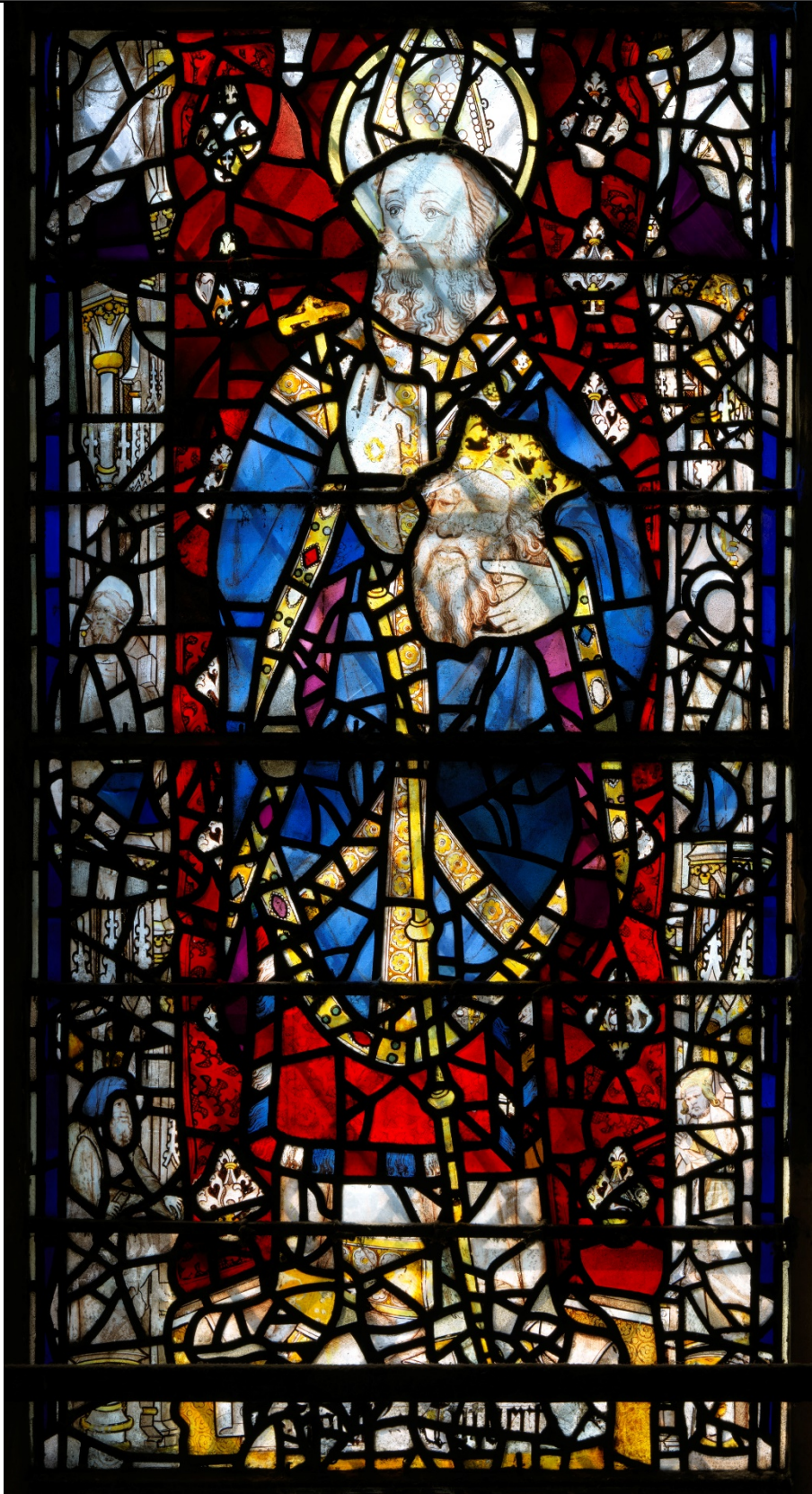
3-4b: Panel History



YMLA, GPC 2856, c.1950s (pre-restoration)



3-4c: Condition Overview and Iconography



*In situ* photograph, 2016

3-4c: Condition Overview and Iconography			
<b>Current location:</b>	3-4c	<b>Proposed original location:</b>	3-4c
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	3c: 844 x 805 4c: 848 x 794
<b>Background colour, type &amp; originality:</b>	Red, hatch-fill foliate pattern, partially original.	<b>Special techniques:</b>	Fused jewels Possibly jewel insertions
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, purple, green and red (probably flashed).	<b>Scratched graffiti:</b>	On interior surface of 3c: "Ge/[..]rge Barras [...]/ at St Peter In the/ y[...]/r 1775"
<b>Canopy type:</b>	3c: L.ii 4c: L.iii	<b>Canopy originality:</b>	3c: mostly original. 4c: moderately original.
<b>Description:</b>	<p>The lowest part of panel 3c is filled with a patterned, silver-stained pavement. A fragmentary name label runs across the pavement, bearing the inscription: "S/a/nc/t/(us) /C/uth/bert/...". Above this stands St Cuthbert, wearing a blue chasuble with silver-stained borders decorated with blue, red, green and purple fused gems (some have been lost). The lining of the chasuble is composed of inserted purple glass. A silver-stained collar is visible at his neck. Beneath the chasuble is a red dalmatic, with a foliate pattern, and a red, blue and white fringe. Beneath this is an alb (with several insertions) with silver-stained apparel. Cuthbert's head is a reused insertion (fifteenth-century?) and his mitre may be also. His nimbus is composed of unpainted insertions. Cuthbert wears white gloves, the right decorated with silver stain. His right hand is raised in blessing and a silver-stained cross-staff rests between his right arm and his body. In his left hand he holds a bearded, crowned head (St Oswald). Behind St Cuthbert, the background resembles a red curtain with a foliate pattern, studded with large white and silver-stained foliate motifs.</p>		
<b>Subject:</b>	St Cuthbert		
<b>Iconography:</b>	<p>The inscription and iconography clearly identify the figure as St Cuthbert, holding the head of St Oswald. This was a common mode of representation for St Cuthbert. The scale of the figure is comparable the figures in the choir clerestory (N8-11, S8-11) and aisle glazing (n8-10, s8-10). The loss of his original head prevents closer comparison with these figures, but his body, and the head of St Oswald suggest similarities of form and style. Cuthbert's mitre is composed of later insertions, making comparison impossible, although the application of gems to the cardinals' mitres makes it likely that Cuthbert's would have been similarly embellished.</p>		



### 3-4c: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.54r:</i>	3-4c	<b>Previous subject proposals :</b>	<i>Fowler, 1877, p.261:</i>	St Cuthbert
	<i>Fowler, 1877, p.262-3:</i>	3-4c		<i>Harrison, 1927, p.113:</i>	St Cuthbert
	<i>Harrison, 1927, p.113:</i>	3-4c		<i>Barnett, 1990, p.143-4:</i>	St Cuthbert
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.54r:</i>				
	"94/ In 3(r)d Light stand a large Image of St Cuthbert Robed B(lue). Pall & Myter O(r) w[i]th one hand bored through at his breast is sett the head of an old king Crowned O(r) underneath written Sanctus Cuthbertus /"				
	<i>Knowles<sup>2</sup>, c.1886-8, p.154-5:</i>				
<b>Alterations, Milner-White, 1957:</b>	p.154 "[pencil:] 8 no. 10 in traci(ng) St Cuthbert" "[red:] Fowler 8. Pg. 14 8 The lower half of the St. Chasuble pointed at bottom of skirt with orphreys shaped down middle and rever(se)d Y shape. Red dalmatic ed[ged] with Blue & white fringe. Alb with apparell . shows gold Shaft of crozier ends near foot Two old men left hand one with Blue cap /white cloak & purp(le) lin[...] right hand one white yell cap, white robe a yell tunic teach(ing) from scrolls. Half figures of two above with white cloak & Blue tunics."				
	p.155 "On 8 panel scr(at)ched on Blue of chasuble George Barras worked at St Oelen in the year 1775"				
p.31 "St Cuthbert's head and mitre were reset and plated."					
p. 30-31 Canopy and borders altered and patched.					

3-4c: Panel History



YMLA, GPC 2871, c.1950s (pre-restoration)

3-4c: Panel History



YMLA, GPC 2858, c.1950s (pre-restoration)



3-4d: Condition Overview and Iconography



*In situ* photograph, 2016

3-4d: Condition Overview and Iconography			
<b>Current location:</b>	3-4d	<b>Proposed original location:</b>	3-4d
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	3d: 821 x 802 4d: 820 x 794
<b>Background colour, type &amp; originality:</b>	Behind figure: blue, hatch-fill foliate pattern, mostly original. Behind uppermost canopy: red, hatch-fill foliate pattern, moderately original.	<b>Special techniques:</b>	Possibly jewel insertions.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, purple, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	3d: K.iii 4d: K.iv	<b>Canopy originality:</b>	3b: mostly original. 4b: moderately original.
<b>Description:</b>	<p>The lower edge of panel 3d is fragmentary, but largely intact. It depicts an architectural canopy, with clusters of crocketed gables, which project above a cornice. Above this is a patterned, silver-stained pavement. A name label runs across the pavement, bearing the inscription: “Joh/(ann)es dux/ a/cq(ui)/tann/ie /(et)/ la/nca/./rie”. Above this, a figure kneels upon the pavement, facing left. He wears a purple cloak (mostly composed of unpainted and reused insertions) with an ermine lining visible at the borders, and an ermine tippet. His garment beneath the cloak is also composed of purple insertions, but his white belt, with silver-stained decorations and buckle, is original. It has a long strap, which wraps around itself and hangs down in front of his legs. The figure has a short beard with two tufts, and short hair, slightly curled. He wears a silver-stained crown with alternating foliate crosses and trefoils. Along the circlet of the crown are white gems. His hands are raised together in front of his chest, with the silver-stained cuffs of an undergarment visible at his wrists. To the left, standing upon the pavement, is a <i>prie-dieu</i>, covered with an altar cloth with silver-stained foliate pattern; there are numerous reused insertions within the altar cloth. Upon the top of the <i>prie-dieu</i> is a scroll, with the text: “Domine ne/ infurore tuo/ arguas me/ neque in/ ira tua cor/repias me/ Misere me/ domine/ [...] infi/rmis su[.]/ sana [...]/ domi[...] me[.]”.</p> <p>Behind the figure is a hanging, striped blue and green, with a foliate pattern, and studded with yellow suns or stars (several replaced with insertions), which originally may have been jewel-insertions.</p>		



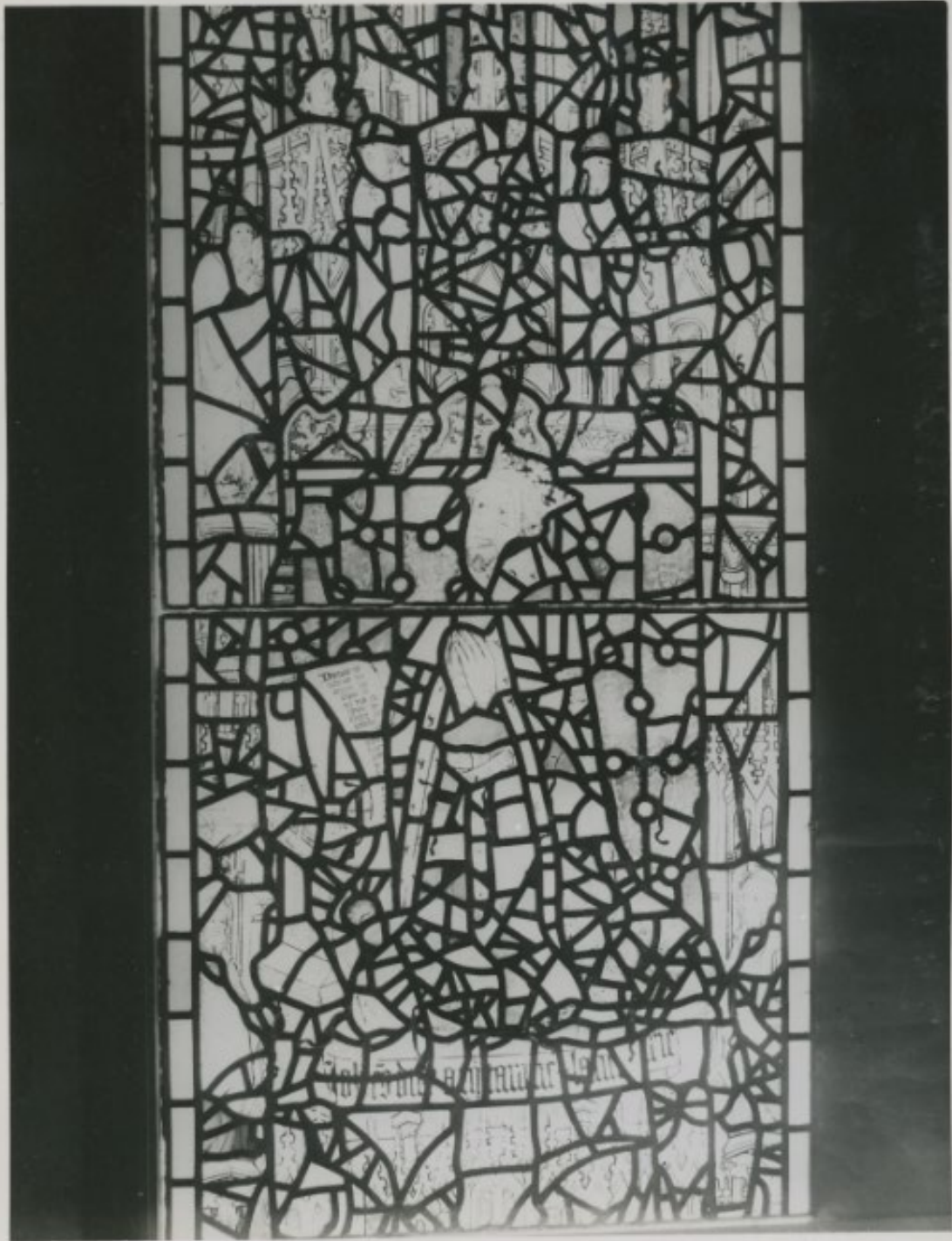
3-4d: Condition Overview and Iconography	
<b>Subject:</b>	John of Gaunt
<b>Iconography:</b>	<p>The inscription and costume of the figure clearly identify him as John of Gaunt (1340-1399), Duke of Lancaster and Aquitaine and King of Castile.</p> <p>The text upon his <i>prie-dieu</i> is the beginning of psalm 6, the first penitential psalm: "Domine ne/ in furore tuo/ arguas me/ neque in/ ira tua cor/repas me/ Misere me/ domine/ [q[ue]m] infi/rmis su[m] sana [me] domi/...".</p> <p>The depiction of Gaunt's face appears individualised, which may indicate the use of a specific likeness to represent him, in combination with the visual symbolism of his costume, and the identification provided by his name label.</p>

3-4d: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.54r:</i>	3-4e	<b>Previous subject proposals</b> :	<i>Fowler, 1877, p.261:</i>	John of Gaunt
	<i>Fowler, 1877, p.261-2:</i>	3-4d		<i>Harrison, 1927, p.113:</i>	John of Gaunt
	<i>Harrison, 1927, p.113:</i>	3-4d		<i>Barnett, 1990, p.144:</i>	John of Gaunt
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.54r:</i>				
	"John of Gaunt [marginal note] 96/ In 5th Light kneels another king a Duke Robed Murry Crowned O(r) w(i)th both hands layd upon his breast. Joh(an)es Dux Aquitanie at Lanc(aster)/"				
	<i>Knowles<sup>2</sup>, c.1886-8, p.152-3:</i>				
	<p>p.152 "[red:] Fowler 9 pg 15            9.a. John of Gaunt            Upper part of panel            Head of a king crowned small portion of Ermine, Blue &amp; green hangings            On terminals of canopy two old men in white robes &amp; tunics. Blue caps teaching not nimbed and in side pillars two in white robes purple tunic &amp; green cap with a book in left arm under robe hands up teaching.            9. Lower portion of figure kneeling heavily front wards. Purple cloak lined with Ermine and Border with a jewell(ed) border at bottom edge.            Tunic appare(nt)ly also purple girded at the waist with a /studded\ belt buckled and the long pendant end twisted through the belt. The hands</p>				

### 3-4d: Panel History

	<p>are raised and touch(ing) at the tips of fingers. On the desk which is covered with a white cloth Emb(roidere)d is a long scroll inscribe(d) Domine me in furore tua de</p> <p>A green tuft at the knee indicates a cushion to kneel upon.</p> <p>[red:] over”</p> <p>p.153 “Two old men in niche of canopy. Yell hats white cloak &amp; red tunics</p> <p>[red:] Panel 7. Fowler gives the foll miserere mei deus secundem magnam misericordiam tuam. Pg. 13 panel 7 Henricus sext’ rex partly erased.</p> <p>[red:] Panel 9, pg 15. Text on book Domine ne in furore tuo arguas me neque in ira tua corripas me misere me(i) domine qui infi(r)mus sum sana me dom ... under the figure Johes dux acq’- tannie &amp; Lanacastrie.”</p>
<p><b>Alterations, Milner-White, 1957:</b></p>	<p>p.31 “entirely remade.”</p> <p>p. 30-31 Canopy and borders altered and patched.</p>

3-4d: Panel History



YMLA, GPC 2865, c.1950s (pre-restoration)

3-4e: Condition Overview and Iconography



*In situ* photograph, 2016



3-4e: Condition Overview and Iconography			
<b>Current location:</b>	3-4e	<b>Proposed original location:</b>	3-4e
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	3e: 816 x 802 4e: 816 x 795
<b>Background colour, type &amp; originality:</b>	Behind figure: red, hatch-fill foliate pattern, partially original. Behind uppermost canopy: blue, hatch-fill foliate pattern, moderately original.	<b>Special techniques:</b>	Possibly jewel insertions Possibly fused jewels
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal pale blue, pink, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	3e: K.iii 4e: K.iv	<b>Canopy originality:</b>	3e: moderately original. 4e: moderately original.
<b>Description:</b>	<p>The lower edge of panel 3b is fragmentary, with several insertions. Nevertheless, it clearly depicts an architectural canopy, with clusters of crocketed gables, which project above a cornice. Above this is a patterned, silver-stained pavement. A name label runs across the pavement, bearing the inscription: "Hen/ricus :/ q/u/[..]/ nu[?]/s/R/ex". Above this, a figure kneels upon the pavement, facing left. He wears a purple cloak (mostly composed of unpainted insertions, with some blue reused insertions) with an ermine lining, visible at the borders and cuffs, and an ermine tippet. A silver-stained collar is visible beneath the tippet at the figure's neck, along with a short beard which ends in two small tufts. The upper portion of his head has been replaced with a reused insertion (fifteenth-century, crowned female saint?). The figure's arms are composed of reused fragments, and the garment beneath the cloak also consists of purple insertions. Two white cords with silver-stained tassels hang from beneath the arms. The figure's hands are raised together in front of his chest, with white sleeves visible beneath the ermine cuffs of the cloak. To the left, standing upon the pavement, is a <i>prie-dieu</i>, covered with an altar cloth with silver-stained foliate pattern. A portion of the <i>prie-dieu</i> above the base has been replaced with white insertions (mostly c.1955-7). The lower edge of the altar cloth is fragmentary where it meets the figure, and a red tassel is incorporated alongside reused insertions. A red</p>		



3-4e: Condition Overview and Iconography	
	cloth is laid upon the top of the <i>prie-dieu</i> , upon which rests an open book, with minims simulating text. Behind the king is a hanging, striped blue and green, with a foliate pattern, and studded with yellow suns or stars, which originally may have been jewel-insertions.
<b>Subject:</b>	Henry IV
<b>Iconography:</b>	<p>The inscription and costume clearly identify the figure as Henry IV (1399-1413).</p> <p>Enough of the inscription survives to suggest that it originally read: "Hen/ricus :/ q/u/[ater]/nu/s/ R/ex".</p> <p>The loss of the face and crown prevent comparison with the depictions of the other kings, although the distinctive beard may suggest that the depiction employed a likeness of the king. Indeed, Henry IV's tomb at Canterbury Cathedral, and figure on York Minster's choir screen (c.1440-60), both have a similar beard.<sup>8</sup></p>

3-4e: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.54r:</i>	3-4d	<b>Previous subject proposals</b>	<i>Fowler, 1877, p.261:</i>	Henry IV
	<i>Fowler, 1877, p.261-2:</i>	3-4e		<i>Harrison, 1927, p.113:</i>	Henry IV
	<i>Harrison, 1927, p.113:</i>	3-4e		<i>Barnett, 1990, p.144:</i>	Henry IV
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.54r:</i>				
	"95/ In 4th Light kneels a king Robed murry Mantle A(rgent) Crowned O(r) w(i)th prayer book open before him layd on an Altar. Edwardus tertius"				
	<i>Knowles<sup>2</sup>, c.1886-8, p.148-9:</i>				
	<p>p.148 "[Red:] Fowler 10, pg. 15 K Henry 4<sup>th</sup></p> <p>No. 10 A rich canopy with four figures on the main pillars. The two to the centre stand on the terminals and represent old m(en) with Books in their hands to which they are pointing. Hats red. Figures on side pillar a youthful face with nimbus holding a book and pointing up with right &amp;c to St C. tunic green. In the panel kneeling a figure with regal crown hands upraise(e)d kneeling at a desk, forked beard and long curled hair. Back(groun)d striped tapestry alternating Blue &amp;</p>				

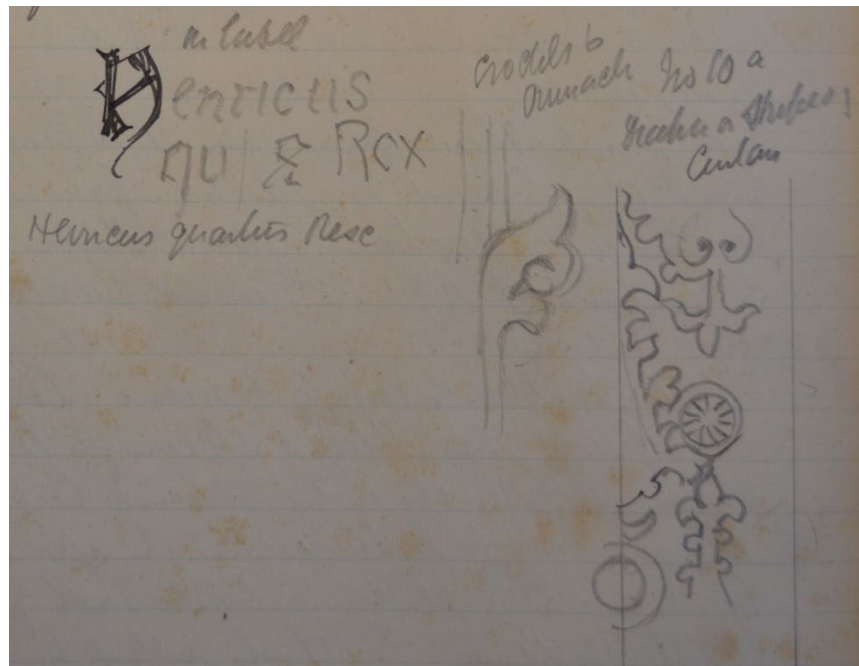
<sup>8</sup> Sarah Brown, 'Our Magnificent Fabrick', *York Minster: An Architectural History c.1220-1500* (Swindon: English Heritage, 2003), 233; Jonathan Foyle, *Architecture of Canterbury Cathedral* (Scala, 2013), 192-194.

### 3-4e: Panel History

Green with yell. stars curtain rod white. Purple cloak with lining of ermine. Cuffs and tippet also. Tights sleeves of a tunic showing at the wrists under Ermine cuffs. Hanging down in front between the upraised hands are two pendant cords with full round tassels. The desk is supported by buttress(e)d pillars and covered with an”  
 p.149 “ample white cover figured with a pattern of little roses in threes and the Book lays open upon a red cloth having small gold tassels at the corners

The pavement is a small circle pattern on yell stain and an inscription runs at the feet on a curved ribbon. Thus.”

[sketch]



**Alterations,  
 Milner-White,  
 1957:**

p.31 “entirely remade”

p. 30-31 Canopy and borders altered and patched.

## 5a: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	5a	<b>Proposed original location:</b>	5a
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	817 x 804
<b>Background colour, type &amp; originality:</b>	Blue, hatch-fill foliate pattern, partially original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue and purple.	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	K.v	<b>Canopy originality:</b>	Mostly original.

5a: Condition Overview and Iconography			
<b>Contiguous with canopy type:</b>	k.iv (below) and k.vi (above)	<b>Panels with contiguous canopy type:</b>	4a, 4b, 4d, 4e (k.iv) 6a, 6b, 6d, 6e (k.vi)
<b>Commentary:</b>			

5a: Panel History	
<b>Past locations:</b>	<i>Fowler, 1877, p.264:</i> Row 5
	<i>YMLA, GPC 2837, c.1931:</i> 5a
<b>Alterations, Milner-White, 1957:</b>	p.30-31 Canopy and borders altered and patched.



Detail of YMLA, GPC 2837, c.1931, showing panels 5-6a.



## 5b: Condition Overview and Iconography



*In situ* photograph, 2016

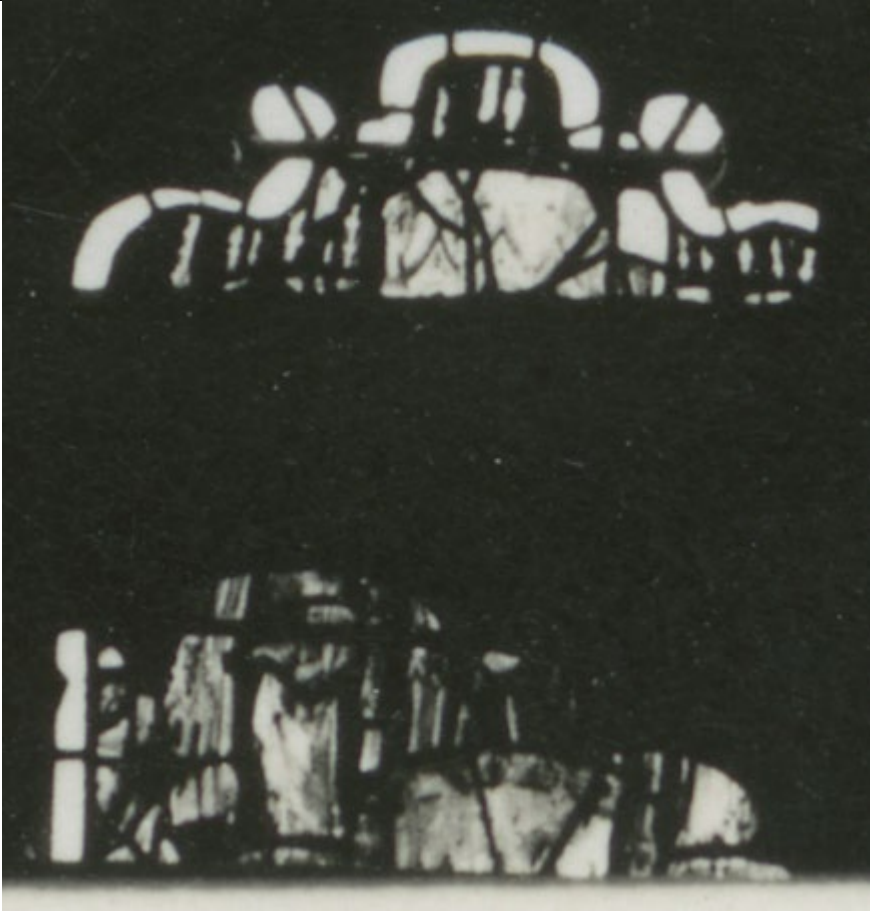
<b>Current location:</b>	5b	<b>Proposed original location:</b>	5b
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	813 x 806
<b>Background colour, type &amp; originality:</b>	Red, hatch-fill foliate pattern, partially original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.



5b: Condition Overview and Iconography			
<b>Canopy type:</b>	K.v	<b>Canopy originality:</b>	Moderately original.
<b>Contiguous with canopy type:</b>	k.iv (below) and k.vi (above)	<b>Panels with contiguous canopy type:</b>	4a, 4b, 4d, 4e (k.iv) 6a, 6b, 6d, 6e (k.vi)
<b>Commentary:</b>			

5b: Panel History	
<b>Past locations:</b>	<i>Fowler, 1877, p.301:</i> Row 5
	<i>YMLA, GPC 2837, c.1931:</i> 5b
<b>Unpublished past descriptions:</b>	<i>Knowles<sup>2</sup>, c.1886-8, p.156-7:</i>
	p.156 "Canopy over Henry VI 7B Canopy only being most complete of any. In a central niche a figure of our Lord with cruciform nimbus, robed in a white cloak and holding a sceptre in his left hand. X note all the pinnacles are knob(bled?) ornament." p.157 "right hand raised in act of blessing On the two terminals are angels nimbed Robed in white and tunic powd(ered) with roses holding fiddles and playing. Bow and reversed to suit either canopy or save drawing"
	p.30-31 Canopy and borders altered and patched.
	p.156 "Canopy over Henry VI 7B Canopy only being most complete of any. In a central niche a figure of our Lord with cruciform nimbus, robed in a white cloak and holding a sceptre in his left hand. X note all the pinnacles are knob(bled?) ornament." p.157 "right hand raised in act of blessing On the two terminals are angels nimbed Robed in white and tunic powd(ered) with roses holding fiddles and playing. Bow and reversed to suit either canopy or save drawing"
<b>Alterations, Milner-White, 1957:</b>	p.30-31 Canopy and borders altered and patched.

5b: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panels 5-6b.

## 5c: Condition Overview and Iconography

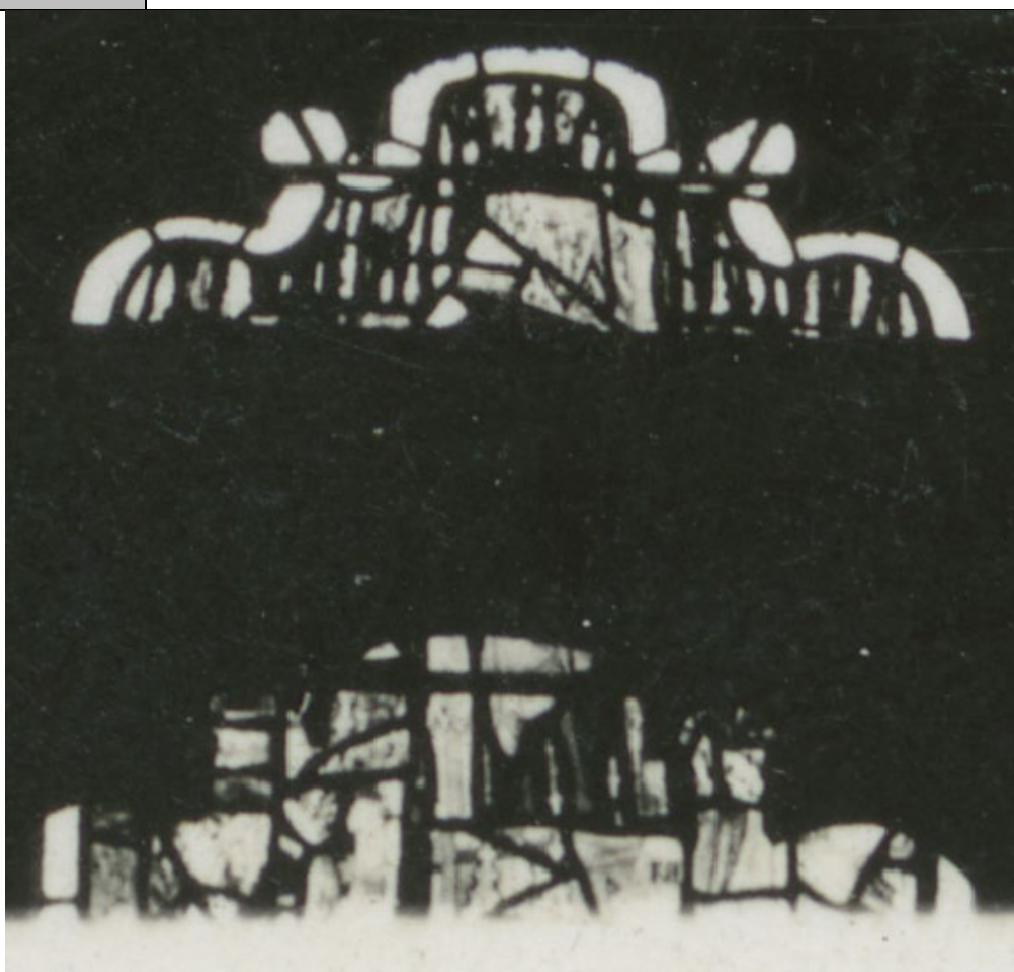


*In situ* photograph, 2016

<b>Current location:</b>	5c	<b>Proposed original location:</b>	5c
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	845 x 807
<b>Background colour, type &amp; originality:</b>	Behind lowest canopy: red, hatch-fill foliate pattern, partially original. Behind uppermost canopy: blue, solid-fill foliate pattern, partially original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue,	<b>Scratched graffiti:</b>	None detected.

5c: Condition Overview and Iconography			
	purple, green and red (probably flashed).		
<b>Canopy type:</b>	L.iv	<b>Canopy originality:</b>	Moderately original.
<b>Contiguous with canopy type:</b>	L.iii (below) K.vi (above)	<b>Panels with contiguous canopy type:</b>	4c (L.iii) 6c (K.vi)

5c: Panel History		
<b>Past locations:</b>	<i>Fowler, 1877, p.264:</i>	Row 5
	<i>YMLA, GPC 2837, c.1931:</i>	5c
<b>Alterations, Milner-White, 1957:</b>	p.30-31 Canopy and borders altered and patched.	



Detail of YMLA, GPC 2837, c.1931, showing panels 5-6c.



## 5d: Condition Overview and Iconography



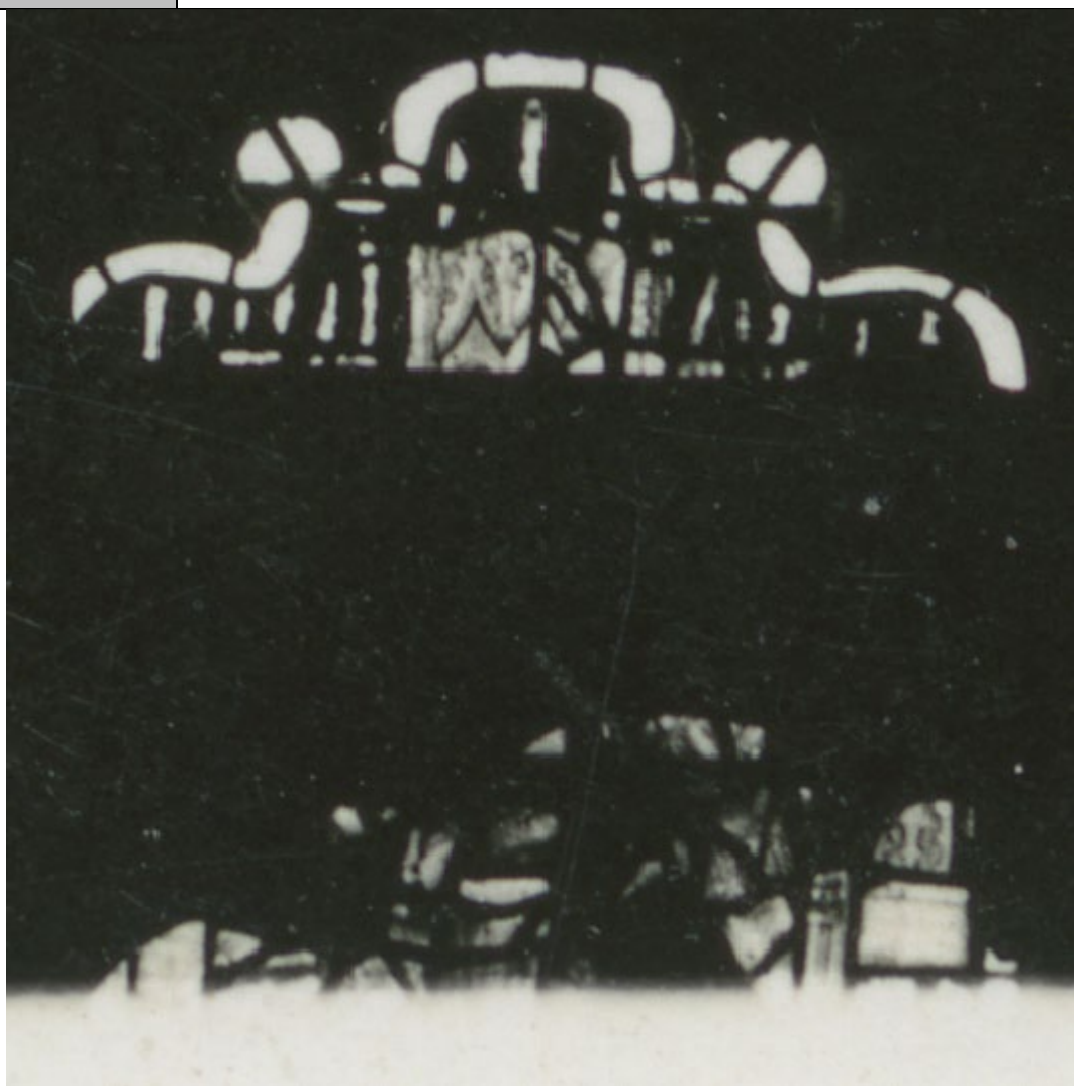
*In situ* photograph, 2016

<b>Current location:</b>	5d	<b>Proposed original location:</b>	5d
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	818 x 809
<b>Background colour, type &amp; originality:</b>	Red, heavily patched.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal purple and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.



5d: Condition Overview and Iconography			
<b>Canopy type:</b>	K.v	<b>Canopy originality:</b>	Moderately original.
<b>Contiguous with canopy type:</b>	k.iv (below) and k.vi (above)	<b>Panels with contiguous canopy type:</b>	4a, 4b, 4d, 4e (k.iv) 6a, 6b, 6d, 6e (k.vi)

5d: Panel History		
<b>Past locations:</b>	<i>Fowler, 1877, p.264:</i>	Row 5
	<i>YMLA, GPC 2837, c.1931:</i>	Probably 5d
<b>Alterations, Milner-White, 1957:</b>	p.30-31 Canopy and borders altered and patched.	



Detail of YMLA, GPC 2837, c.1931, showing panels 5-6d.

## 5e: Condition Overview and Iconography

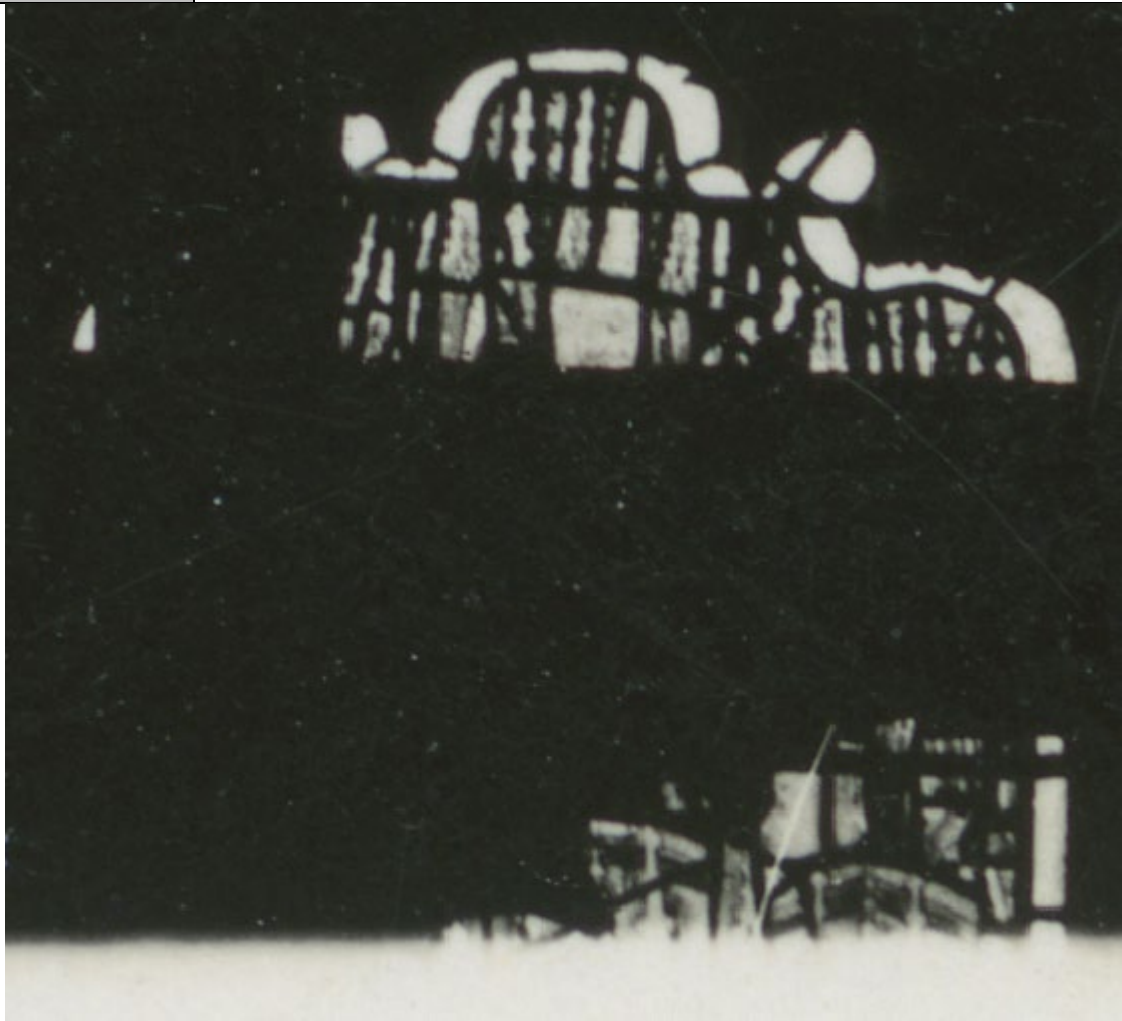


*In situ* photograph, 2016

<b>Current location:</b>	5e	<b>Proposed original location:</b>	5e
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	820 x 806
<b>Background colour, type &amp; originality:</b>	Blue, hatch-fill foliate pattern, partially original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, purple, and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.

5e: Condition Overview and Iconography			
<b>Canopy type:</b>	K.v	<b>Canopy originality:</b>	Partially original.
<b>Contiguous with canopy type:</b>	k.iv (below) and k.vi (above)	<b>Panels with contiguous canopy type:</b>	4a, 4b, 4d, 4e (k.iv) 6a, 6b, 6d, 6e (k.vi)
<b>Commentary:</b>			

5e: Panel History		
<b>Past locations:</b>	<i>Fowler, 1877, p.264:</i>	Row 5
	<i>YMLA, GPC 2837, c.1931:</i>	Probably 5e
<b>Alterations, Milner-White, 1957:</b>	p.30-31 Canopy and borders altered and patched.	

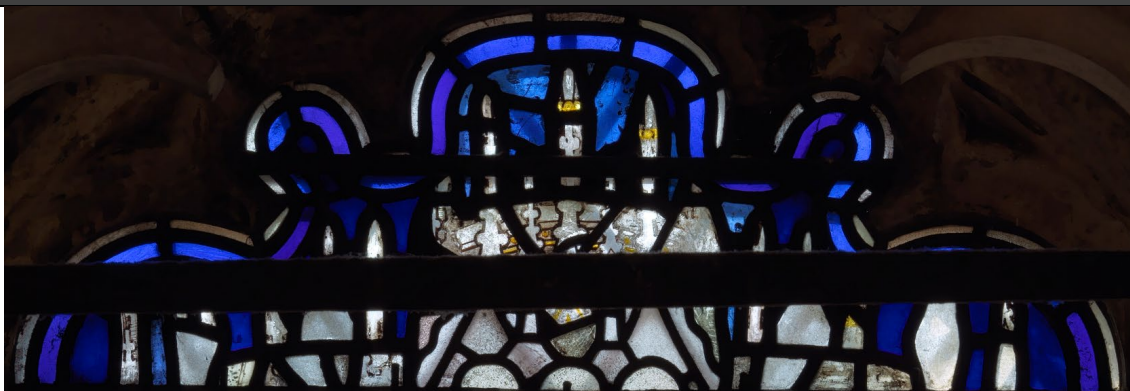




### 5e: Panel History

Detail of YMLA, GPC 2837, c.1931, showing panels 5-6e.

### 6a: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	6a	<b>Proposed original location:</b>	6a
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	817 x 295
<b>Background colour, type &amp; originality:</b>	Blue, hatch-fill foliate pattern, partially original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue.	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	K.vi	<b>Canopy originality:</b>	Partially original.
<b>Contiguous with canopy type:</b>	k.v	<b>Panels with contiguous canopy type:</b>	5a, 5b, 5d, 5e
<b>Commentary:</b>			

### 6a: Panel History

<b>Past locations:</b>	<i>Fowler, 1877, p.264:</i>	Row 6
	<i>YMLA, GPC 2837, c.1931:</i>	6a



## 6a: Panel History

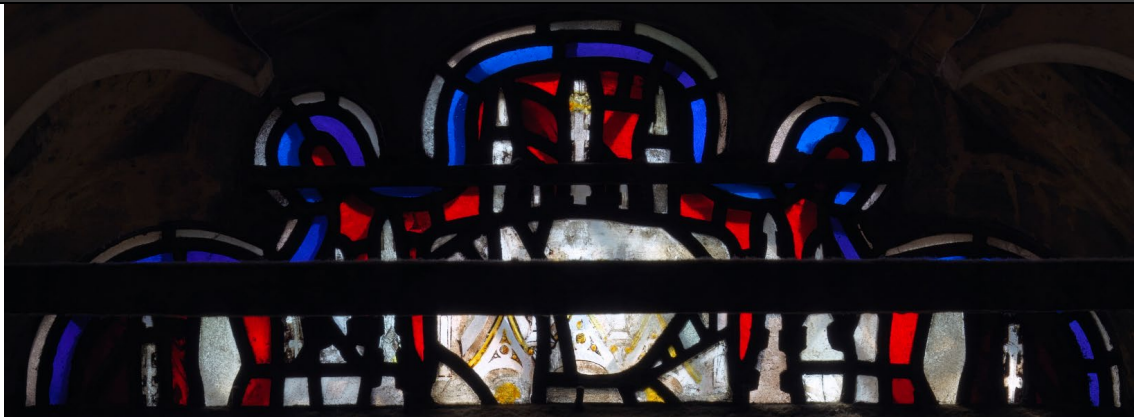
**Alterations,  
Milner-White,  
1957:**

p.30-31 Canopy and borders altered and patched.



Detail of YMLA, GPC 2837, c.1931, showing panel 6a.


## 6b: Condition Overview and Iconography

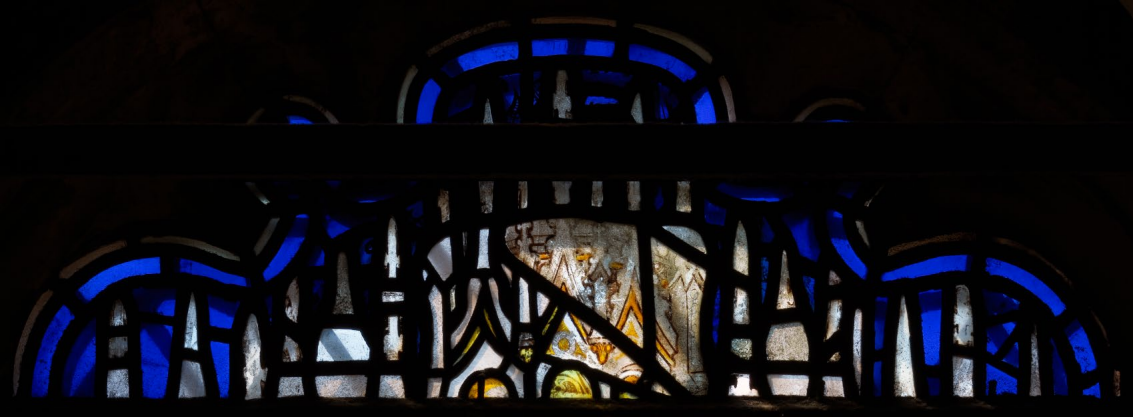


*In situ* photograph, 2016


<b>Current location:</b>	6b	<b>Proposed original location:</b>	6b
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	813 x 293
<b>Background colour, type &amp; originality:</b>	Red, hatch-fill foliate pattern, heavily patched.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; red (probably flashed).	<b>Scratched graffiti:</b>	None detected.

6b: Condition Overview and Iconography			
Canopy type:	K.vi	Canopy originality:	Partially original.
Contiguous with canopy type:	k.v	Panels with contiguous canopy type:	5a, 5b, 5d, 5e (k.v)

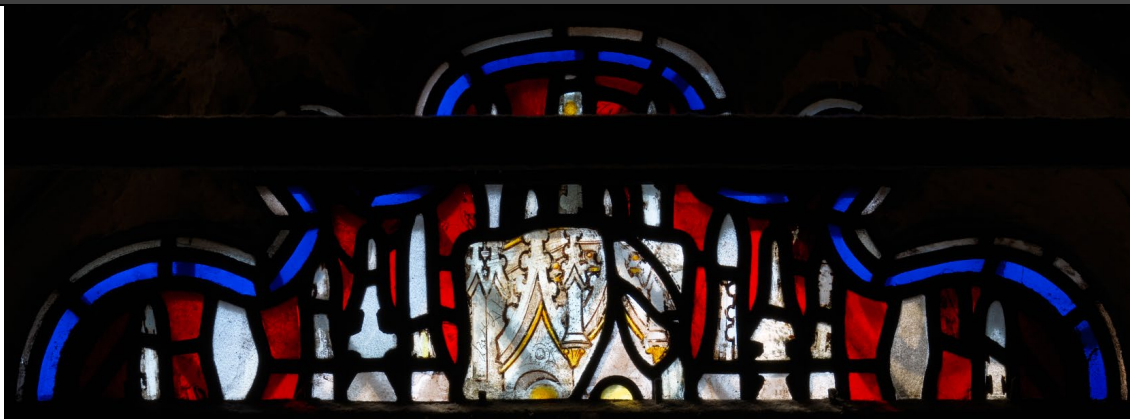
6b: Panel History	
Past locations:	<i>Fowler, 1877, p.264:</i> Row 6
	<i>YMLA, GPC 2837, c.1931:</i> 6b
Alterations, Milner-White, 1957:	p.30-31 Canopy and borders altered and patched.
	
Detail of YMLA, GPC 2837, c.1931, showing panel 6b.	

6c: Condition Overview and Iconography			
			
<i>In situ photograph, 2016</i>			
Current location:	6c	Proposed original location:	6c

6c: Condition Overview and Iconography			
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	845 x 290
<b>Background colour, type &amp; originality:</b>	Blue, hatch-fill foliate pattern, heavily patched.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue.	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	K.vi	<b>Canopy originality:</b>	Partially original.
<b>Contiguous with canopy type:</b>	L.iv	<b>Panels with contiguous canopy type:</b>	5a, 5b, 5c, 5d, 5e

6c: Panel History		
<b>Past locations:</b>	<i>Fowler, 1877, p.264:</i>	Row 6
	<i>YMLA, GPC 2837, c.1931:</i>	6c
<b>Alterations, Milner-White, 1957:</b>	p.30-31 Canopy and borders altered and patched.	
		
Detail of YMLA, GPC 2837, c.1931, showing panel 6c.		

## 6d: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	6d	<b>Proposed original location:</b>	6d
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	818 x 292
<b>Background colour, type &amp; originality:</b>	Red, hatch-fill foliate pattern, heavily patched.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; red (probably flashed).	<b>Scratched graffiti:</b>	On interior surface: "Bott 4 Row"
<b>Canopy type:</b>	K.vi	<b>Canopy originality:</b>	Partially original.
<b>Contiguous with canopy type:</b>	k.v	<b>Panels with contiguous canopy type:</b>	5a, 5b, 5d, 5e
<b>Commentary:</b>			

## 6d: Panel History

<b>Past locations:</b>	<i>Fowler, 1877, p.264:</i>	Row 6
	<i>YMLA, GPC 2837, c.1931:</i>	6d
<b>Alterations, Milner-White, 1957:</b>	p.30-31 Canopy and borders altered and patched.	

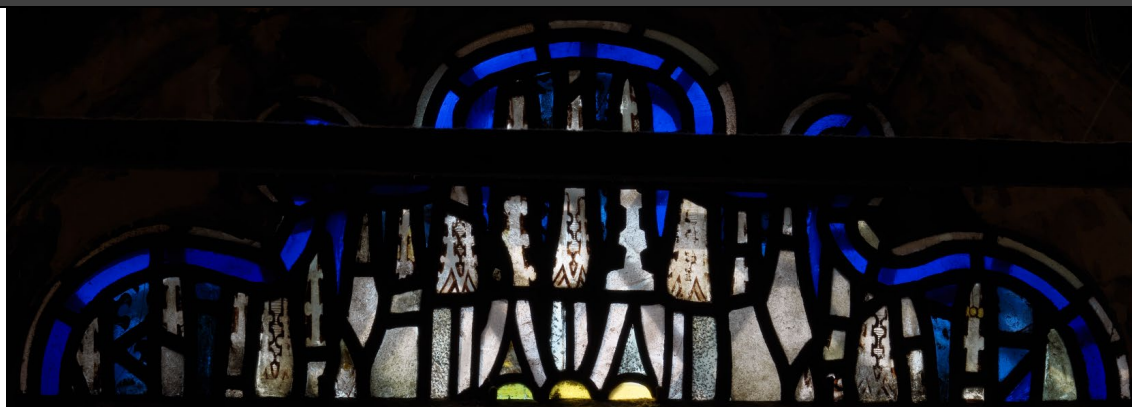


## 6d: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 6d.

## 6e: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	6e	<b>Proposed original location:</b>	6e
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	820 x 296
<b>Background colour, type &amp; originality:</b>	Blue, solid-fill foliate pattern, heavily patched.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue.	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	K.vi	<b>Canopy originality:</b>	Partially original.
<b>Contiguous with canopy type:</b>	k.v	<b>Panels with contiguous canopy type:</b>	5a, 5b, 5d, 5e

### 6e: Panel History

<b>Past locations:</b>	<i>Fowler, 1877, p.264:</i>	Row 6
	<i>YMLA, GPC 2837, c.1931:</i>	6e
<b>Alterations, Milner-White, 1957:</b>	p.30-31 Canopy and borders altered and patched.	



Detail of YMLA, GPC 2837, c.1931, showing panel 6e.

### Catalogue: Panels 7a-12e

	a	b	c	d	e
12	12a	12b	12c	12d	12e
11	11a 67 31	11b 68 32	11c 69 33	11d 70 34	11e 71 35
10	10a 72 26	10b 73 27	10c 74 28	10d 75 29	10e 76 30
9	9a 77 21	9b 78 22	9c 79 23	9d 80 24	9e 81 25
8	8a 82 16	8b 83 17	8c 84 18	8d 85 19	8e 86 20
7	7a 87 11	7b 88 12	7c 89 13	7d 90 14	7e 91 15

1a - CVMA Numbering

97 - Torre Numbering

1 - Fowler Numbering

## 7a: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	7a	<b>Proposed original location:</b>	23a
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	824 x 810
<b>Background colour, type &amp; originality:</b>	Red, solid-fill foliate pattern, heavily patched.	<b>Special techniques:</b>	None detected
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal pale blue, pink, green and red (probably flashed).	<b>Scratched graffiti:</b>	On exterior surface: "2 from top/ 5 Row" "[...]om/ Top 5 Ro[...]"
<b>Canopy type:</b>	A.i	<b>Canopy originality:</b>	Moderately original.
<b>Description:</b>	On the left, a blonde woman (Cuthbert's mother) wearing a white gown and headscarf is seated in a bed, her legs covered by a pink coverlet.		



## 7a: Condition Overview and Iconography

	<p>She holds a small naked child (Cuthbert) with silver-stained hair and halo. Immediately to her right, behind the bed, is another lady, wearing a white robe and headscarf (birth attendant). Two silver-stained rays extend partway across her head. She looks at the first lady and is holding her headscarf. Immediately to the right of this group is a lady (Cuthbert's grandmother) in a long-sleeved blue gown with a white collar, with a silver-stained horned hat and white veil. She stands in front of the bed and faces left towards the first lady and child, with both arms extended towards the child. Her left hand grasps the right forearm of the child. In the lower left are fragments of a white crib. The bed has white pillars, a tiled blue roof and red curtains. Above the bed, the upper half of a white-haired, bearded figure is visible, looking down towards the child with silver-stained rays projecting downwards. He has a silver-stained nimbus with the uppermost and right-hand arms of a cross visible within it. He wears a white cloak, split open to reveal a silver-stained robe, with his right hand resting on a sceptre-like object. His left arm has a white sleeve with a pattern of silver-stained circles, the hand raised.</p> <p>To the right of panel, partially divided from the bed by a strip of green ground with trees, is a building. It has a two-light window with quatrefoil extending up to a cornice and pitched blue roof. Attached to the right is a crenelated structure of roughly hexagonal dimensions. At the front is an archway into a courtyard, with windows visible either side and in the back wall of the structure. A low wall projects to the left of the archway. Above the building the upper half of a bishop is visible. He wears a blue robe and silver-stained mitre and faces towards the group of figures on the left of the panel. He holds a foliate-topped crozier in his left hand and raises his right hand, angled towards the birth scene.</p>
<b>Subject:</b>	Birth of Cuthbert
<b>Paired panels:</b>	9c: Neighbours react to the birth
<b>Iconography:</b>	<p>The setting of Cuthbert's birth within a cutaway building is common in this period and closely resembles the Nativity. Cuthbert's mother, grandmother and an attendant surround the infant. God appears above, partly superimposed over the roof, with rays of light running down across the roof and into the scene below, focusing the viewer's eye upon the infant Cuthbert. The bishop on the right was probably originally set within the cloister, to indicate his location while at prayer. Originally, the architecture of the bed/room would have presented a clearer visual break between the left two-thirds of the panel and the right, thus enhanced by the outdoor landscape on the lower right. This serves to convey the physical distance between the action and the bishop, who is</p>

## 7a: Condition Overview and Iconography

	<p>at prayer in an oratory when he perceives Cuthbert's birth. Thus, the panel depicts both temporal and spiritual modes of vision, to convey the significance of Cuthbert's birth. Moreover, by placing the bishop in panel 7a, rather than 9c (a simultaneous scene), the importance of his vision is emphasised, and contrasted with the misinterpretation of the laypeople who mistake the light of God for fire in panel 9c.</p> <p>The presence of the bishop signifies the simultaneity of his enlightenment and Cuthbert's birth, a mode of depiction which is seen elsewhere within the window and manuscript cycles of St Cuthbert's life, and which authenticates Cuthbert's sanctity by mirroring the nativity of Christ.<sup>9</sup> In addition to the cutaway composition, a number of details link the panel's iconography to contemporary nativity and birth scenes: the pitcher and bowl at the end of the bed, the cradle and the presence of a birth attendant.<sup>10</sup></p> <p>By beginning the narrative with St Cuthbert's birth, rather than the events leading up to it, Cuthbert's auspicious birth is emphasised without reference to his father's rape of his mother. Additionally, his mother and grandmother's royal status is highlighted.</p> <p>It is possible that the lost creature (lion?) seen on the grass in Knowles' rubbing, was both original and of narrative significance, as it is close in design to the creature in 14a.</p>	
<b>Textual Analogue:</b>	<i>Libellus</i> , chapter 7	
<b>Pictorial Analogues:</b>	Location:	Durham Cathedral, window 1
	Medium:	Stained glass (lost)
	Date:	c.1416-20
	Description:	<i>"St Cuthbert w(i)th the sun beame shining, vpon his mothers bedd, at his natiuity"</i> <sup>11</sup> (author's emphasis, indicating iconography analogous to panel 7a)
	Location:	Durham Cathedral, east walk of cloister
	Medium:	Stained glass (lost)
	Date:	c.1420

<sup>9</sup> Magdalena Elizabeth Carrasco, "The construction of sanctity: pictorial hagiography and monastic reform in the first illustrated life of St Cuthbert," *Studies in Iconography* 21(2000): 51-52, 57; Barbara Fay Abou-El-Haj, *The medieval cult of saints: formations and transformations* (Cambridge: Cambridge University Press, 1994), 37.

<sup>10</sup> David King, *The medieval stained glass of St. Peter Mancroft, Norwich* (Oxford: Published for the British Academy by Oxford University Press, 2006), 31, 47.

<sup>11</sup> Bodleian, Rawlinson B.300, f.17v; Fowler, *Rites*, 118.

## 7a: Condition Overview and Iconography

	Description:	<p><i>“his mother lyinge in her child bed after she was deliuered, the bright beames did shine from heaven uppon her and uppon the child, where he did lye in the cradle, that to euery mans thinking the holy ghost had overshadowed him, for euery one that did /see\ itt, did thinke that the house had beene sett all on fire, the beames did shine so bright ouer all the house both within and without.”</i><sup>12</sup> (author’s emphasis, indicating iconography analogous to panel 7a)</p>
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## 7a: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.51v:</i>	23 b	<b>Previous subject proposals</b> :	<i>Fowler, 1877, p.274-5:</i>	Birth
	<i>Fowler, 1877, p.372:</i>	22e		<i>Fowler, 1891, p.487:</i>	Birth
	<i>Fowler, 1891, p.487:</i>	7a		<i>Milner-White, 1957, p.31:</i>	Birth
	<i>Harrison, 1927, p.115:</i>	7a		<i>Barnett, 1990, p.106:</i>	Birth
	<i>Milner-White, 1957, p.31:</i>	7a		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.51v:</i>				
	<p>“23/ In 2d light is a Great Church at the far-Corner whereof appears a B(isho)p’s head mytred A(rgent) &amp; Crosyer O(r) on his right hand are sev(er)all long Rays of golden Light issuing from a cloud &amp; shining upon 3 Nuns y(a)t Sitt underneath ./ 2. Of them being habited A(rgent) / the 3d B(lue).”</p>				
	<i>Knowles<sup>2</sup>, c.1886-8, p.130-131:</i>				
<p>“11 Birth of St C No 19 A lady with long flowing yell hair sitting up in bed in her chemise a veil over her head holding a little baby in a sitting position nimbus round the head. The bed covered with a purple counterpane of damasked pattern. A lady in a blue \ coat lined with fur/ with horned head dress &amp; cauls is reaching her hands out to take hold of the child. A woman standing behind the bed clad in white with veil on her head is adjusting the pillow and over her head are rays of glory streaming down from the half figure of our saviour {the latter much mutilated}. Behind the lady in blue is a table covered with a white cloth on which stands a flagon and a cup.</p>					

<sup>12</sup> Rites, DUL, Cosin B.II.11, f.75r.

## 7a: Panel History

To the right of the picture is a square tower standing in the middle of an enclosed space bordered by a wall battlemented and an entrance gate with circular bastion on ea(ch) side. A curtain pole behind bed from which is hung a red curtain drawn aside at the head, seen suspended from a half gable rood of blue, supported by pillars of wood the door half open. The space between the building and the group of figures is filled with grass and trees. In the foreground is a lion in a crouching position looking up at the child whilst above the tower is the head of a bishop mitred and the head of a crozier also part of a blue robe and a hand in a blessing attitude but cut off at the wrist and in a reversed position. Behind the building is a shed and a tree and in the bottom left hand corner is something like a cradle thus [sketch]"



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.725-1929, c.1887.



## 7a: Panel History

**Approx. c.1887**  
**panel**  
**dimensions:**  
(mm, w x h)

730 x 790

**Alterations,**  
**Milner-White,**  
**1957:**

p.31 "Face of God the Father plated. Bedchamber and church, R, rebuilt.  
Groundwork straightened out."

p.30-31 Canopy and borders altered and patched.



Detail of YMLA, GPC 2837, c.1931, showing panel 7a.

## 7b: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	7b	<b>Proposed original location:</b>	23c
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	809 x 810
<b>Background colour, type &amp; originality:</b>	Blue, solid-fill foliate pattern, moderately original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal pale blue, pink, green and red (probably flashed).	<b>Scratched graffiti:</b>	On exterior surface: "4 from/ [..]p 5 Row"
<b>Canopy type:</b>	A.i	<b>Canopy originality:</b>	Moderately original.
<b>Description:</b>	On the left of the panel stands a female figure (Cuthbert's mother), angled to face the centre of the panel. She wears a long-sleeved red dress, with a white cuff visible on her right sleeve. Her skirt is raised		

## 7b: Condition Overview and Iconography

around knee-height to reveal a blue underskirt. She wears a white and silver-stained belt around her waist, with the buckle visible and a long strap hanging down. Her right arm is bent at the elbow, and her hand horizontal, perhaps resting against her skirt; her left is obscured by another figure. Her head is corroded, but her face gazes towards the centre of the panel. She is wearing a horned headdress, with a pattern of rows of white circles on a silver-stained ground, separated by white lines. A white veil is draped across the horns.

To the right is a second female figure dressed in a white gown, with a white headscarf. Her face is visible and she faces towards the first female figure, but gazes slightly downwards. Other than her right arm, and part of her white dress, her body is concealed behind a male figure who stands in front and slightly to the right. He is wearing a long-sleeved dark blue robe, with a red stole draped around his shoulders and hanging down to the bottom of his robe on his right side. He wears a silver-stained belt, from which an object hangs, partially concealed by the red stole (and the iron tie-bar). He faces to the right of the panel, with his right arm bent up and his right hand pointing or holding a small object. He has short, straight silver-stained hair. His left arm is not visible (due to later insertions) but he appears to be holding a thin candle.

Behind the male figure is a third female figure (Cuthbert's grandmother), wearing a purple robe composed of corroded and unpainted insertions. She faces the right side of the panel and is wearing a horned hat (decorated with a pattern which mirrors the other hat) draped with a white veil. To the right is a stone font in the foreground, embellished with silver stain and with shaded niches in the pedestal. The font is filled with blue water and behind it stands a second male figure, wearing a red robe. He has a white collar and white and silver-stained mitre. His body is angled to face slightly towards the left of the panel and he looks out of the panel towards the viewer. With both hands he holds a naked infant (Cuthbert), with silver-stained hair and a white nimbus bordered with silver stain, over the font.

To the right of the second male figure is a third male figure, facing the font. He wears a hooded alb, with the neckline of an undergarment visible across his throat. He has short, slightly curled hair. With both hands he supports the bottom of an open book, the top of which tilts back to rest on his chest, with the lines approximating text visible to the viewer.

**Subject:**

Baptism of Cuthbert

7b: Condition Overview and Iconography	
<b>Paired panels:</b>	N/A
<b>Iconography:</b>	<p>Cuthbert's mother, her attendant and Cuthbert's grandmother stand to the left as a bishop baptises the infant Cuthbert in a font, aided by an acolyte and priest.</p> <p>Baptism was a key <i>topos</i> in fifteenth-century hagiographic cycles, as demonstrated by its inclusion in the St William Window (n7, 2b). The iconography of panel 7b is similar to n7, 2b, but moves beyond standard tropes. It includes characters inferred from Libellan text: Cuthbert's mother and the queen-mother, emphasising Cuthbert's royal parentage. This suggests close reading of the textual analogue beyond the specific event. Additionally, the presence of the midwife/attendant suggests engagement with wider trends in nativity and birth scenes.</p>
<b>Textual analogue:</b>	<i>Libellus</i> , Chapter 9
<b>Pictorial Analogues:</b>	None extant.

7b: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.51v:</i>	22d	<b>Previous subject proposals</b> :	<i>Fowler, 1877, p.275-6:</i>	Baptism
	<i>Fowler, 1877, p.372:</i>	20e		<i>Fowler, 1891, p.487-8:</i>	Baptism
	<i>Fowler, 1891, p.487-8:</i>	7b		<i>Milner-White, 1957, p.31:</i>	Baptism
	<i>Harrison, 1927, p.115:</i>	7b		<i>Barnett, 1990, p.107-8:</i>	Baptism of Cuthbert by the bishop who adopted him
	<i>Milner-White, 1957, p.31:</i>	7b		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.51v:</i>				
	"30/ In 4 <sup>th</sup> light stands a B(isho)p (habited gu(les) mytred O(r)) Baptizing a child w(hi)ch he holds in his Arms ouer the Font (A(rgent)). A white monk standing by & holding open a book before him Also 4 sureties stand about the Font the 1 <sup>st</sup> being a man. habitt & leggs gu(les) the 2d a woman habited v(er)t the 3d a monk habited B(lue) w(i)th caul hanging down his breast gu(les)/ the 4 <sup>th</sup> a woman habited B(lue)."				
	<i>Knowles<sup>2</sup>, c.1886-8, p.136-7:</i>				
	p.136 "[red:] 12 [pencil:] Baptism		No 16		



## 7b: Panel History

A bishop robed in a red robe with green collar a ~~fur~~ \linen/ collar shewing inside and a blue tunic. Standing behind a font full of water and holding a child in his hands over the font. The latter is hexagonal at the base, the bowl round with foliated sides, the bowl supported on a richly carved cup. to the right of the bishop is a monk with white tunic and a fur tippet with two long bands like a stole, terminating in 2 fur tassels, holding an open book \in his hands/ turned outwards to the bishop. On the other side of the font is an old man with blue robe \lined with fur/ girdled at the waist from which hangs a short sword and a broad red band hangs from the neck to the knees but whether a lining or a stole, I can't tell. His right hand appears to hold the staff of the bishops crozier and the left held up and partly pointing opposite the head of the child. N.B. A. A candle for crozier"

p.137 "turned also in that direction. He has an indication of green hose also standing by the back of this man is a lady with horned head dress and cauls clad in a ruby robe and blue tunic girdled at the waist with a belt with long hanging end. In the back is another lady in a horned head dress and caul wearing a purple robe and a woman with a white veil on her head and white dress"

## 7b: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.726-1929, c.1887.

Approx. c.1887  
panel  
dimensions:  
(mm, w x h)

740 x 780

Alterations,  
Milner-White,  
1957:

p.31 "The top and side canopies needed much attention — as indeed was the case in most of the panels."

p. 30-31 Canopy and borders altered and patched.

7b: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 7b

7b: Panel History



YMLA, GPC 2885, c.1950s (pre-restoration), showing panel 7b.



## 7c: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	7c	<b>Proposed original location:</b>	22d
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	833 x 809
<b>Background colour, type &amp; originality:</b>	Red, solid-fill foliate pattern, moderately original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal pale blue, pink, green and red (probably flashed).	<b>Scratched graffiti:</b>	On exterior surface: "Top/ 1st Row"
<b>Canopy type:</b>	B	<b>Canopy originality:</b>	Partially original.
<b>Description:</b>	In the bottom left of the panel is a small projection of brown rock. The rest of the ground is depicted in green glass, with painted sprigs and leaves to suggest foliage. Above the rock is a plant with three broad leaves parted to each side and a cluster of five stems springing up to		

## 7c: Condition Overview and Iconography

purple flowers. Above and behind the plant are a group of three trees. The three trunks are grouped together, with the central trunk silver-stained. The central tree has green leaves resembling oak leaves. The left and right are unclear and may have lost paint or be later insertions. To the right, in the centre at the back of the scene is a single tree, with three clumps of oak-type leaves.

To the right of the plant and rock is the young male figure (Cuthbert). His body is twisted so that he half faces into the centre of the panel. He wears a long-sleeved white robe, decorated with around nine initials 'C', which hangs down to his knees. His legs are depicted in pale blue glass. He has short silver-stained hair and a thin silver-stained nimbus. He holds silver-stained sticks in his left hand, with more sticks floating above, which may originally have also been in this hand, or beneath his right hand, which is visible beneath his left. He leans forwards over a fire, depicted in red glass painted with wavy lines. Behind this is an area of blue glass which is unclear and may be later insertions.

To the right of the fire stands a female figure (Cuthbert's mother) whose body is twisted to be seen partially from the side. She is wearing a long-sleeved, floor-length white robe, decorated with clusters of three silver-stained flowers. A section of the bottom of this robe is folded back to reveal a pale blue undergarment decorated with a foliate pattern. She wears a horned hat with white fabric draped over it. The horns are silver-stained, with a row of small circles where they meet her face, and the rest of the horn covered with a diamond-pattern. She leans forwards slightly towards the male figure with both of her arms bent at the elbow, holding her hands over the fire.

To the right of Cuthbert's mother is a small clump of three bushes, the trunks clustered together with blue, red and (inserted) silver-stained leaves. A little way above these small trees is a rocky projection, which rises into the top right of the panel, disappearing behind the architectural border, which is fragmentary.

<b>Subject:</b>	Cuthbert lighting a fire with twigs (with his mother)
<b>Paired panels:</b>	None, although probably adjacent to panel 8d, which depicts an earlier episode from the same chapter of the <i>Libellus</i> .
<b>Iconography:</b>	<p>Cuthbert, on the left, lays bundles of twigs on the ground, to light a fire, seen in the centre. His mother, on the right, leans over the fire.</p> <p>The miraculous moment occurs when Cuthbert lit the fire, blessing the ground and enabling fires to miraculously ignite whenever twigs were</p>

7c: Condition Overview and Iconography	
	<p>placed in the same spot in future. The depiction of Cuthbert placing the twigs and the simultaneous eruption of the fire compresses time to evoke a miracle which is difficult to represent in a single image.</p> <p>The dress of Cuthbert and his mother also appears intended to create continuity between the previous scene, in panel 8d, and the subsequent scene in panel 9b. Cuthbert wears a white tunic (although the pattern changes) in all three panels. His mother, who only appears in panels 8d and 7c, wears the same style of dress as in 7b, 8d, and probably 21c, where her figure is damaged. This makes her clearly identifiable despite changes in the colour and pattern of her robes.</p>
<b>Textual analogue:</b>	<i>Libellus</i> , Chapter 20
<b>Pictorial analogues:</b>	None extant.

7c: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.51v:</i>	22b	<b>Previous subject proposals</b> :	<i>Fowler, 1877, p.276-7:</i>	The boy Cuthbert and his mother.
	<i>Fowler, 1877, p.372:</i>	23a		<i>Fowler, 1891, p.488:</i>	The boy Cuthbert and his mother ( <i>Libellus</i> 20)
	<i>Fowler, 1891, p.488:</i>	7c		<i>Milner-White, 1957, p.31:</i>	The boy and his mother.
	<i>Harrison, 1927:</i>	N/A		<i>Barnett, 1990, p.110:</i>	The boy Cuthbert and his mother collecting sticks for the fire.
	<i>Milner-White, 1957, p.31:</i>	7c		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.51v:</i>				
	"28./ In 2d Light stand 2 /white\ monks giving something to the other"				
	<i>Knowles<sup>1</sup>, c.1886-8, p.110:</i>				
	"13. St Cuthbert with his mother No 26 A field covered with plants and trees. A mound of earth or a rock on the left - bottom corner and one reaching up in trees to top of right hand corner				

## 7c: Panel History

In the middle of the field is a flaming red fire to which a youth with close cut yell(ow) hair nimbed and clad in a white coat, girded at the waist and blue hose is bringing sticks to replenish the fire with. Standing over against the fire and holding her hands over it is a lady richly attired in a long white robe embroi(dere)d at the outside and lined with fur on the inside. Under this is a blue tunic and blue show the tunic embroi(dere)d. On her head is a horned veil and her hair pasted up in an embroi(dere)d bag set with pearls etc”



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.727-1929, c.1887.



### 7c: Panel History

**Approx. c.1887  
panel  
dimensions:**  
(mm, w x h)

745 x 785

**Alterations,  
Milner-White,  
1957:**

p.31 "Minor improvements only."

p. 30-31 Canopy and borders altered and patched.



Detail of YMLA, GPC 2837, c.1931, showing panel 7c.

## 7d: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	7d	<b>Proposed original location:</b>	20a
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	816 x 801
<b>Background colour, type &amp; originality:</b>	Blue, hatch-fill foliate pattern, mostly original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal pale blue, pink, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	D	<b>Canopy originality:</b>	Moderately original.
<b>Description:</b>	In the bottom left of the panel a male figure crouches, kneels or sits. He wears a woven hat and wears a white garment (heavily corroded and patched). His body is angled to face the right of the panel and he gazes		

## 7d: Condition Overview and Iconography

downwards. With both hands he holds a silver-stained object. Much of the ground is in green glass, painted with plants and ridges. To the right of the figure is a plant with three broad leaves parted to each side and a cluster of three stems projecting upwards (flowers probably lost). A small sheep stands above this, facing the figure.

Above the first figure is an area of brown ground, substantially composed of later insertions. Upon this is a second figure (Cuthbert), sitting or reclining, whose torso is seen from the front, but is twisted slightly towards the right of the panel. He supports himself on his right arm, which is bent at the elbow and his legs project towards the right of the panel. He is wearing a red robe which covers all of his limbs except his right hand. Much of the upper robe consists of later glass and his left hand/arm are lost; a silver-stained collar with a row of circles enclosed within two lines is made up from inserted glass. Above this, the original silver-stained collar projects up around the figure's neck. His face is turned to gaze across to the right of panel. He has short hair which curls at the bottom and a small pointed beard on his chin, which splits into two curled tips. He has a silver-stained nimbus framed in white.

To the right of the second figure and level with his face and torso is a scroll, whose originality is uncertain. The fragmentary text runs: [...]tet ecce/ [...]o/ or/[...]/[...]juo/[...]an/ S/urgite/ de"



To the right of the first male figure is a third figure, seen mostly from the side, facing away from the first figure and bending forwards. The figure wears a white garment, with a cylindrical bucket or basket with a silver-stained handle or rope and a pointed object like a knife in its sheath hanging from the waist. The head is covered by a hood with a silver-stained edge around the face, which looks to the right of the panel. On the figure's right shoulder is what appears to be a broad-brimmed hat, with a trace of silver-stain beneath it to the right which may be a strap. The figure seems to have both arms extended to the right from around the elbow or shoulder level, but mending leads and insertions make this unclear.

To the right of the third figure is a fourth figure, who faces towards the former. He wears a white garment, perhaps painted to look like fur, open slightly below a belt, with a cylindrical object or bag similar to the third figure's, but suspended by silver-stained straps from the long edge. He may hold a silver-stained staff and there is unclear white glass to his left. A small cloak or large collar of red covers his shoulders

7d: Condition Overview and Iconography		
	<p>[maybe later?]. His head (a monk's) is an insertion. The white area around his head may be a hood or collar. Behind his head is a straw hat.</p> <p>Behind these two figures are three sheep, the one on the left is seen from the side and faces right, although the head is an infill. The central sheep's body is also seen from the side, facing right, but its head is twisted back to look at the figure in the red robe. To the right, the third sheep, seen from the side, faces to the left and has its head bent down to the grass. Behind the central sheep springs a clump of bushes.</p>	
<b>Subject:</b>	Cuthbert sees St Aidan's soul carried to heaven	
<b>Paired panels:</b>	10a: St Aidan's soul carried to heaven by angels above his deathbed.	
<b>Iconography:</b>	<p>Cuthbert, dressed in red, upper left, has a vision of St Aidan's soul ascending to heaven (depicted in 10a) while watching sheep, seen on the right. His companions, in the foreground are distracted or sleeping.</p> <p>The scene is split across two panels, enabling the setting of Cuthbert's vision to be emphasised in 7d, perhaps to draw Christological parallels by highlighting his role as a shepherd.</p> <p>Although Cuthbert's figure, in red, is damaged, the documentary evidence suggests his position is largely original, placing his head at roughly the same level as St Aidan's soul in 10a. This makes the subject and focus of the vision clear.</p> <p>While the lack of inscriptions elsewhere within the window make it unlikely that the text scroll is original, the words "ecce" and "surgite" could be used to describe the action of the scene.</p>	
<b>Textual analogue:</b>	VP, Chapter 4	
<b>Pictorial Analogues:</b>	<i>Location:</i>	Oxford, University College, MS 165, p.18
	<i>Medium:</i>	Manuscript illustration
	<i>Date:</i>	c.1100



## 7d: Condition Overview and Iconography

<p><i>Description/ image:</i></p>	 <p>A manuscript illustration depicting a shepherd in a red and green robe standing on the left, holding a staff. A dog is at his feet. A flock of sheep is gathered around him. Two angels in green and red robes are positioned above the shepherd, holding a banner. The scene is set against a plain background.</p> <p><b>A</b> T YBI GUBERNATI BIX UNTE FIDELIUGIA XPI UOLUT FAMULU SUU ARCIOUS PPO SICI SUBIRE URCAU. ALTIOUS PNI GLAM P</p>
<p><i>Location:</i></p>	<p>London, BL, Yates Thompson MS 26, folio following f.13?</p>
<p><i>Medium:</i></p>	<p>Manuscript illustration</p>
<p><i>Date:</i></p>	<p>c.1200</p>
<p><i>Description/ image:</i></p>	<p>Possibly lost. There is no text missing, as chapter 3 ends on f.12v and chapter 4's rubric and text start on f.13r. This indicates either that no illustration was intended, or that it occupied two sides of a single folio. The scene at Carlisle may indicate the appearance of one or both of these putative illustrations.</p>
<p><i>Location:</i></p>	<p>Salisbury Breviary, Paris, Bibliothèque nationale de France, MS lat.17294, f.435r-435v.</p>
<p><i>Medium:</i></p>	<p>Manuscript illustration</p>
<p><i>Date:</i></p>	<p>c. late 1430s to early 1440s.</p>
<p><i>Description/ image:</i></p>	 <p>A detail of a large miniature from a manuscript. It shows a shepherd in a red and white robe standing in the center, holding a staff. A dog is at his feet. A flock of sheep is gathered around him. Two angels in white and blue robes are positioned above the shepherd, holding a banner. The scene is set against a blue sky with a white building in the background.</p> <p>Detail of large miniature, f.435r: On the left cowherds sleep next to their herd. To the right Cuthbert stands</p>

## 7d: Condition Overview and Iconography

looking at St Aidan's soul, which is carried to heaven on the right.



Border medallion, lower left, f.435r: Cuthbert stands on the left, looking towards seated cowherds, some sleeping, with cows behind.



Border medallion, lower right, f.435r: Cuthbert leans towards sleeping cowherds, declaring what he has seen.



## 7d: Condition Overview and Iconography



Border medallion, upper right, f.435r: Cuthbert prays to God. (A cowherd holds a scroll with the related breviary text).



Border medallion, middle right, f.435r: while praying, Cuthbert (right) sees the soul of St Aidan carried to

## 7d: Condition Overview and Iconography

heaven by angels. (A cowherd holds a scroll with the related breviary text).



Border medallion, upper left, f.435v: while praying, Cuthbert (right) sees the soul of St Aidan carried to heaven by angels. Cowherds kneel in prayer and surprise, looking at Aidan's ascending soul.

<i>Location:</i>	<b>Carlisle Cathedral, back of choir stalls (painting no. 3)</b>
<i>Medium:</i>	Panel painting, oil on wood
<i>Date:</i>	c.1478-95



## 7d: Condition Overview and Iconography

Description/  
image:



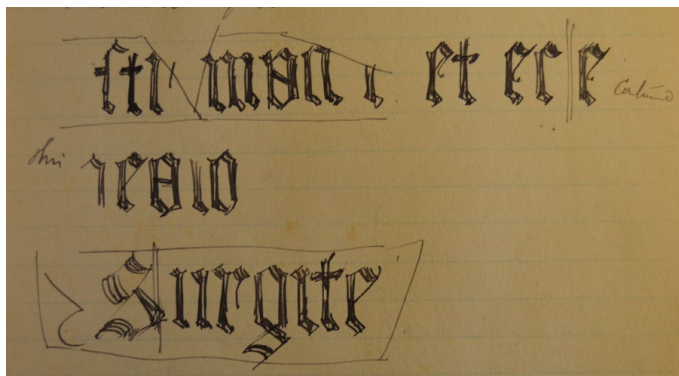
Titulus: "Her saw he Ayda[ns] saul up go/ to heuyn blys w(ith) ang[els] two"

On the right, Cuthbert kneels in prayer next to sleeping shepherds. He looks up at St Aidan's soul, carried by angels.

7d: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.52r:</i>	21e	<b>Previous subject proposals</b> :	<i>Fowler, 1877, p.277-8:</i>	Learning the psalter.
	<i>Fowler, 1877, p.372:</i>	19a		<i>Fowler, 1891, p.488:</i>	Learning the psalter.
	<i>Fowler, 1891, p.488:</i>	7d		<i>Milner-White, 1957, p.31:</i>	Learning the psalter.
	<i>Harrison, 1927, p.115:</i>	7d		<i>Barnett, 1990, p.114-5:</i>	First half of the vision of the death of St.Aidan
	<i>Milner-White, 1957, p.31:</i>	7d		<i>Dumelow, 2007, p.52-3:</i>	Vision of the death of St. Aidan
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.52r:</i>				
	"36/ In 5th light sitti a Saint habited gu(les) glory O(r) And about him sev(er)all sheep feeding And Trees growing in a green vale. beneath stands a Man in white Rayment leaning his head downwards to read in a book held open before him by a certain shepherd w(i)th a golden crook in his hand. (habited gu(les) & A(rgent))"				
	<i>Knowles<sup>1</sup>, c.1886-8, p.96-98:</i>				
	<p>p.96 "[red:] 14 Learning psalter No 33.  A field with trees in it some sheep grazing A man in the centre clad in a white coat a coif head dress and tippet his large felt hat suspended on his shoulders. A bucket and a knife or a sheath suspended at his girdle, {legs missing} leaning on a staff with his left hand and probably holding out a scroll with his right as a fragment of glass has a delineation of an ancient scroll. In front of this man stands a man in a partial"  p.97 "stooping position with tonsured head and nimbed wearing a <u>fur</u> coat and a red tippet, the coat girdled at the waist \a straw hat – laid on his shoulders/ in the front part which is open it shews a waistcoat buttoned with buttons close to each other as far as the middle of belly and below this a flap or double flap of cloth with shat appears to be string buttons. The hose shewing below: His left hand rests upon a staff and at his side hangs a barrel with a plug in the bunghole which is raised At the other side of the panel is a mutilated figure of a man with a turned up cap, a coat <u>not</u> fur girdled at the waist, the same kind of waistcoat &amp; flap, probably bare legs and boots buckled with two straps. In his hands a horn with holes in it and his fingers set as if playing upon it. In the uppermost part of panel at left hand is a man clad in a ruby coat with fur at the neck and wrists, laying down as if were on a mat or cushion of yell(ow)( emb(oidere)d and fringed"  p.98 "With red – he has long hair and short curly beard, and a nimbus round his head and holds in his left hand a scroll inscribed"</p>				

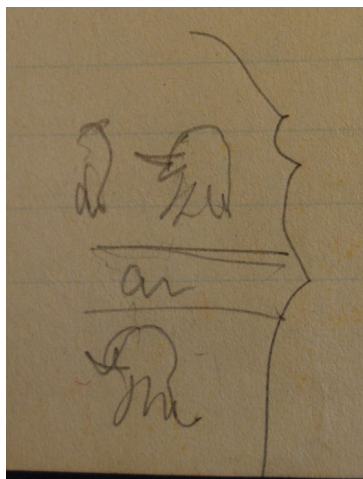
## 7d: Panel History

[sketch]



[Sti man I et ecle [pencil note: continue /thus] eaid/ S|urgite]

"To the left side of panel an inserted part of a shield or a fess arg. 3 elephants sable erased. [sketch]"



## 7d: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.728-1929, c.1887.

<p><b>Approx. c.1887 panel dimensions:</b> (mm, w x h)</p>	<p>750 x 770</p>
<p><b>Alterations, Milner-White, 1957:</b></p>	<p>p.31 "When a number of intruding pieces, including a 17th c. armorial fragment of two elephant heads, had been removed, the apparent confusion disappeared, though the chief figures required clearer outlining and the two peasants new legs."  p. 30-31 Canopy and borders altered and patched.</p>



7d: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 7d.

## 7e: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	7e	<b>1888 location:</b>	7e
<b>Date:</b>	c.1888	<b>Approx. dimensions:</b> (w x h, mm)	824 x 801
<b>Background colour:</b>	Red.	<b>Maker:</b>	J.W. Knowles & Sons
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, purple, green and red.	<b>Scratched graffiti:</b>	None detected.
<b>Description:</b>	A silver-stained boat, with a single mast and unfurled sail, floats on the sea, the port-side facing the viewer. In the prow of the boat stands a bearded man in a blue robe, with yellow hat and belt, looking to the stern of the boat with right hand raised. In front of him, a man in brown robe crouches behind the rigging, looking over the side of the boat. To the right of the mast stands a short-haired, nimbed boy, frontal, wearing a, knee-length robe, white with foliate-pattern. His arms are raised and he looks over the stern of the boat to a large fish, whose head		

7e: Condition Overview and Iconography	
	protrudes from the water. To the right, a lady sits in the stern of the boat. She wears a green robe with fur cuffs and collar and a white and yellow horned hat with white veil. Her arms are raised in front of her and she twists to look over the stern of the boat. Behind the boat, on the right, is a small outcrop of purple land.
<b>Subject:</b>	Cuthbert drops his psalter in the sea
<b>Paired panels:</b>	8a: Psalter returned by a fish.
<b>Iconography:</b>	<p>While embarking on a boat to flee Ireland for Britain, Cuthbert dropped his psalter into the sea, where it was swallowed by a seal. Fowler devised the iconography for the panel, based on this episode. He subsequently noted his “mistake” in requesting a fish rather than a seal.<sup>13</sup></p> <p>Knowles designed the panel based on Fowler’s iconographic suggestions, but his close study of the medieval glass is evident in details which are inspired by the surviving glass elsewhere in the window: the boat and sailors (10b), Cuthbert (8d, 9b), Cuthbert’s mother (8d) and the canopy (Type E).</p>
<b>Textual analogue:</b>	<i>Libellus</i> , Chapter 14.

7e: Panel History					
<b>Past locations:</b>	<i>Fowler, 1891, p.488:</i>	7e	<b>Previous subject proposals :</b>	<i>Fowler, 1877, p.278-9:</i>	Losing the Psalter
	<i>YMLA, GPC 2837:</i>	7e		<i>Fowler, 1891, p.488:</i>	Losing the Psalter
	<i>Milner-White, 1957, p.31:</i>	7e		<i>Milner-White, 1957, p.31:</i>	Psalter Lost in the Sea

<sup>13</sup> Joseph Thomas Fowler, *On the St. Cuthbert window in York Minster: Additional notes* (London: Bradbury, Agnew and Co., 1891), 489.



## 7e: Panel History



Knowles & Sons cartoon, Victoria & Albert Museum, E.729-1929, c.1887.

Approx. c.1887  
panel  
dimensions:  
(mm, w x h)

710 x 770

Alterations,  
Milner-White,  
1957, p.31:

None specified.



7e: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 7e.

## 8a: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	8a	<b>1888 location:</b>	8a
<b>Date:</b>	c.1888, with insertions c.1400-50	<b>Approx. dimensions:</b> (w x h, mm)	821 x 796
<b>Background colour:</b>	Red.	<b>Maker:</b>	J.W. Knowles & Sons
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal murrey/purple, green and red.	<b>Scratched graffiti:</b>	None detected.
<b>Description:</b>	On the left, a female figure stands frontally, slightly angled towards the left side of the panel. She stands upon an area of ground next to a body of water, which fills the lower right side of the panel. Above this is an area of rock and foliage with several small trees which have pointed		

## 8a: Condition Overview and Iconography

	<p>and oak-style leaves. The lady is wearing a long white robe, with broad sleeves, which reveal thin sleeves beneath on her forearms. The robe has a pattern of small silver-stained circles with larger circles enclosing a flower-shape edged in silver-stain. She wears a belt, decorated with small white flower shapes on a silver-stained ground. The strap of the belt hangs down in front of her, terminating beneath her knees. The lower edge of her robe has a silver-stained band, and the front of the robe is slightly raised to reveal a white robe with a simple line along the hem. The tip of her right foot is visible beneath this undergarment. It is painted with a diamond pattern with small circles within the diamonds. The robe, which has a small collar, is open at the neck to reveal a straight-edged undergarment, the edge of which is decorated with a band of small circles within two lines. The figure wears a horned hat with white fabric draped across it. The horns are silver-stained in a diamond pattern, with a white row of circles where the horns meet her face. She gazes slightly downwards and has both arms bent upwards at the elbows, with palms open.</p> <p>To the right of the female figure is a small male figure. He is stood frontally, but with his body twisted towards the right of the panel and his head turned to the left to gaze up towards the female figure. He wears a white, knee-length, long-sleeved garment, which is decorated with a five-petalled flower pattern. His legs and feet are depicted in brown glass. He wears a belt decorated with silver stain, from which hangs a small bell-shaped object, also decorated with silver stain. The sleeves have cuffs decorated with a row of circles inside two lines, silver-stained. He has a short collar. His hair is short and painted brown. He has a yellow nimbus bordered in white. His right hand points towards a fish visible within the water to his right. His left hand holds a small white book, fastened with a silver-stained clasp.</p>
<b>Subject:</b>	Cuthbert's psalter being returned by a fish
<b>Paired panels:</b>	7e: Cuthbert drops his psalter in the sea
<b>Iconography:</b>	<p>Devised by Fowler and Knowles, based upon the <i>Libellus</i>. Cuthbert is shown holding his psalter, which has just been cast ashore by a fish, visible beneath the waves on the right. See Catalogue entry for panel 7e regarding Fowler's error in depicting a fish instead of a seal.</p> <p>Knowles' close study of the original glass is evident in the stylised rocks and plants of the far shoreline, as well as the appearance of Cuthbert and his mother (see her appearance in panels 7c and 8d, and Cuthbert's in panels 8b and 9b). The architectural surround is clearly based upon canopy type I.</p>
<b>Textual analogue:</b>	<i>Libellus</i> , Chapter 18.



## 8a: Panel History

<b>Past locations:</b>	<i>Fowler, 1891, p.488-9:</i>	8a	<b>Previous subject proposals</b> :	<i>Fowler, 1877, p.278-9:</i>	The lost psalter restored by a sea-calf?
	<i>YMLA, GPC 2837:</i>	8a		<i>Fowler, 1891, p.488-9:</i>	The lost psalter restored
	<i>Milner-White, 1957, p.31:</i>	8a		<i>Milner-White, 1957, p.31:</i>	??



**Knowles & Sons cartoon, Victoria & Albert Museum, E.730-1929, c.1887.**

**Approx. c.1887  
panel  
dimensions:**  
(mm, w x h)

700 x 775



## 8a: Panel History

Alterations,  
Milner-White,  
1957, p.31:

None specified.



Detail of YMLA, GPC 2837, c.1931, showing panel 8a.

## 8b: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	8b	<b>Proposed original location:</b>	22a
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	813 x 796
<b>Background colour, type &amp; originality:</b>	Blue, solid-fill foliate pattern, moderately original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal pale blue, pink, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	B	<b>Canopy originality:</b>	Mostly original.

## 8b: Condition Overview and Iconography

### Description:

On the left of the panel stands a male figure, frontal and turned slightly to the right of the panel. He stands upon a fragmentary yellow ground, painted with plants. He is wearing a red knee-length garment, the lower hem trimmed in white. His legs and feet are pale blue. Around his waist is a silver-stained belt decorated with a row of small flowers. From it hangs a small silver-stained knife in a white and silver-stained sheath; attached by a loop to the left side of the belt. His right arm is bent up at the elbow across his body and the back of his hand is visible. His left arm is concealed by the figure to the right. He has a white collar and wears a green hat with cut and dagged ends hanging on either side of his face. He gazes slightly downwards towards the right of the panel.

Immediately to the right of the first figure is a second male figure, frontal and turned slightly towards the right. He wears a blue ankle-length robe, the right side of which is hung over his left arm. Beneath the blue a white, floor-length undergarment is visible. His left forearm, with a white sleeve, protrudes from the blue robe, the hand extended palm-down towards the small figure to his right. His left hand holds a silver-stained crozier. Around his shoulders is a wide purple hood, composed of inserted fragments. He wears a silver-stained mitre and his face is a reused insertion.

Behind the first two figures, the head and hand of a third figure is visible. He wears a green robe (with some insertions) with a wide white collar/hood and faces left. He is tonsured, with a short slightly curly fringe and straight hair to the side.

To the right of the second figure is a fourth figure of a small male (Cuthbert). He stands frontal with his head turned to the left of the panel. He wears a white knee-length garment, decorated with four-lobed flowers. His legs and feet are red and he stands upon a (fragmentary) yellow ground with flowers. He has a white belt decorated with silver-stained circles (the belt holes) around his waist, with the strap hanging down from a silver-stained buckle. His right side is fragmentary and his right arm is missing below the elbow. His left arm points down and to the right of the panel at a cow on the ground. His hair is short and straight and he has a silver-stained nimbus edged in white.

To the right of the small male figure is a pale brown cow, lying upon a yellow ground. It faces to the left of the panel, with its head raised slightly towards the male figure to the left. Its face is obscured by the tie bar, but it has two small horns and a short curled main between them

8b: Condition Overview and Iconography	
	<p>and along its neck. Its forelegs are bent in front of its body and its back legs are bent forwards beneath its body but visible along the ground. Its tail hangs down behind its rear flank.</p> <p>Above the cow, the ground is green, with coloured plants (red and yellow). In the upper right of the panel is a (fragmentary) silver-stained building, seen from two sides. The entrance is on the side visible to the left and it has a section of the roof depicted in a white ground with intersecting silver-stained sections. A piece which projects up from the roof has a scalloped edge along the bottom of the uppermost horizontal sections. To the left of this building, along the horizon, are trees; one with a clump of red, pointed, oak-shaped leaves, another with pale-brown.</p>
<b>Subject:</b>	Cuthbert predicting the colour of an unborn calf
<b>Paired panels:</b>	None.
<b>Iconography:</b>	<p>While visiting the bishop's lands, Cuthbert predicts the colour of an unborn calf, which is then born and revealed to be the colour he predicted. The panel depicts the moment of Cuthbert's prediction.</p> <p>The episode was perhaps selected to demonstrate Cuthbert's powerful visions as a key facet of his propitious childhood, as it prefigures his adult visions.</p>
<b>Textual analogue:</b>	<i>Libellus</i> , Chapter 10
<b>Pictorial Analogues:</b>	None extant.

8b: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.52v:</i>	19b	<b>Previous subject proposals</b> :	<i>Fowler, 1877, p.279:</i>	Committed to the care of a guardian.
	<i>Fowler, 1877, p.372:</i>	21e		<i>Fowler, 1891, p.489:</i>	Cuthbert's prophecy concerning the cow.
	<i>Fowler, 1891, p.489:</i>	8b		<i>Milner-White, 1957, p.31:</i>	Cuthbert committed to the care of a guardian.
	<i>Harrison, 1927:</i>	N/A		<i>Barnett, 1990, p.109-110:</i>	Second half of Cuthbert foretells the colour of a calf about to be born
	<i>Milner-White, 1957, p.31:</i>	8b		<i>Dumelow, 2007:</i>	N/A



## 8b: Panel History

<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.52r:</i>
	“/43/ In 2d Light stands another B(isho)p. Habited B(lue) Mantle & skirts purple Myter & Crosyer O(r) before him stands a young prince Robes A(rgent) powdred w(i)th Mulletts sab. behind him stand 2 souldiers /. One habited gu(les) leggs B(lue) sword & belt O(r) & a woman standing behind habited v(er)t.”
	<i>Knowles<sup>2</sup>, c.1886-8, p.132-3:</i>
	<p>p.132 “[red:] 17            [pencil:] committed to care  No 18 [note in margin:] leading weak at corner  Scene is filled with trees in the background and the grass interspersed with plants and flowers. A cow lying on the grass to the right and in the background a post wind mill with a gabled roof, a short ladder ready to the doorway. In the centre of the picture stands a Bishop habited in a blue robe and a purple cape or tippet edged with fur {head lower part of face gone}, holding a crozier in left hand and reaching right out hand out to take hold of hand of St C(uthbert) a boy, with close cut hair, nimbed and wearing a white coat girded with a belt and powdered with small roses. Red hose. His left hand taking hold of cow’s ear. Behind the bishop is a man with green slashed head dress. Red coat lined with fur and bordered with”</p> <p>p.133 “d(itt)o at the skirt edge a belt at his waist from which is suspended a short sword with rich hilt and scabbard, he holds his hands as in the act of calling the boy to him. A monks head appears between his &amp; bishop”</p>

## 8b: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.731-1929, c.1887

Approx. c.1887  
panel  
dimensions:  
(mm, w x h)

745 x 790

Alterations,  
Milner-White,  
1957:

p.31 "In excellent condition as a whole. The Bishop had no face, so we supplied a 15th c. one along with some white drapery for his garment. Windmill adjusted. Numerous intruding scraps removed from the foreground."

p. 30-31 Canopy and borders altered and patched.

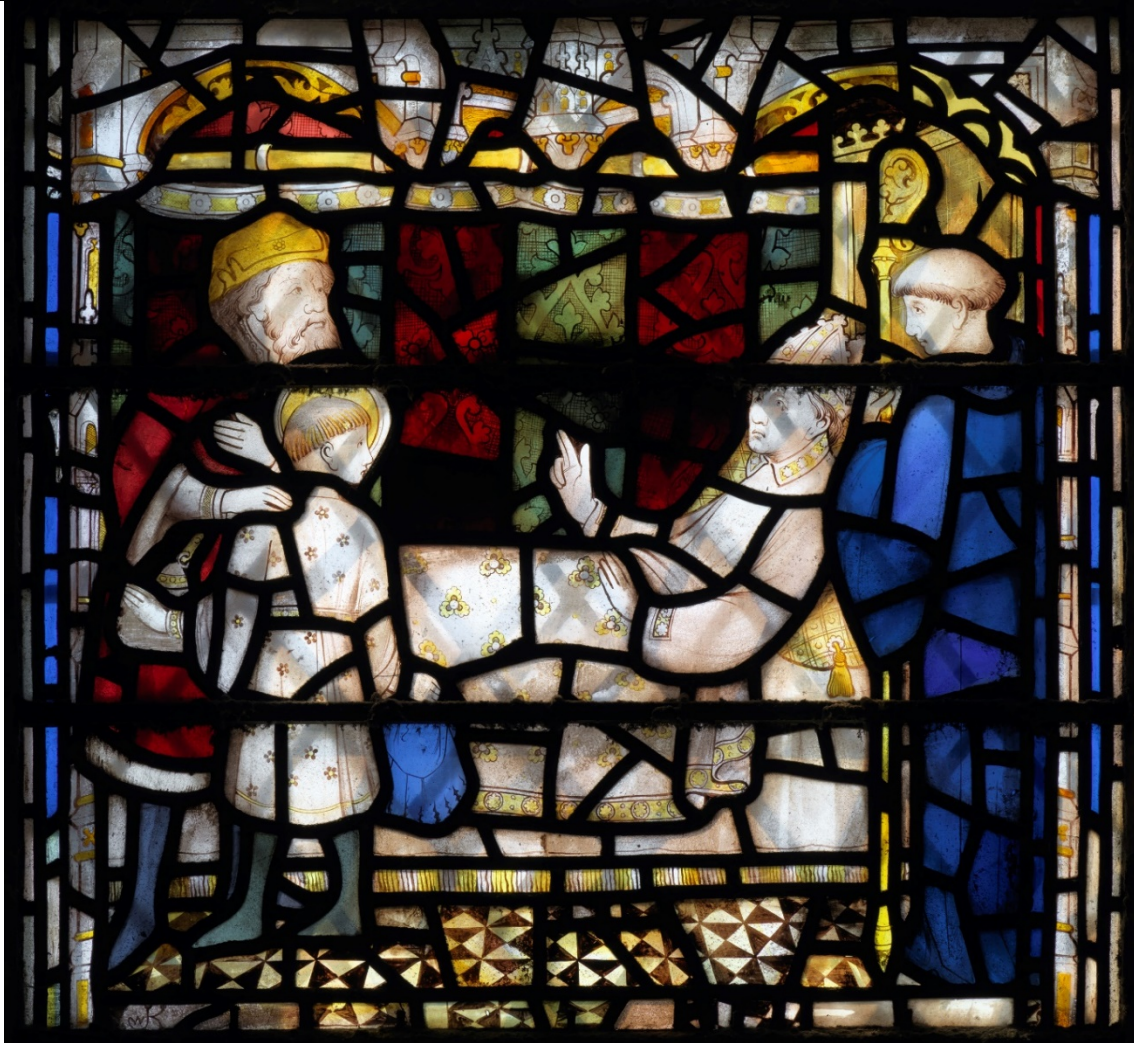
8b: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 8b.



## 8c: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	8c	<b>1888 location:</b>	8c
<b>Date:</b>	c.1888	<b>Approx. dimensions:</b> (w x h, mm)	836 x 792
<b>Background colour:</b>	Red.	<b>Maker:</b>	J.W. Knowles & Sons
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, green and red.	<b>Scratched graffiti:</b>	None detected.
<b>Description:</b>	In the foreground of the panel is a chequered floor in black and silver-stain.		



## 8c: Condition Overview and Iconography

On the left is a male figure wearing a red knee-length robe trimmed with white fur. His legs and feet are shown in pale blue. He wears a silver-stained hat with folded up brims. The front brim has a small painted flower. He has a short collar decorated with circles visible on the right side of his neck and wavy hair and a long wavy beard and moustache. He looks towards the right of the panel. His left hand is placed flat upon his chest/heart. His right arm rests on the shoulder of the figure who partially obscured him, the sleeve of the robe is drawn back to reveal the white sleeve of an undergarment, which has a band of silver-stained crosshatching around the cuff. Beneath his right hand, a small object, decorated with silver-stained circles, hangs a short silver-stained strap. It may be the beginning of a bag as there is a white area beneath.

To his right and in front of him a small male figure stands with his back towards the viewer, his feet pointing towards the left of the panel. He wears a white long-sleeved, knee-length garment, decorated with five-pointed flowers. There is a belt at the waist decorated with a row of circles inside two lines, silver-stained. His left hand rests on the white area (a bag?) beneath the first figures' right arm. The sleeve is wide and hangs down, revealing the white sleeve of an undergarment, which has a cuff decorated with a row of circles inside two lines, silver-stained. His hair is short and painted brown. He has a yellow nimbus bordered in white and his face is seen in profile, turned to the right of the panel. His right arm is down by his side, the hand turned out to the right, holding a piece of blue fabric, [which may be a hat of the same design as the green one in 8b].

Behind these two figures, filling the whole of the panel, is a bed, seen from the side. The lower edge is trimmed with silver-stained and white tassels and behind the bed are hangings of alternating red and green, painted with a crocketed pattern, and topped with a row of small white flowers on a silver-stained band. White rings show how it attaches to a silver-stained bar which runs above the bed, behind the canopy.

On the right of the panel, a third male figure reclines in the bed, resting upon a white pillow decorated with silver-stained lines in a diamond pattern, with a small silver-stained circle inside each diamond. A silver-stained tassel hangs from the lower corner of the pillow. The figure is covered from the waist with a white coverlet, decorated with silver-stained tri-lobed flowers; the lower edge trimmed with a silver-stained band decorated with small flowers in circles and pairs of small circles. The third figure wears a white garment, with collar and cuffs decorated

## 8c: Condition Overview and Iconography

	<p>with a silver-stained band decorated with small white flowers, bordered in white. His left arm rests upon the coverlet and his right arm is bent at the elbow slightly, with his hand raised, showing two finger and his thumb extended [blessing]. He wears a crocketed mitre, the central band decorated with silver stain and circles [as in 8a]; beneath the mitre a small patch of short hair is visible. He gazes towards the left of the panel.</p> <p>Above the figure and to the right, the silver-stained headboard of the bed is visible, decorated with a pattern of scratched lines intersecting to form squares, in which circles are scratched. It is topped with tri-lobed crockets.</p> <p>On the far right of the panel stands a fourth figure, with his back to the viewer, angled slightly towards the left of the panel. His face is seen from the side and he faces towards the left of the panel. He has short brown hair, which is shaved from the top of his head. He wears a blue robe with baggy sleeves and holds a silver-stained staff with his left hand. The staff is partly obscured by his sleeve. It terminates in a foliate scroll.</p>
<b>Subject:</b>	Committed to the care of a nobleman
<b>Paired panels:</b>	None.
<b>Iconography:</b>	<p>Devised by Fowler and Knowles, based upon the <i>Libellus</i>, to show the bishop who witnessed Cuthbert's birth, and cared for him, committing him to the care of a nobleman before his death. Cuthbert stands, holding his cap, with a nobleman, who rests a hand on his shoulder. Both look towards a bishop, who lies in bed, making a sign of blessing. To the right, a monk holds the bishop's crozier.</p> <p>As elsewhere, Knowles' depictions show close study of the clothing elsewhere in the window (see comments in Catalogue entries for panels 7e and 8a). The composition also suggests reference to panels 11d and 22d, for the interactions in deathbed scenes, and to panels 20e and 21a, for attendants holding the bishop's crozier. The hangings appear to be based upon panel 21e. The architectural surround is clearly based upon canopy type D.</p>
<b>Textual analogue:</b>	<i>Libellus</i> , Chapter 13.

### 8c: Panel History

Past locations:	<i>Fowler, 1891, p.489:</i>	8c	Previous subject proposals :	<i>Fowler, 1877, p.280:</i>	Vision of House attached to Anchor (proposed, but not executed)
	<i>Harrison, 1927, p.115:</i>	8c		<i>Fowler, 1891, p.489:</i>	Committed to care of nobleman (chosen instead of anchor vision)
	<i>Milner-White, 1957, p.31:</i>	8c		<i>Milner-White, 1957, p.31:</i>	??



Knowles & Sons cartoon, Victoria & Albert Museum, E.732-1929, c.1887.

Approx. c.1887  
panel  
dimensions:

750 x 750

## 8c: Panel History

(mm, w x h)

**Alterations,  
Milner-White,  
1957, p.31:**

None specified.



Detail of YMLA, GPC 2837, c.1931, showing panel 8c.



## 8d: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	8d	<b>Proposed original location:</b>	22c
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	819 x 797
<b>Background colour, type &amp; originality:</b>	Blue, solid-fill foliate pattern, moderately original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal pale blue, pink, green and red (probably flashed).	<b>Scratched graffiti:</b>	On exterior surface: "4 from Top/ 4 Row"
<b>Canopy type:</b>	B	<b>Canopy originality:</b>	Mostly original.

## 8d: Condition Overview and Iconography

### Description:

The foreground of the panel is made up of fragments of reused white glass, although one piece which may be original has lines which suggest water. On the left is a small silver-stained wooden boat, with the inside shown in white and two silver-stained oars.

Behind the boat is brown land, the edge of which is visible to the right. On the left, behind the boat stands a young male figure (Cuthbert), frontal. He wears a white, long-sleeved, knee-length garment, patterned with the letter 'n'. He wears a silver-stained belt decorated with white circles with silver-stained centres. His legs are of white insertions. Both arms are bent at the elbow with the hands raised upwards, palms facing each other. He has short, straight silver-stained hair, with a white nimbus edged with a thin ring of silver-stain. He looks down and to the right.

Immediately to the right and slightly behind the first figure is a female figure (Cuthbert's mother), frontal, wearing a long-sleeved red robe. The robe reaches the floor except for a small area at the front, where it is raised slightly to reveal a blue undergarment. She wears a white and yellow belt around her waist, the long strap of this hangs down to around her knee. Her right arm is raised with her hand resting upon her chest. Her left arm is bent at the elbow with her forearm drawn across her stomach, her hand hanging down. The top of her red garment ends in a 'V' shape, from which a 'V'-shaped lace collar protrudes. She has a second undergarment with a silver-stained necklace visible at her throat. She wears a silver-stained horned hat draped with a white veil. Her head is turned slightly and she gazes towards the right side of the panel.

To the right of the female figure is a second male figure, who faces to the right, so that he is seen partially from the side. He wears a green garment, which is slit on his right side from the waist down, the side and lower edges dagged. His upper legs, visible through the slit, are insertions. His lower legs and feet are in blue (some insertions) and are oriented towards the right. He wears a white belt, partially obscured by the tie-bar. From a silver-stained loop hangs a sword, with silver-stained hilt, in a white scabbard with silver-stained band near the top. He grasps the sword with his right hand. His face has several breaks and paint loss; he wears a hood, raised, beneath a pointed hat with a rounded brim. The hat has a cluster of droplets on the right side, probably to indicate blood (Knowle's rubbing reveals an axe has been lost from above his head). He looks down and to the right.

## 8d: Condition Overview and Iconography

	<p>Immediately to the right of the second male figure is a third male figure whose torso is fragmented and heavily patched. His legs are seen from the side, with the feet pointing to the right. They are white, suggesting armour, with a line down the side of the thigh and hinged plates across the knees. A band of purple (probably inserted) runs above the top of his legs. His arms are also insertions and cannot be easily discerned, but he seems to bear a sword, that transects the face of a figure to the right. He wears a white hat or helmet with brim which flares downwards and he looks to the right and slightly downwards.</p> <p>Immediately to the right is a fifth figure, who appears to be made of fragments above the waist. A beast's claw on silver-stained ground has been inserted for a hand, surmounted by white and silver-stained fragments and a female face, facing to the left, with a silver-stained cross-hatched band across the forehead, covered with a white cloth with ruffled edges. Beneath the level of the third male figure's 'arm' is the lower section of a white knee-length garment, decorated with four-lobed flowers. Beneath this garment, parts of two green legs are visible; one is an insertion. Although the ground in this area has mending leads it appears to be mostly original, with a plant with spiky black leaves between the green legs and a clump of stems bearing silver-stained flowers beneath.</p> <p>To the right of this figure is a sixth figure, who is seen frontal, but turned slightly towards the left. He wears a long-sleeved, knee-length red garment. His legs and feet are in dark blue (probably insertions). His midriff is patched, but he holds a silver-stained sword (in its scabbard?) at his waist with his left hand. He faces to the left and his face is partially obscured by the sword of the fourth figure. He wears a green hat with dagged edges.</p>
<b>Subject:</b>	Cuthbert prays to defeat thieves
<b>Paired panels:</b>	None, although a subsequent episode from the same chapter of the <i>Libellus</i> is depicted in panel 7c.
<b>Iconography:</b>	<p>Cuthbert and his mother, on the left, have just arrived in Britain in a small boat, seen in the foreground. Cuthbert prays for help to protect his mother who is about to be attacked by robbers who have seen his mother's jewellery. The robbers, on the right, turn their weapons upon each other.</p> <p>The panel presents a streamlined, focused depiction of Cuthbert and his mother's encounter with robbers, omitting 'irrelevant' characters who appear in the textual analogue. Additionally, the designer has set the scene on a shoreline, rather than in the forest as described in the text,</p>

## 8d: Condition Overview and Iconography

	<p>and included a small rowing boat, to indicate the narrative context of the scene. This creates a much clearer vision than the inclusion of all of the peripheral details of the text, focusing upon God’s intervention as a result of Cuthbert’s prayers.</p> <p>Cuthbert’s mother is shown with a small gold necklace. As neither she, nor any other figures, are shown with necklaces in the rest of the window, this detail is potentially significant. Yet it would likely not have been visible from the ground, which raises questions regarding its intended meaning. Tantalisingly, the subject of the panel enables its interpretation as an iconographic detail, linked to the motivation of the robbers, who saw the “brightly gleaming gold bracelets on [her] arms” and intended to attack her before Cuthbert secured God’s intervention.<sup>14</sup> The damage to the panel obscures her wrists, making it impossible to determine whether she was shown wearing bracelets as well as the necklace.</p> <p>While it is possible to argue that the presence of a necklace, rather than bracelets, means that this detail was not intended to be significant, it is also possible that the necklace was chosen as a more fashionable form of jewellery in the fifteenth century; bracelets were not depicted elsewhere in the St Cuthbert Window, nor the St William Window, but the latter shows both a queen and St William wearing similarly discreet necklaces. The detail could indicate the influence of a pictorial source in another medium, where the details would be more readily visible to the intended viewer, and were deemed significant enough by the window’s designers to include them despite their near-invisibility. Equally, however, the presence of similar necklaces in the St William Window, and the occurrence of such details in other medieval glass means that the it may simply have been a flourish of the glazier.</p>
<b>Textual analogue:</b>	<i>Libellus</i> , Chapter 20
<b>Pictorial analogues:</b>	None extant.

## 8d: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.52r:</i>	23b	<b>Previous subject</b>	<i>Fowler, 1877, p.280-1:</i>	Embarcation in stone boat
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<sup>14</sup> “... armillas aureas in brachiis nobilis mulieris clarius te lucem videntes...”, Oxford, Bodleian, Fairfax 6, f.5r.

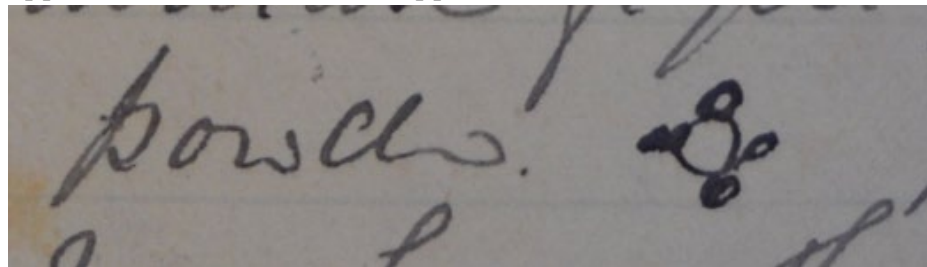


8d: Panel History					
	<i>Fowler, 1877, p.372:</i>	20d	<b>proposals</b> :	<i>Fowler, 1891, p.489:</i>	Landing at Loicafan
	<i>Fowler, 1891, p.489:</i>	8d		<i>Milner-White, 1957, p.31:</i>	Embarkation on a stone boat
	<i>YMLA, GPC 2837, c.1931:</i>	8d		<i>Barnett, 1990, p.110-111:</i>	On landing at Loicafan, robbers about to attack Cuthbert and his mother fight among themselves when Cuthbert prays for help
	<i>Milner-White, 1957, p.31:</i>	8d		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.52r:</i>				
	"40/ In 4th light stand 6 persons together 1st a boy habit & glory A(rgent) hair O(r) leggs purple. 2d a Lady habited gu(les) skirts A B(lue) 3d a souldier habited v(er)t leggs B(lue) 4th another souldier habited A(rgent) & sab(le) 5th a souldier habited A(rgent) leggs v(er)t. 6th a souldier habited gu(les) sword by his side O(r)"				
	<i>Knowles<sup>2</sup>, c.1886-8, p.125-7, loose page:</i>				
	p.125 "Note to /19 panel\  There seems to be a likelyhod that the men with shattered heads have come out of the vision panel and that the subject has originally represented a nobleman his lady and esquire in armour attend(ant)s of the boy Cuthb(ert) and opposite this man in red and another attendant with sword in white tunic & green hose" p.126 "[red:] 19      Embarcation in stone boat An out door scene shewing a bank side or shore with water in the fore part if picture. A boat drawn up in which are two oars or paddles laid across the seat. Behind the boat to the left of picture are a lady and a boy, the former in red robe furred at the wrists a blue tunic, a white horned veil and gold cauls adorned with pearls, a gold necklace chain very fine links suspending a small crescent and a kerchief turned over at the neck. She holds one hand up in attentive attitude and the other hangs down in front, her waist girdled with a long strap the long end passing through a buckle and hanging down in front terminating in a very ornamental end. The boy has close cut yell(ow) hair and he is nimbed, his coat is white and girded at the waist, but open at the neck a few inches and up the skirt nearly to the waist the edge vandyked, the coat is powdered with n.				

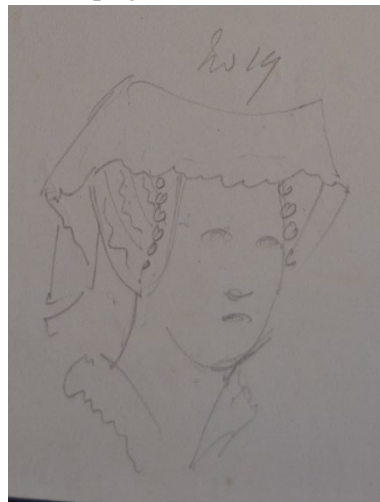
## 8d: Panel History

In the centre of picture is a man in a green coat girded at the waist by a studded belt and reaching to the knees and"

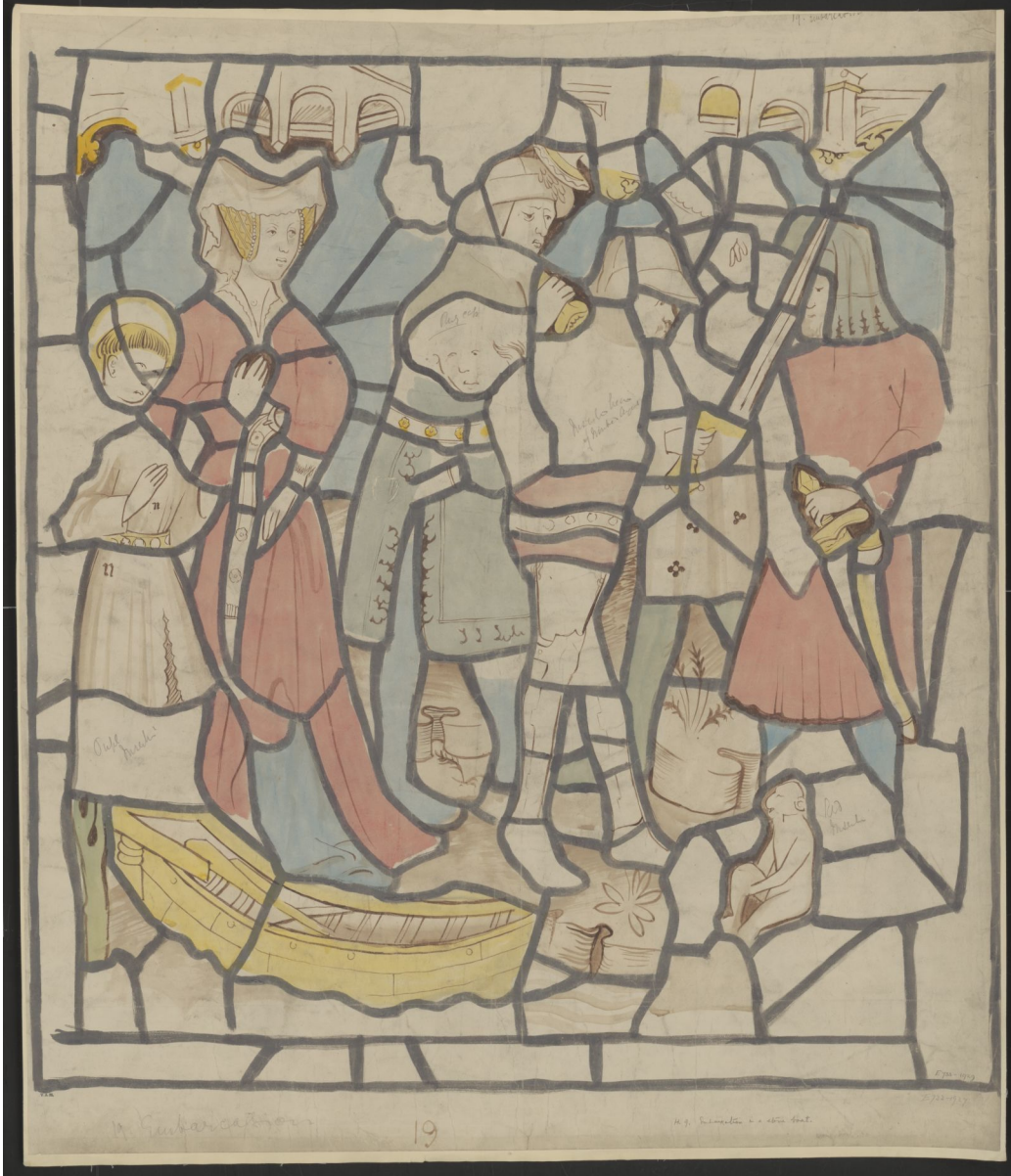
p.127 "apparels short sleeves reaching to the elbow, the skirt open up the side as far as the belt and cut out in patt(ern) at the edge as well as at the bottom Long hose of blue. A sword scabbard hangs from his girdle. The head is clothed with a kind of pot hat with turned up brim, a flap hanging down over the ears and on the front of it a deep gash out of which spurts blood. The head of a battle axe very close to it as if having cleft the skull. The face is twisted up in anguish. His right hand holds the hilt of a sword. Partly in front of this man is a figure in plate armour the head and body shifted but the belt is there on a red coat {this doesn't belong to it}. In front of this man is a man with red coat with full skirt reaching to the knees, blue hose and a green head dress, the latter escalloped at the edge, a sword hangs at his side the hilt of which he has hold of with his left hand. His face looks onwards to the boy. Behind is the mutilated figure of a young man in a white coat, powdered [sketch] green hose, holding a sword in his right hand, the blade being elevated and crossing the man's face - to the left there are fragments with portion of helmets etc on them but fancy these pieces are out of place [in left margin] a small figure like a monkey sits scratching its leg, on the shore opposite boat, but there is the appearance of a collar round its neck"



Loose page "no 19" [sketch]



## 8d: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.733-1929, c.1887.

<p>Approx. c.1887 panel dimensions: (mm, w x h)</p>	<p>740 x 800</p>
<p>Alterations, Milner-White, 1957:</p>	<p>p.31 "The two white soldiers rebuilt with their own material, the red soldier supplied with legs, top half of the green soldier rearranged, and the hilt of his sword (which was near his face) restored to its proper place. The 'sea' consisted of scraps of all kinds, and we replaced it with toned white."</p> <p>p. 30-31 Canopy and borders altered and patched.</p>

8d: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 8d.



## 8e: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	8e	<b>1888 location:</b>	8e
<b>Date:</b>	c.1888	<b>Approx. dimensions:</b> (w x h, mm)	825 x 796
<b>Background colour:</b>	Red.	<b>Maker:</b>	J.W. Knowles & Sons
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, murrey, purple, green and red.	<b>Scratched graffiti:</b>	None detected.
<b>Description:</b>	The foreground of the panel is a silver-stained ground, possibly with medieval fragments of plants. Behind the figures is an area of brown ground painted in the medieval style. Above this is an area of pale green, with a small bush with a green bunch of pointed leaves and a		

## 8e: Condition Overview and Iconography

tree with pointed oak leaves and a second tree above with a clump of yellow pointed leaves.

On the left of the panel is a male figure, frontal and turned slightly to face the right. He is wearing a knee-length, long-sleeved green garment, with ruffled hems and a white collar. His legs and feet are in purple; his left foot points right, his right foot points left. He has his left hand resting upon his chest and his right hand rests on the silver-stained hilt of a sword which hangs from a belt around his waist, decorated with a row of white flowers on a silver-stained band. He has short, slightly curled hair and wears a white hat with curled brims [like in 8c]. He gazes to the right.

To the right is a second male figure, wearing a long-sleeved, floor-length blue robe, with fur in the cuffs. The sleeves hang back, revealing the white sleeves of an undergarment, which has cuffs decorated with a row of circles inside two lines, silver-stained. His right arm is extended, with the palm upwards, fingers pointing towards the right. He has a thick ermine collar or shawl [technical term?], with silver-stained fragments filling a band before a fur band beneath. His left hand holds a silver-stained staff, topped with a crocketed foliate scroll. He wears a crocketed mitre, the bands in silver-stained with white jewels and the panel on the left filled with a circle of silver stain surrounded by small white circles, with a silver-stained trefoil in each corner. He looks to the right.

In the foreground on the right stands a small male figure, seen frontal but turned towards the left. He wears a long-sleeved, knee-length white garment, with a short collar, decorated with many-lobed silver-stained, flowers; the cuffs decorated with a row of circles inside two lines, silver-stained. His legs and feet are in green and point to the left. He has a small bell-shaped object hanging from his belt below his left arm. Both arms are bent at the elbow, with his hands raised and the tips of his fingers touching. He has short, straight silver-stained hair and a silver-stained nimbus edged in white. His head is tilted slightly and he gazes to the left.

Immediately behind the small male figure is a female figure seen from the front but turned slightly towards the left. She is partly obscured by the small male figure and her left hand rests upon his left shoulder. She is wearing a long-sleeved red robe, which reaches the floor, except for an area at the bottom where a blue floor-length garment is revealed. The red robe is edged in a white and silver-stained band and has a

## 8e: Condition Overview and Iconography

	<p>white cuff on her right arm, which is drawn back to reveal a silver-stained undergarment with a row of small white circles at the cuff. The red robe is v-necked and reveals a diamond-patterned undergarment in white and silver-stain, with a straight neck-line. Her right hand rests upon a white belt decorated with a row of silver-stained circles. A long strap from the belt hangs down the front of the dress, to where the blue garment shows. The figure wears a horned hat with white fabric draped across it. The horns are silver-stained, with a diamond pattern (with circles at the intersections) with a silver-stained row of circles where the horns meet her face [Check closely – same design as 7d, 7e, 8a?]. She gazes to the left.</p> <p>Immediately behind the female figure and the young male figure, the head and shoulders of a fourth male figure is visible. He is wearing a silver-stained robe, with his left hand raised above the young male figure's head. He faces to the left, with his head turned slightly to the front. He has a white, curled beard and curling hair beneath a white headscarf and he gazes to the left.</p>
<b>Subject:</b>	Cuthbert committed to care of St. Columba
<b>Paired panels:</b>	None.
<b>Iconography:</b>	<p>Devised by Fowler and Knowles, based upon the <i>Libellus</i>. The panel shows Cuthbert, on the right, being introduced to St Columba, centre, by his mother.</p> <p>Knowles' close study and imitation of clothing and setting in the original glass is evident throughout: the scrawl-shaded foreground, as well as the stylised trees and purple ground. Cuthbert's clothing is inspired by depictions in panels 8b and 9b, while his mother's follows her appearance in panels 7b, 7c and 8d. Knowles appears to have based Columba upon the bishop in 11b. The architectural surround is clearly based upon canopy type I.</p>
<b>Textual analogue:</b>	Libellus, Chapter 21.

## 8e: Panel History

<b>Past locations:</b>	<i>Fowler, 1891, p.489:</i>	8e	<b>Previous subject proposals</b> :	<i>Fowler, 1877, p.281:</i>	Committed to care of St. Columba?
	<i>Harrison, 1927, p.115:</i>	8e		<i>Fowler, 1891, p.489:</i>	Committed to care of St. Columba

## 8e: Panel History

<i>Milner-White, 1957, p.31:</i>	8e	<i>Milner-White, 1957, p.31:</i>	Placed in the care of st Columba
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Knowles & Sons cartoon, Victoria & Albert Museum, E.734-1929, c.1887.

**Approx. c.1887  
panel  
dimensions:**  
(mm, w x h)

715 x 765

**Alterations,  
Milner-White,  
1957, p.31:**

None specified.



8e: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 8e.

## 9a: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	9a	<b>Proposed original location:</b>	9a
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	821 x 797
<b>Background colour, type &amp; originality:</b>	Red, solid-fill foliate pattern, partially original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal pale blue, pink, green and red (probably flashed).	<b>Scatched graffiti:</b>	On exterior surface: "Bott/ 4 Ro[...]" [Looks like started writing 5, then 4 over top]
<b>Canopy type:</b>	I	<b>Canopy originality:</b>	Moderately original.

## 9a: Condition Overview and Iconography

### Description:

The lower edge of the panel is fragmented and heavily patched, but shows a green ground, with small plants and bushes. On the left is a single tree with a clump of pale brown oak-shaped leaves. Above this is a white building, including the roof (patched but with some original fragments), seen from the side. A three-light window, silver-stained and cross-hatched, is visible on the side and a buttress (pinnacle an insertion) marks the junction between the side and gable end. Traces of silver stain are visible around a doorway in the wall under the gable and the gable is crenulated.

To the right of the building, in the foreground stands a male figure. He is wearing a long-sleeved, floor-length, white robe, with a short purple cape (heavily patched). He has short hair (Knowles shows a tonsure, but the top of his head is obscured by the tie-bar), and a thick collar or rolled hood at his neck, with an undershirt visible beneath. He faces to the right and his right arm is bent at the elbow, his hand touching the robe of the figure to the right.

To the right is a second male figure (Cuthbert), turned slightly to the right. He wears a blue, floor-length robe (heavily patched), which is open from the chest to reveal a white undergarment which has traces of silver stain. His right hand is lost and his left holds a silver-stained crozier. He is clean shaven, with exaggeratedly wide eyes, and looks straight to the right. He wears a silver-stained mitre, surrounded by a white nimbus.

In front of the second male figure is a small male figure, seen from the side. He has short, straight, silver-stained hair. He wears a white, long-sleeved, knee-length garment, which is decorated with the initial 'n'. The lower hem of the garment has a band of silver stain and he wears a white belt decorated with silver-stained flowers. From one of the circles hangs a white loop attached to a small sword with silver-stained hilt and scabbard fittings. The garment has a slight collar and a silver-stained undergarment is visible at his neck. His legs and feet are of white reused glass. He leans forwards, with his right arm bent at the elbow, holding a silver-stained bowl or cup. He looks down at an area of white water flowing from a raised area of the ground into the container in his hands.

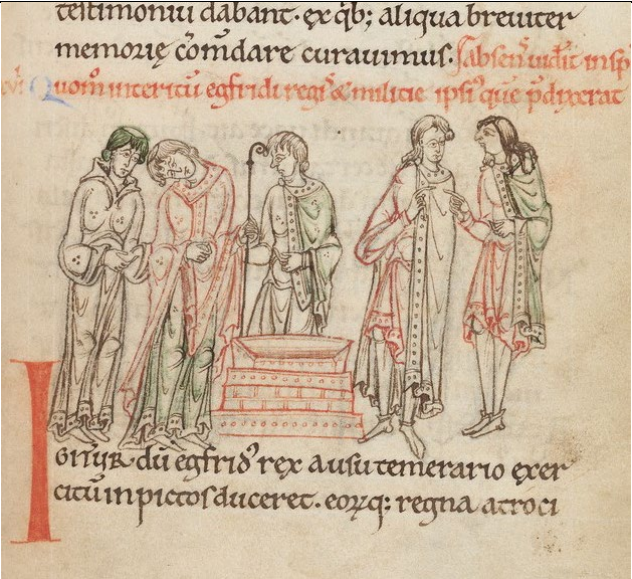
Above and below the water the ground is heavily patched, but small fragments of green ground survive, as well as a clump of bushes on the right.

9a: Condition Overview and Iconography	
	Above the water and visible from around the knees, up behind the mound, is a fourth male figure, frontal. He wears a white garment with an 'et' symbol (+). His right arm is bent at the elbow across his body, and his left suggests the same, but is corroded and may be composed of insertions. Fragments of a silver-stained cup are visible. Fragments of one eye and hair survive, but his lower face is a corroded insertion; he wears a blue hat (partially obscured by the tie-bar).
<b>Subject:</b>	Cuthbert's vision of King Ecgrith's death
<b>Paired panels:</b>	20b: Ecgrith's death in battle
<b>Iconography:</b>	<p>St Cuthbert has a vision of King Ecgrith dying in battle (shown in panel 20b) while visiting a fountain outside Carlisle.</p> <p>Previous identifications of the scene as part of Cuthbert's childhood are clearly refuted by the visual evidence, as Barnett has previously argued (see below). While the lack of a nimbus on the boy is not conclusive, given the lack of a nimbus on Cuthbert in 11b, the other evidence suggests he is not Cuthbert. Although the boy's dress is similar to Cuthbert's in his childhood scenes (7c, 8b and 9b), he has a sword, which Cuthbert never does. Significantly, the bishop's nimbus identifies him as St Cuthbert. Torre's description mostly matches the details provided by Knowles' rubbing. His omission of the boy can be understood as his misinterpretation of him as part of the bishop's white robes. As he saw it in location 9b, this also places the panel within the lowest section of the narrative, and therefore in episcopal phase of his life.</p> <p>The scene cannot therefore be the "Holy Well at Doilweme", as suggested by Fowler, but rather represents St Cuthbert at another well or spring, during his episcopacy. There is only one event which this could be, his vision of Ecgrith's death in battle, which occurred when he was being shown a Roman fountain by the citizens of Carlisle.<sup>15</sup> This would explain the presence of both the secular man and boy in the scene, holding cups and interacting with the water. Likewise, in VP, Cuthbert is asked by "a priest who was standing by" how he knew the battle had concluded, which would explain the presence of the priest immediately behind him. Moreover, comparison with the depiction of the scene in other cycles, particularly, YT26 supports this identification. In YT26, the fountain is a low, round wall, with water flowing out, so Bede's "marvellously constructed fountain of Roman workmanship" is</p>

<sup>15</sup> Bertram Colgrave, ed. *Two lives of Saint Cuthbert: a life by an anonymous monk of Lindisfarne and Bede's prose life* (Cambridge: University Press, 1940), 244-245.



## 9a: Condition Overview and Iconography

	<p>not necessarily a glowing omission, as it is setting, rather than part of the action.<sup>16</sup></p> <p>Cuthbert's expression, which is solemn and staring, his gaze directed out of the panel to the right, further supports this interpretation and is a key device linking the action of the panel to 20b. In contrast to Bede's description of Cuthbert casting his eyes first heavenwards and then to the ground, his rightwards gaze, communicated by his body as well as his eyes, directs the viewer to the adjacent panel showing the death of Egfrith. Knowles also describes the bishop's hand as "pointing to something" (see below) with the rubbing showing his index finger pointing to the right of the panel. As there is nothing within the panel directly within his line of sight or finger, it is likely that he is pointing to an adjacent panel, underlining the rightwards emphasis of his posture.</p>		
<p><b>Textual analogue:</b></p>	<p>VP, Chapter 27</p>		
<p><b>Pictorial Analogues:</b></p>	<p><i>Location:</i></p>	<p><b>Oxford, University College, MS 165, p.79</b></p>	
	<p><i>Medium:</i></p>	<p>Manuscript illustration</p>	
	<p><i>Date:</i></p>	<p>c.1100</p>	
	<p><i>Description/ image:</i></p>	<div style="text-align: center;">  <p style="text-align: center;"> <i>testimonium dabant. ex qb; aliqua breuiter          memorie comdare curauimus. (absen' iudic' msp          di' quom' interca' egfridi regi &amp; milicie ip' que p'dierat</i> </p> <p style="text-align: center;"> <i>I</i>gnis. du' egfrid' rex ausu temerario exer          citu' in pictos duceret. eozq; regna atroci       </p> </div> <p>Standing to the left of a small fountain, Cuthbert's head droops as he has a vision of King Egfrith's death. To the right, two figures converse, possibly representing a messenger bringing news of the King's death.</p>	
	<p><i>Location:</i></p>	<p><b>London, BL, Yates Thompson MS 26, f.55v</b></p>	
<p><i>Medium:</i></p>	<p>Manuscript illustration</p>		
<p><i>Date:</i></p>	<p>c.1200</p>		

<sup>16</sup> Ibid.

## 9a: Condition Overview and Iconography

Description/  
image:



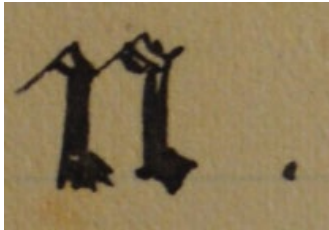
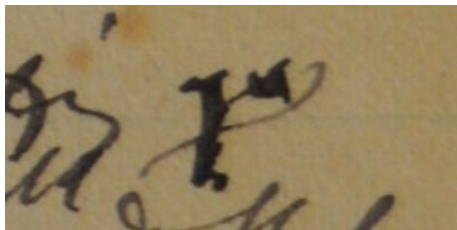
Standing behind a small fountain, Cuthbert reveals his vision of Egfrith's death to the citizens of Carlisle.

## 9a: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.53v:</i>	9b	<b>Previous subject proposals</b> :	<i>Fowler, 1877, p.281-2:</i>	With St Columba?
	<i>Fowler, 1877, p.371:</i>	9a		<i>Fowler, 1891, p.490:</i>	Boyhood with St Columba?
	<i>Fowler, 1891, p.490:</i>	9a		<i>Milner-White, 1957, p.31:</i>	Boyhood with St Columba
	<i>YMLA, GPC 2837, c.1931:</i>	9a		<i>Barnett, 1990, p.133-4:</i>	First half of Cuthbert's vision of Egfrith's death
	<i>Milner-White, 1957, p.31:</i>	9b		<i>Dumelow, 2007, p.51:</i>	Cuthbert's vision of Egfrith's death <sup>17</sup>

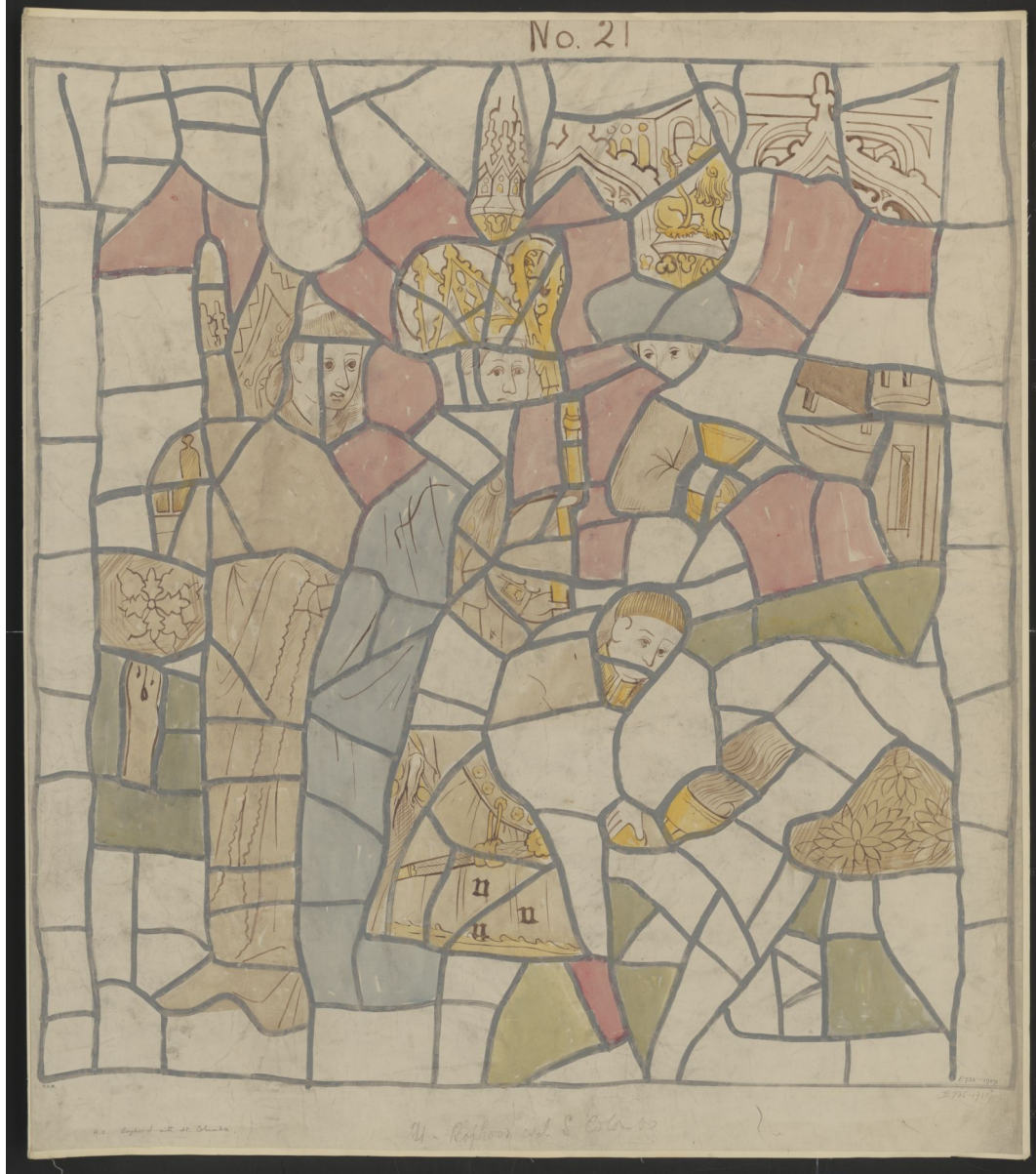
<sup>17</sup> Dumelow mislabels the panel as 17c, but her illustration (figure 15) confirms it as panel 9a.

## 9a: Panel History

<p><b>Unpublished past descriptions:</b></p>	<p><i>Torre, 1691, f.53v:</i></p>
	<p>“78/ In 2d Light sits a B(isho)p habited B(lue) &amp; A(rgent) myter &amp; Crosyer O(r) glory A(rgent) before whom stands a Nun (habited A(rgent) &amp; hood) Cap B(lue) behind him another Nun habit &amp; hood A(rgent)”</p>
	<p><i>Knowles<sup>2</sup>, c.1886-8, p.120:</i></p>
	<p>“No 21. Panel much mutilated Figure of a bishop mitred and nimbed holding in his left hand crozier \ his right pointing to something,/ robed in a long blue robe bordered at the edge, tunic white with aparell at wrists. Behind him a monk clad in a white long robe \ surplice/ with small vandyked edge /shewing a tight fitting garment fitting close the neck inside\ in the foreground a youth with close cut yell hair in a white coat girded at the waist with a belt from which is suspended a short sword with ornamented hilt and scabbard the coat powdered with the letter n [sketch 1], he holds in his hands a bowl into which water is flowing. In the background is a man in a white coat \ powdered with r [sketch 2]/ &amp; blue head gear, apparently with a bowl in his hands. In the background to the right is a building \ of a circular form/ with turrets and to the left hand side a gabled building /partly open\ with pinnacles \and a door in the gable end/. Trees and plants filling the foreground”</p>
	<div style="display: flex; justify-content: space-around;">   </div>



## 9a: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.735-1929, c.1887.

**Approx. c.1887  
panel  
dimensions:**  
(mm, w x h)

755 x 795

**Alterations,  
Milner-White,  
1957:**

p.31 "Canopies displaced, and subject confused. Many irrelevant scraps removed. Central Bishop rebuilt, and Cuthbert given a second leg. Probably the story of a pet blackbird; but the bird has disappeared."

p. 30-31 Canopy and borders altered and patched.



9a: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 9a.

## 9b: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	9b	<b>Proposed original location:</b>	22e
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	806 x 793
<b>Background colour, type &amp; originality:</b>	Blue, solid-fill foliate pattern, mostly original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, purple, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	B	<b>Canopy originality:</b>	Heavily patched.

## 9b: Condition Overview and Iconography

### Description:

The ground of the panel is of green, with curved level-edges, clumps of grass and flowers painted on. There are small trees or bushes with clumps of red or brown leaves in the foreground and along the horizon.

On the left of the panel, is a male figure, frontal and turned slightly to the right. He is wearing a white, long-sleeved, knee-length garment. His legs are in white and his feet point to the right. He is wearing a red hat and faces to the right. His right arm is bent across his stomach, partially concealing his silver-stained belt. His right hand holds a purple item, probably an insertion. His left arm is only visible to the elbow, but a crease suggests it is raised away from his body.

To the right of the first figure is a second male figure, frontal. He is upside down, his head resting on the floor, with his arms bent around his head to either side, his hands in fists on the floor. His face suffers from paint loss, but he has brown hair. He wears a blue, long-sleeved garment, the lower part of which hangs down from his waist over his torso. His white legs project straight upwards, seen slightly from the side, with his feet pointing to the left. He is wearing a pair of white underpants, with a drawstring at the waist.


To the right of the second male figure is a third male figure (Cuthbert), frontal. He is upside down, his head resting on the floor, with his arms bent around his head to either side, his hands in fists on the floor. He is wearing a white, long-sleeved, knee-length garment, which is decorated with a pattern of four-lobed flowers with silver-stained centres and silver-stained dots. The plunging neckline of the garment is outlined in silver stain. The cuffs have a band of silver stain with white flowers. The hem has a scalloped edge, with a band of silver stain decorated with white ovals. He wears a white belt with silver-stained circles. The strap of the belt, which terminates in a silver-stained fitting, as well as the lower part of the garment, rise straight up, covering his legs to the knee. Below the knee, his white legs rise straight up, his feet pointing to the right. His face is turned slightly to the right and he has short straight brown hair and a silver-stained nimbus edged in white.

To the right of the third male figure, in the foreground, is a small figure. The child is frontal, turned slightly to the left and wears a white robe with black pattern and a silver-stained belt. The right arm is unclear, but the left arm is bent at the elbow, with the hand raised and the palm spread facing the left. On the child's head is a hat of fabric matching its robe. The child looks to the left.

9b: Condition Overview and Iconography	
	<p>Above and to the left of the fourth figure is a fifth figure, who is visible from the knees up; although much of the glass composing his lower body appears original, it is disarranged. He is frontal and turned slightly to the right. He wears a long-sleeved red robe, with his arms crossed over his chest, his right hand resting upon the left arm. His face is turned to the right, his fragmentary head has brown hair/hat and is mostly concealed behind the tie-bar. To the right of the fourth male figure is a fifth male figure, upside down, He is seen from the side and faces to the left. He has silver-stained short straight hair and his head rests on the floor. He is dressed in a long-sleeved blue garment, with a collar decorated with a band of circles inside two lines (insertion?). He seems to be composed of rearranged fragments and Knowles shows him standing.</p>
<b>Subject:</b>	Miraculous robes and/or rebuked for playing by child
<b>Paired panels:</b>	None.
<b>Iconography:</b>	<p>This panel appears to provide a joint between the Libellan and Bedan narratives by combining two similar events from the separate narratives: while performing a handstand, Cuthbert's robe remains upright to protect his modesty (<i>Libellus</i>, 23) and a small child rebukes him for playing in a manner unbecoming of his future status as bishop (VP, 1).</p> <p>The combined iconography may have been partly inspired by the lost illustration to VP, chapter 1 in YT26, as the surviving scene at Carlisle, probably also based upon the manuscript scene, shows Cuthbert being rebuked while performing a handstand. Crucially, it appears that his skirt remains upright. However, in panel 9b the Libellan miracle is emphasised by the depiction of Cuthbert's companion, whose skirt falls back, revealing his underwear. This is not based upon the text, which implies that the other children were not able to successfully perform a handstand. Instead, it seems to be a detail invented by the iconographer or glazier of the St Cuthbert Window, intended to clearly articulate the miraculous behaviour of Cuthbert's clothes.</p> <p>The adult male in the upper right seems intended to represent a male guardian, further situating the panel within the Libellan narrative. Yet, the inclusion of the small child, in the lower left, also clearly evokes the Bedan miracle. The arrangement of the scene, which probably originally placed the child's head level with Cuthbert's, and the direction of his gaze to the right, emphasises Cuthbert's engagement with the child, and the prophecy. Additionally, it places the Libellan focus to the left, and the Bedan to the right, perhaps intentionally articulating the direction of the narrative flow.</p>



## 9b: Condition Overview and Iconography

<b>Textual analogue:</b>	<i>Libellus</i> , Chapter 23 and VP, Chapter 1	
<b>Pictorial Analogues:</b>	<b>Location:</b>	<b>Oxford, University College, MS 165, p.8</b>
	<b>Medium:</b>	Manuscript illustration
	<b>Date:</b>	c.1100
	<b>Description/ image:</b>	
		<p>(Illustration to VP, chapter 1)</p> <p>On the left, figures, probably including Cuthbert, play. In the centre, Cuthbert, dressed in green is rebuked by a child, dressed in red and seated to the right. On the far right, Cuthbert, dressed in green, points to himself as he resolves to give up childish play.</p>
	<b>Location:</b>	<b>London, BL, Yates Thompson MS 26, f.7r?</b>
	<b>Medium:</b>	Manuscript illustration
	<b>Date:</b>	c.1200
<b>Description/ image:</b>	Possibly lost. There is a blank page (f.7r) between the rubric for chapter 1 on f.6v and the text on f.7v. The illustration may have been pasted-in on a separate piece of vellum, as was the case with the lost illustration to chapter 2. The scene at Carlisle may indicate the appearance of this putative illustration.	
<b>Location:</b>	<b>Carlisle Cathedral, back of choir stalls (painting no. 1)</b>	
<b>Medium:</b>	Panel painting, oil on wood.	
<b>Date:</b>	c.1478-95	

## 9b: Condition Overview and Iconography

Description/  
image:



(Illustration to VP, chapter 1)

Titulus: "Her Cuthbert was forbid la[ys]/ and plays ; As S(aint) bede i(n) hys story sa[ys]"

On the left, figures approach Cuthbert, who is performing a handstand in the centre. Cuthbert looks to the left, at the smaller figure, who rebukes him for playing. (Another figure possibly lost from far right).

## 9b: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.51v:</i>	22e	<b>Previous subject proposals :</b>	<i>Fowler, 1877, p.282-3:</i>	Layks and plays
	<i>Fowler, 1877, p.372:</i>	19c		<i>Fowler, 1891, p.490:</i>	Layks and plays
	<i>Fowler, 1891, p.490:</i>	9b		<i>Milner-White, 1957, p.32:</i>	At play
	<i>Harrison, 1927, p.115:</i>	9b		<i>Barnett, 1990, p.111:</i>	Children's games ( <i>Libellus</i> 23)

## 9b: Panel History

	<i>Milner-White, 1957, p.32:</i>	9b		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.51v:</i>				
	<p>“31./ In 5th light is the representation of a monk &amp; young prince hanging by the heels w(i)th their heads downwards the monk habited B(lue) leggs A(rgent) The prince Robed A(rgent) powdred w(i)th Mulletts sab(le): On each side them stands an Executioner one habited gu(les)/ the other A(rgent) Cap gu(les)”</p>				
	<i>Knowles<sup>1</sup>, c.1886-8, p.116, 118:</i>				
	<p>p.116 “Layks &amp; Plays No 22. S(aint) C(uthbert) as a boy standing on his head {head nimbed} in a field covered with plants, trees in the background. He is clothed in a coat powdered with small roses and bound at the waist by a belt, buckled in front, the long end reaching down to the thigh and ornamented at the end of the strap. His coat \skirt/ remaining upright although he is in a reversed position. Near to him is another youth clad in blue also standing on his head, but the skirt has dropped down exposing his body to the waist but the privates are covered with a pair of tight fitting drawers tied round the waist or as there are soles to the feet and two strings to attach them to the feet , in both figures and as a mark is shewn across the thigh of the blue boy, it may be the hose that is shewn having the sole attached. A boy stands on the left clad in white coat bound at the waist, a red cap and shoes to his feet, buckled with one buckle and holds something”</p> <p>p.118 “like a top or round object, purple color and wears a surprized look on his face on the other side is a boy standing clad in a red coat slashed up the side of skirt and vandyk(e)d, head shifted to another place, one hand gone the other {left one} held up at the bottom right hand corner is a boy in a sitting posture wearing a coat embroidered or powdered and holding both hands up in the utmost astonishment, head removed and a head of Christ introduced. There is another boys head and coat is the right hand upper part of picture but whether sitting on a bank high up or what it is difficult to ascertain.”</p>				



## 9b: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.736-1929, c.1887.

Approx. c.1887  
panel  
dimensions:  
(mm, w x h)

730 x 800

Alterations,  
Milner-White,  
1957:

p.32 "Top and side canopies made up from our reserves. Subject matter good except for the three figures turning somersaults. R. The head of the white boy (a small ' Christ' head) was removed and replaced by his own proper head which had strayed into the green tree above the red boy. The head of the blue boy has been likewise restored to its proper place as



## 9b: Panel History

if he were jumping over the red boy. Foreground cleared of intruding fragments and the red tree rebuilt.”

p. 30-31 Canopy and borders altered and patched.



Detail of YMLA, GPC 2837, c.1931, showing panel 9b.

## 9c: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	9c	<b>Proposed original location:</b>	23b
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	840 x 799
<b>Background colour, type &amp; originality:</b>	Red, solid-fill foliate pattern, partially original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, green and red (probably flashed). Some insertions have enamel paint.	<b>Scratched graffiti:</b>	On exterior surface: [On reverse of yellow figure] "This window repaired 1721/ stone work/ and glas/ & againe Renewed/ 1775 & againe 1830"

## 9c: Condition Overview and Iconography

<b>Canopy type:</b>	A.i	<b>Canopy originality:</b>	Partially original.
<b>Description:</b>	<p>In the lower left of the panel is a mound of yellow-brown ground. On the top is a small tree with a white trunk and (inserted) dark red foliage. From the top right of the mound a stream of white water flows down and to the right (heavily patched), across the foreground of the panel.</p> <p>On the left, above the spring, kneels a female figure. She is dressed in a long white robe, with the sleeves drawn up to the elbow. Her head is covered by a white headscarf or hood. She is seen mostly from the side and faces to the left. Her hands are both in front of her, grasping a white cloth (or part of her dress?) in a silver-stained bowl upon a short, oblong white plinth on the grass next to the water.</p> <p>Above the figure is a tree with a white trunk and a clump of green oak-shaped leaves. Behind this is a white building, with two sides visible. The long side of the building is mostly obscured by the tree, but a two-light window with silver-stained and cross-hatched centres can be seen on the right. Above the tree is a short strip of silver stain on the building, which is probably from the original rays of light. The entrance is on the right, with a gable end, terminating in small crocket with three silver-stained trefoils, above it. Through the doorway a silver-stained, shaded interior is visible. Above the building (where the roof should be – Knowles showed red tiles) is an area of later red glass with yellow rays, probably replacing lost originals.</p> <p>To the right of the building and the first figure is a second female figure, frontal and turned slightly to the right. She is wearing a long-sleeved, floor-length blue robe, with a white collar and a white headscarf which falls to her shoulders. Both her arms are bent up at the elbows, the hands raised with the palms facing to the right.</p> <p>To the right of the second female figure is a male figure, frontal but turned to the left. His body is made up of silver-stained and enamelled insertions, but his hands, face, hat and legs appear original. His legs and feet are white and point to the left. Between his legs, and to his right, an area of original green ground with curved level-edge and clumps of leaves is visible. His left arm is bent at the elbow, his hand resting above his belt. His right hand is raised with the palm facing the figure to the left. He wears a blue hat with dagged tassels and faces to the left.</p>		
<b>Subject:</b>	Neighbours react to birth		
<b>Paired panels:</b>	7a: Cuthbert's birth		

## 9c: Condition Overview and Iconography

### Iconography:

The panel almost certainly shows the rays of light over the monastery at Cuthbert's birth, and the reaction of the local people, who think the house is on fire and rush to save it.

The extant background and canopy glass suggest a location in row 23, supporting the interpretation that it originally followed panel 7a. Beyond the stream, there is nothing to persuasively link the panel's imagery to the Libellan episode of Cuthbert's prayers bringing forth a stream at Doilweme, as suggested by Fowler. Nor do the figures accord closely with any of the Bedan events.

While the male figure does not now carry water, like the figures fighting a fire in panel 14d, it is possible that glass depicting buckets may have been lost given his fragmentary state. It is also possible that the iconography did not accord closely to the text, but presented a more streamlined version, or different focus, as can be seen in panel 8d, for example.

Examination of the panel alongside 7a, which shows Cuthbert's birth, supports this interpretation. The setting of 9c firmly unites the action with panel 7a. The green landscape of the lower corner of 7a dominates 9c and, in a reverse of the setting seen in 7a, a building is nestled in the upper left. Its architectural design, particularly the windows, parallel the monastic setting of 7a, while the open door signifies the continuity, as if providing a portal between the panels. The rays of light above the building visually recall the rays of the preceding panel, signifying the simultaneity of the events in both panels. This emphasis on the multiple aspects of a single moment may also be the reason why both panels have red backgrounds, highlighting their unity, a choice which is rare within the window (it may also be a glazing error).

The two standing figures (the man heavily restored) making gestures of surprise can be interpreted as laypeople mistaking God's light for fire. Yet, given the visual similarities of the standing woman with a woman in 7a and 7b (Cuthbert's baptism), she might alternatively be an attendant, explaining that there is no fire to the man who approaches her. Certainly, this would accord with the idea of simultaneity of action, which both the glass and the textual analogue emphasise for this episode.

More interestingly, as the lady bending to wash a cloth in the water does not feature in the text of the *Libellus*, her presence may indicate that the panel also contains an entirely different "sub" narrative, drawn



9c: Condition Overview and Iconography	
	from another tradition, whether oral, textual or pictorial. However, in panel 7a, contemporising details, such as the presence of the attendant, who is straightening Cuthbert's mother's veil and the cradle in the lower left, are just as important for the clarification of the subject as the common visual <i>topos</i> of Christ and the holy rays above. This raises the possibility that the lady by the stream in 9c might be a servant associated with the birth, providing a link between the two panels, as well as a degree of contemporary realism.
<b>Textual analogue:</b>	<i>Libellus</i> , Chapter 7
<b>Pictorial analogues:</b>	Location: Durham Cathedral, east walk of cloister
	Medium: Stained glass (lost)
	Date: c.1420
	Description: "his mother lying in her child bed after she was deliuered, the bright beames did shine from heaven uppon her and uppon the child, where he did lye in the cradle, that to euery mans thinking the holy ghost had overshadowed him, <i>for euery one that did /see\ itt, did thinke that the house had beene sett all on fire, the beames did shine so bright ouer all the house both within and without.</i> " <sup>18</sup> (author's emphasis, indicating iconography analogous to panel 9c)

9c: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.51v:</i>	23c	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.284-5:</i>	Holy well at Doilweme
	<i>Fowler, 1877, p.372:</i>	15d		<i>Fowler, 1891, p.490:</i>	Holy well at Doilweme
	<i>Fowler, 1891, p.490:</i>	9c		<i>Milner-White, 1957, p.32:</i>	Holy well at Doilweme
	<i>YMLA, GPC 2837, c.1931:</i>	9c		<i>Barnett, 1990, p.107:</i>	Light streams from sky at Cuthbert's birth and neighbours think it is fire
	<i>Milner-White, 1957, p.32:</i>	9c		<i>Dumelow, 2007:</i>	N/A
	<i>Torre, 1691, f.51v:</i>				

<sup>18</sup> Rites, DUL, Cosin B.II.11, f.75r.

### 9c: Panel History

<b>Unpublished past descriptions:</b>	<p>“24/ In 3d Light stands a White Castle ouer w(hi)ch hangs a Cloud out of w(hi)ch stream sev(er)all Rayes of golden light upon a Woman habited A(rgent) stooping to take up a golden platter. At the other end of the Castle stands a woman &amp; a man talking together w(i)th their hands a little elevated. She being habited B, &amp; he A(rgent) breeches O(r).”</p>
	<p><i>Knowles<sup>1</sup>, c.1886-8, p.100-101:</i></p>
	<p>p.110 “[red:] 23      Holy Well at Doilwene No 32.  A female in a blue robe and a white tunic turned over at the neck as a broad collar, and a white coif upon her head right hand held up and first finger stuck out as calling attention. The left hand touching the raised hand of a man who is approaching, dressed in a blue head dress vandyked at the ends, white hose and a coat girded at the waist and striped in the skirt which is a short one. This coat is probably an insertion. To the left is a woman in a long white robe close fitting at the body with long sleeves but rolled up. A white coif on the head she is kneeling down and presses a cloth into a bowl of water \ the bowl rests on a square slab/. A stream of which runs in front of her issuing form a grassy bank on which are trees. At the back is a porch with gabled roof and a doorway in the end of it, square he(added) window on the side over which yell(ow) rays”</p> <p>p.101 “strike down out of a blue cloud  Note the man’s skirt at A.A. [label on rubbing] shews some blue green &amp; purple enamel laid on thickly and the other part of skirt being a red or orange stain indicating a later hand at work or as these pieces are all marked with a diamond, they may indicate some attempt at enamelling these pieces are tests”</p>

## 9c: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.737-1929, c.1887.

Approx. c.1887  
panel  
dimensions:  
(mm, w x h)

740 x 780

Alterations,  
Milner-White,  
1957:

p.32 "All good except for the watercourse, from which we removed a whole collection of scrap canopy fragments."

p. 30-31 Canopy and borders altered and patched.

9c: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 9c.



## 9d: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	9d	<b>Proposed original location:</b>	21a
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	818 x 798
<b>Background colour, type &amp; originality:</b>	Blue, solid-fill foliate pattern, moderately original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, purple, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	C	<b>Canopy originality:</b>	Partially original.

## 9d: Condition Overview and Iconography

### Description:

The foreground of the panel is of stippled white insertions and reused fragments.

On the left is a winged figure sat upon a horse. The horse is white and seen from the side, facing to the right with its head raised. It has a white bridle and reins, with silver-stained bit and fittings and a silver-stained saddle. It has a short, slightly-wavy white tail and a short curled white mane and forelock. The ground adjoining the horse is silver-stained, with several later insertions.

The figure faces the right and is wearing a white, long-sleeved garment, with a high, silver-stained collar. Both his torso and purple cloak, which covers his left shoulder and lower body, are heavily patched. His right foot, which is bare and in a silver-stained stirrup, is visible beneath the purple cloak in front of the horse's right foreleg. His right arm (fragmentary) extends across his lap to hold the reins and his left arm is raised with the palm facing to the right, angled slightly downwards. Silver-stain traces are visible on his left cuff. Two large silver-stained wings (with several inserted fragments) protrude from his back. The left wing rises up behind his head and arcs down behind the horse to the left. The right wing springs from behind his head and arches over him to the left. He looks to the right, his nimbed head is an insertion (dating to the 1950s restoration, the head was taken from n10, 3b: see photograph facing p.88 in Harrison, 1927).


To the right and behind the horse is a second male figure, seen frontal with his head turned towards the right. He has a short wavy beard, which descends in two strands from his chin, and a broad, green hat, with silver stain along his hairline. He wears a red cloak, with the silver-stained edge of a white undergarment visible at his neck. His left hand protrudes from the robe across his stomach, angled downwards with the decorated cuff of an undergarment visible. His right hand protrudes from the robe above his chest, the palm facing outwards. Beneath his red robe is a fragment of white glass with silver-stained pattern and silver-stained hem, which may come from another figure.

Immediately to the right of this figure is a third male figure (Cuthbert), turned to the left and seen slightly frontal. He is wearing a long-sleeved blue garment, with a silver-stained belt (displaced) and a white collar decorated with a silver-stained band. The folds in his garment suggest he is kneeling, his knees are behind the red cloak and white fragment of the second figure. He faces to the left and gazes at the first figure. His left arm is bent with his palm raised towards the left. His right arm is

## 9d: Condition Overview and Iconography

	<p>fragmentary and his hand appears lost. He has short, curled hair and a silver-stained nimbus edged in a white band.</p> <p>Above and behind the last two figures is an area of blue, white and purple fragments which may be another figure, or later reused insertions.</p> <p>Behind and to the right of the third figure stands a fourth male figure. He is frontal and turned slightly to the left. He wears a long-sleeved, knee-length red garment (patched and disarranged at the shoulders and stomach). At his waist is a fragmentary, flower-patterned belt, with a white scabbard with silver-stained fittings displaced by his leg. His feet and legs are green, his left foot pointing to the right, the other pointing towards the viewer. His left hand (possibly inserted) points downwards and is bent into a fist; above is a thick silver-stained cuff, with a broad white sleeve. His right hand is raised upwards, with the palm facing to the left. He has a white sleeve and cuff. His head is turned towards the left, with a silver-stained collar at his neck. He has short, straight silver-stained hair.</p> <p>Behind the last figure is a white building with a blue roof. It is seen from two sides, with the gable end visible on the right. The left, long, side of the building has a silver-stained and cross-hatched window consisting of two lights with a quatrefoil above. The building is heavily patched and may incorporate reused fragments as well as original material.</p>
<b>Subject:</b>	Cuthbert greeting an angel outside his house, when lame with a diseased knee.
<b>Paired panels:</b>	20a: An angel converses with Cuthbert; 9e: The angel treating Cuthbert's diseased knee with a poultice.
<b>Iconography:</b>	<p>The depiction of Cuthbert, kneeling between his attendants as he greets an angel upon a horse, is clearly inspired by the illustration in YT26 (see below). Yet, the designer(s) appear to have used different elements of the manuscript across the different panels upon which the scene is depicted in the window.</p> <p>The use of the horse in this panel signifies the angel's arrival, as in the illustration in YT26 and Trinity, but the depiction of Cuthbert kneeling, rather than seated and raising his knee (which is instead shown in panels 20a and 9e), may have been drawn from the text, which describes Cuthbert as lying outside, having been carried outside by his servants. It may also have been inspired by contemporary depictions of disabled and lame people cured at shrines, such as those which</p>

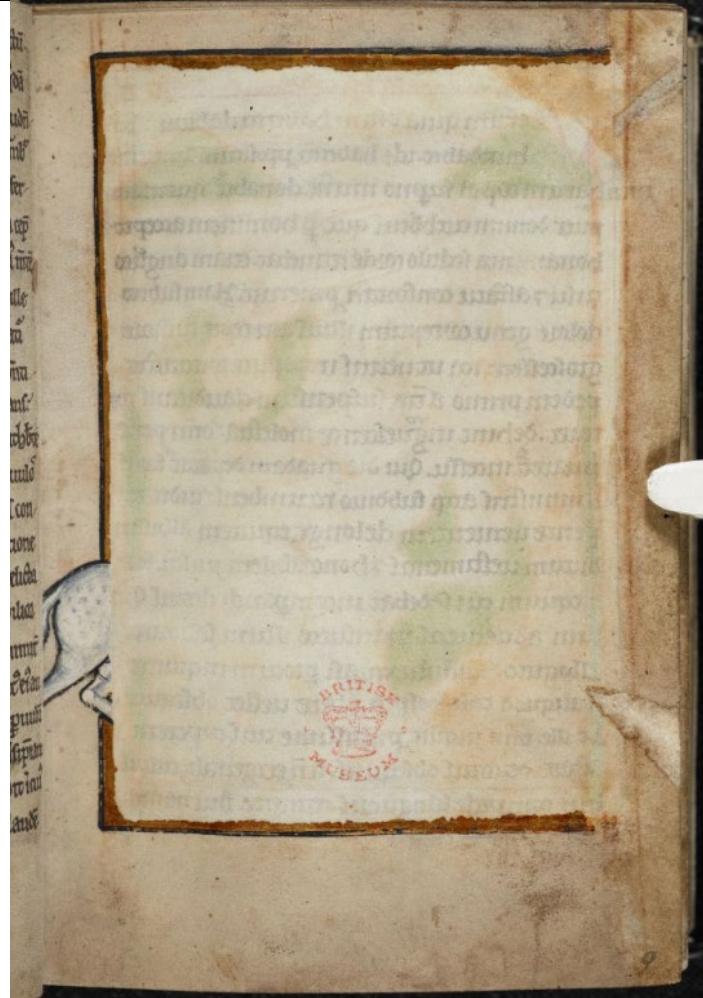
## 9d: Condition Overview and Iconography

	proliferate in the St William Window. The fragments of wood next to Cuthbert, which may be a crutch or chair, may support this theory.	
<b>Textual analogue:</b>	VP, Chapter 2	
<b>Pictorial Analogues:</b>	<i>Location:</i>	<b>Oxford, University College, MS 165, p.12</b>
	<i>Medium:</i>	Manuscript illustration
	<i>Date:</i>	c.1100
	<i>Description/ image:</i>	 <p>On the right, Cuthbert is seated, showing his bare knee to an angel who stands to the left, and directs Cuthbert to apply a poultice to his diseased knee. The horse upon which the angel arrived is on the far left.</p>
	<i>Location:</i>	<b>London, BL, Yates Thompson MS 26, f.9r (lost)</b>
	<i>Date:</i>	c.1200



## 9d: Condition Overview and Iconography

Description/  
image:



Baker has demonstrated that the staining from the illustration corresponds with the painting of the same scene at Carlisle.<sup>19</sup>

Probably: an angel upon a horse directs Cuthbert, who is seated on the right, to apply a poultice to his diseased knee.

**Location:** Cambridge, Trinity College, MS O.1.64, f.9v

**Medium:** Manuscript illustration (underdrawing)

**Date:** c.1200

<sup>19</sup> Malcolm Baker, "Medieval Illustrations of Bede's Life of St. Cuthbert," *Journal of the Warburg and Courtauld Institutes* 41 (1978): 25.

## 9d: Condition Overview and Iconography

Description/  
image:



On the left, an angel upon a horse directs Cuthbert, who is seated on the right, supported by an attendant, to apply a poultice to his diseased knee. Cuthbert raises his bleeding/diseased knee to show the angel.

**Location:** Carlisle Cathedral, back of choir stalls (painting no. 2)

**Medium:** Panel painting, oil on wood

**Date:** c.1478-95

## 9d: Condition Overview and Iconography

Description/  
image:



Titulus: “Her the Angel did hym [c]ure/ [...] made h[.]s so[...] o [...]le + s[...]”

On the left, an angel upon a horse directs Cuthbert, who is seated on the right, to apply a poultice to his diseased knee. Cuthbert (supported by an attendant? Face in upper right) raises his bleeding/diseased knee to show the angel.

## 9d: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.51v:</i>	21a	<b>Previous subject proposals :</b>	<i>Fowler, 1877, p.X:</i>	Angel on white horse
	<i>Fowler, 1877, p.372:</i>	22b		<i>Fowler, 1891, p.490:</i>	Angel on white horse
	<i>Fowler, 1891, p.490:</i>	9d		<i>Milner-White, 1957, p.32:</i>	Angel on white horse
	<i>YMLA, GPC 2837, c.1931:</i>	9d		<i>Barnett, 1990, p.112:</i>	An angel appears to Cuthbert
	<i>Milner-White, 1957, p.32:</i>	9d		<i>Dumelow, 2007:</i>	N/A
<i>Torre, 1691, f.51v:</i>					

## 9d: Panel History

<p><b>Unpublished past descriptions:</b></p>	<p>"32/ In 3d lower Row And in the first Light An Angell rides on a white horse, habited purple. winged O(r) before whom sits St Cuthbert. Habited B(lue), Glory O(r) On either side him stands a monk both habited gu(les) Cap. of the 1<sup>st</sup> v(er)t"</p>
	<p><i>Knowles<sup>1</sup>, c.1886-8, p.46-47:</i></p>
	<p>p.46 "[red:] 24 Angel on white horse      No 62</p> <p>A man with very curly hair /inserted \ and beard nimbed and clad in a purple cloak &amp; white tunic is seated on a white horse holding the reins with his right hand and his left raised {in act of cautions} the stirrup is triangular. Over his head is another circle with portcullis which being part of the same glass as head and a couple of large wings of golden color. One branching out from the right shoulder of the figure. The other passing across the top of the portcullis. In front of the horse are three figures the first one a young looking man with long curly hair {no beard} and nimbus round head wearing a blue coat girded at the waist and shewing fur at the neck and wrists the left hand raised in astonishment the right one lost but the right arm is held down by the side and shews as far as the wrist. The figure is slightly kneeling or else seated upon what appears to be a four legged stool"</p> <p>p. 47 "A stand up collar of wh(ite) glass stand shews under the robe at neck At the back between this figure and the horse is a man clad in a red robe and white tunic embro(idere)d at the bottom edge and a green hat turned up at the edge. His face is aged and has a long curly beard &amp; hair and is looking round to another figure that is approaching, his right hand is raised in caution and his left held down to carry his cloak. The third figure is of young aspect with close cut hair (yellow) wearing a red coat, girdled at the waist by an embro(idere)d belt wrapped over and over and buckled. <del>The collar</del> and part of a sword scabbard hangs from it. The coat is well open at the neck and shews a lining coat also open but with a row of small buttons to the edge of it. The sleeves of his coat are rolled over and shew the under coat with a full shaped sleeve terminating in a flat cuff. Behind this group is a House or church two windows being square headed and one pointed"</p>



## 9d: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.738-1929, c.1887.

Approx. c.1887  
panel  
dimensions:  
(mm, w x h)

750 x 760

Alterations,  
Milner-White,  
1957:

p.32 "But the angel had an old man's bearded face : our reserves supplied an angel's. His wings and the roof both of the church and the building behind needed rectification ; so too the head and shoulders of the man just above the saint."

p. 30-31 Canopy and borders altered and patched.

9d: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 9d.

## 9e: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	9e	<b>Proposed original location:</b>	21c
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	827 x 797
<b>Background colour, type &amp; originality:</b>	Red, solid-fill foliate pattern, moderately original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, purple, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	C	<b>Canopy originality:</b>	Mostly original.



## 9e: Condition Overview and Iconography

### Description:

The ground is formed from stippled insertions with fragmentary painted and silver-stained medieval ground.

On the left of the panel, stands a winged figure in semi-profile, facing the right of the panel. He wears a long-sleeved, floor-length, blue robe, decorated with small six-lobed flowers. A white cloak is draped across his left shoulder, wrapping around under his right arm. The cloak is lined with ermine and edged with a silver-stained jewelled border. The right wing of the figure projects from behind his right shoulder and the underside of the wing is visible, with the right edge of the wing curling round and down. He has a short, white collar above the blue robe, with the line of a white undergarment visible at his neck. From behind his left shoulder, his left wing projects upwards and to the left behind the right-wing and the figure's head. Both consist of large feathers and are shaded with crosshatching and silver-stain. His hair consists of several strands of stylised silver-stained curls. He has a white nimbus edged with silver-stain. He faces towards the right and looks downwards, towards his hands. Both arms stretched out in front of him at waist level and he holds a yellow square.

To the right of the winged figure is a second, male, figure (Cuthbert). He is seated upon a white chair with silver-stained finials and faces the left. He wears a long-sleeved, floor-length, blue robe. He has short, wavy, silver-stained hair and a white nimbus edged in an engrailed silver-stained band. He gazes down towards the first figure's hands. His hands rest in his lap, and his robe is drawn up to his right knee, to reveal his bare right leg. From beneath him, a white wrap or cloak, decorated with a silver-stained initial hangs down to the ground.


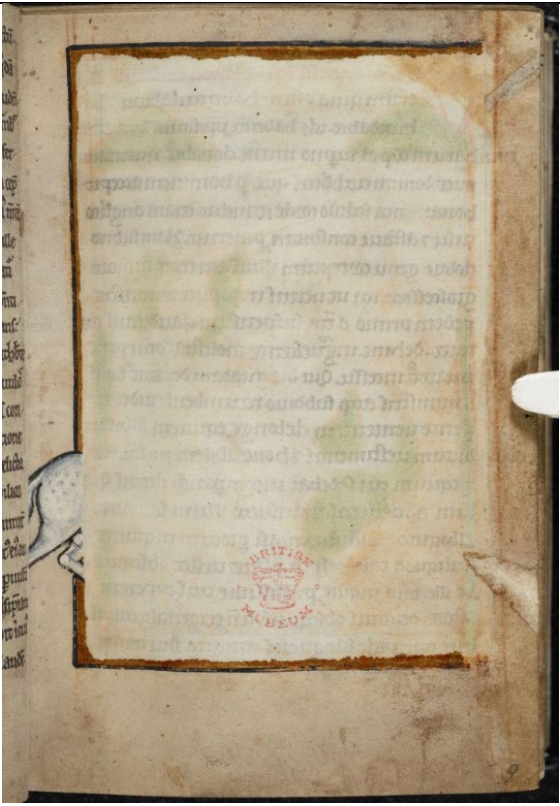
Immediately to the right, and partly behind the seated figure, is a third, male, figure, semi-frontal and turned towards the right. He is wearing a long-sleeved white garment, decorated with a black, four-lobed, flower pattern. He has a white belt decorated with three silver-stained flowers. His right arm is concealed behind the chair, but his right hand is visible across his chest. His left forearm is bent across his stomach, with his left hand resting in front of his stomach next to the chair. He wears a pale green hat with a curved brim and has a short, white beard which hangs down in two stylised strands.

Behind the second and third figures are fragments of a white and silver-stained building, with unpainted insertions.



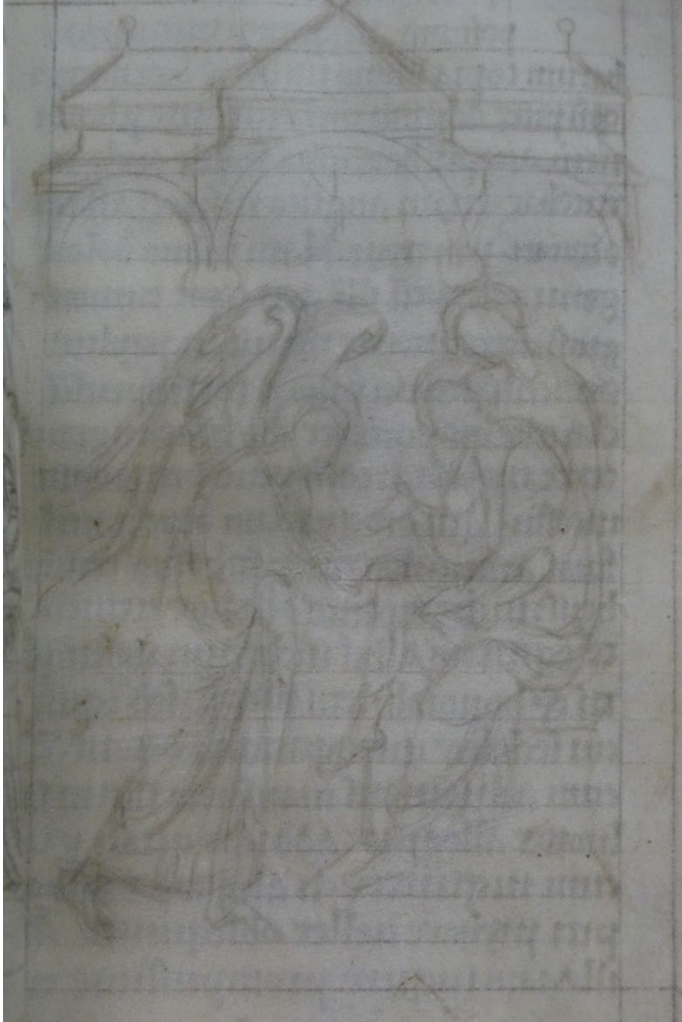
9e: Condition Overview and Iconography	
	<p>Immediately to the right of the third figure is a fourth male figure, semi-frontal and turned towards the left. He wears a long-sleeved, knee-length, red robe with a white belt decorated with silver-stained flowers. The belt hangs down in front of his robe, terminating in a silver-stained cap. His left arm is bent at the elbow and his left hand rests upon his chest, possibly holding something. The right half of his body is depicted using green fragments, some of which look mediaeval and have drapery folds painted. His right shoulder is missing, with white fragments in its place. His right hand appears in front of the third figure's left shoulder. His feet are of blue glass and point to the left. His face is partly obscured by the tie-bar, and his chin is missing. He wears a purple hat of the same design as the third figure's.</p>
<b>Subject:</b>	The angel treating Cuthbert's diseased knee with a poultice.
<b>Paired panels:</b>	20a: An angel converses with Cuthbert; 9d: Cuthbert greeting an angel outside his house, when lame with a diseased knee.
<b>Iconography:</b>	<p>The angel, on the left, applies a poultice to Cuthbert's knee, which he raises up. The two attendants turn to each other, reacting to the miracle.</p> <p>The composition of the panel, with Cuthbert seated, raising his bare knee to the angel, appears to have been inspired by the corresponding illustration in YT26. Yet the actual application of the poultice by the angel, standing before him, is only paralleled in Trinity (see below). Whether this indicates that other pictorial sources were consulted in the window's design, or the coincidental invention of the glaziers, can only be speculated upon.</p> <p>There appears to be limited use of templates, yet visual repetition is created between 9e and the other two panels (10a and 9d) which depict the sequence of events in the window. In each of the panels, Cuthbert is seated (or kneeling) on the right, with two attendants behind him, while the angel is on the left. The consistency of this composition underlines the link between the panels, while the attendants may be intended both to indicate Cuthbert's noble status, as well as guide reactions to the miracle.</p>
<b>Textual analogue:</b>	VP, Chapter 2
<b>Pictorial Analogues:</b>	<i>Location:</i> <b>Oxford, University College, MS 165, p.12</b>
	<i>Medium:</i> Manuscript illustration
	<i>Date:</i> c.1100

## 9e: Condition Overview and Iconography


<p>Description/ image:</p>	 <p>On the right, Cuthbert is seated, showing his bare knee to an angel who stands to the left, and directs Cuthbert to apply a poultice to his diseased knee. The horse upon which the angel arrived is on the far left.</p>
<p><b>Location:</b></p>	<p><b>London, BL, Yates Thompson MS 26, f.9r (lost)</b></p>
<p><b>Medium:</b></p>	<p>Manuscript illustration</p>
<p><b>Date:</b></p>	<p>c.1200</p>
<p>Description/ image:</p>	 <p>Baker has demonstrated that the staining from the illustration corresponds with the painting of the same scene at Carlisle.<sup>20</sup></p>

<sup>20</sup> Malcolm Baker, "Medieval Illustrations of Bede's Life of St. Cuthbert," *Journal of the Warburg and Courtauld Institutes* 41 (1978): 25.

## 9e: Condition Overview and Iconography

	Probably: an angel upon a horse directs Cuthbert, who is seated on the right, to apply a poultice to his diseased knee.
<i>Location:</i>	<b>Cambridge, Trinity College, MS O.1.64, f.10r</b>
<i>Medium:</i>	Manuscript illustration (underdrawing)
<i>Date:</i>	c.1200
<i>Description/ image:</i>	 <p>On the left, an angel leans forward to Cuthbert, who is seated on the right, supported by an attendant, to apply a poultice to his diseased knee. (See entry on panel 9d for related scenes in other media)</p>
<i>Location:</i>	<b>Carlisle Cathedral, back of choir stalls (painting no. 2)</b>
<i>Medium:</i>	Panel painting, oil on wood
<i>Date:</i>	c.1478-95

## 9e: Condition Overview and Iconography

	<p>Description/ image:</p>	
		<p>Titulus: “Her the Angel did hym [c]ure/ [...] made h[.]s so[...] o [...]le + s[...].”</p> <p>On the left, an angel upon a horse directs Cuthbert, who is seated on the right, to apply a poultice to his diseased knee. Cuthbert (supported by an attendant? Face in upper right) raises his bleeding/diseased knee to show the angel.</p>

## 9e: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.51v:</i>	21c	<b>Previous subject proposals</b> :	<i>Fowler, 1877, p.286-7:</i>	Angel Curing Knee
	<i>Fowler, 1877, p.372:</i>	21c		<i>Fowler, 1891, p.491:</i>	Angel Curing Knee
	<i>Fowler, 1891, p.491:</i>	9e		<i>Milner-White, 1957, p.32:</i>	Angel cures the saint's knee
	<i>Harrison, 1927, p.115:</i>	9e		<i>Barnett, 1990, p.113:</i>	The angel heals Cuthbert's swollen knee
	<i>Milner-White, 1957, p.32:</i>	9e		<i>Dumelow, 2007:</i>	N/A
<i>Torre, 1691, f.51v-52r:</i>					





## 9e: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.739-1929, c.1887.

<p><b>Approx. c.1887 panel dimensions:</b> (mm, w x h)</p>	<p>700 x 790</p>
<p><b>Alterations, Milner-White, 1957:</b></p>	<p>p.32 "St Cuthbert had a crowned female head; replaced by a more suitable 15th c. head from reserve."  p. 30-31 Canopy and borders altered and patched.</p>

9e: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 9e.



## 10a: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	10a	<b>Proposed original location:</b>	20b
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	819 x 791
<b>Background colour, type &amp; originality:</b>	Red, hatch-fill foliate pattern, partially original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal pale blue, pink, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	D	<b>Canopy originality:</b>	Mostly original.



## 10a: Condition Overview and Iconography

### Description:

The lower edge of the panel contains unpainted and reused fragments, which are predominantly white glass on the left and silver-stained on the right.

On the left of the panel stands a male figure seen from the front but turned slightly towards the right. He wears a long blue robe, with a white collar at the neck. A white undergarment decorated with small silver-stained flowers, with a short collar decorated with a silver-stained band. The baggy sleeve of this garment is visible on his left forearm, where it protrudes from the blue robe. He has short, curled, silver-stained hair and a tall blue hat; he gazes to the right.

Immediately to the right, and in front of the first figure, is a second male figure, seen from the front but turned slightly towards the right. He is wearing a long white robe with broad open sleeves and a silver-stained stole. A white hood or collar is visible around his neck. He has short white hair and is tonsured. His right arm is bent up and his right hand is raised, with the palm facing right and slightly towards him. His left hand is extended towards a book held by the third figure. To the right of the second figure is a third, male, figure. He is visible from the waist up and is turned towards the left. He wears a long-sleeved white robe. He has short, silver-stained hair (tonsured?). He holds a book, open, with the pages facing towards the second figure.

In front of the second and third figures, extending across the right side of the panel, is a bed. The lower section is formed of unpainted red glass, probably later insertions. Upon the bed, with his head on the right of the panel is a fourth figure (St Aidan). He is covered from the chest downwards by a blue coverlet, painted with drapery to suggest his form beneath. His upper torso is fragmentary but appears to be naked. His bare left arm lies on top of the coverlet by his side. His head rests upon a silver-stained pillow with a white border, visible on the left. On the right is a red area which is likely an insertion. He has short curled hair which protrudes from his head in stylised strands from beneath a mitre.

Above the head of the bed is a tester with a white side decorated with a band of silver-stained circles and a silver-stained underside. From a white rail beneath this hangs a blue curtain, disappearing behind the pillow. To the right, extending behind the third figure and the bed is a silver-stained rail, from which a hanging is suspended. From left to right the hanging consists of six alternating amber and green strips, beginning with an amber strip composed of unpainted fragments and

## 10a: Condition Overview and Iconography

ending in a green strip. The two green strips on the right have a painted pattern of large flowers set inside circles, within a band. The rest of the hanging is composed of unpainted and reused insertions.

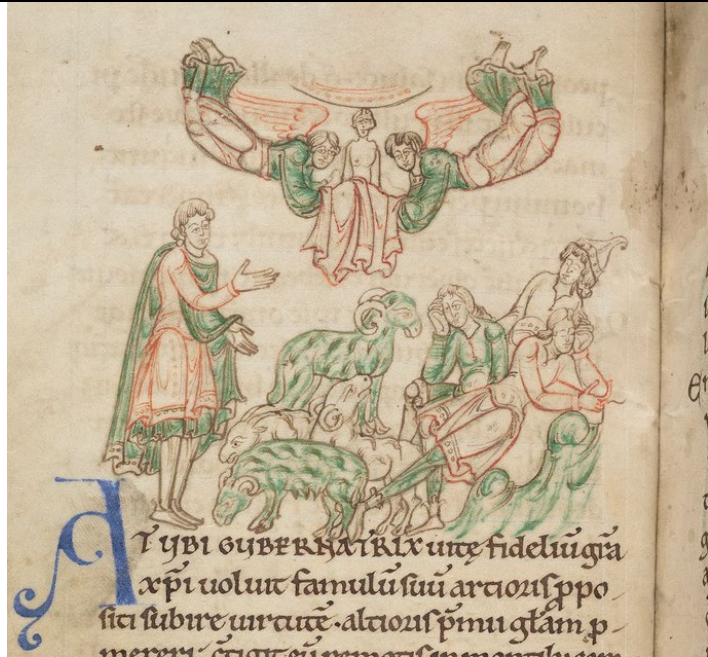
Above the figures and the bed a soul (St Aidan's) is carried in a sheet by two angels. On the left is a green cloud, from which the upper body of a horizontal winged figure emerges to the right. His body is mostly composed of unpainted white fragments and pieces which have lost their paint, and his face is missing. Fragments depicting short, silver-stained hair and a white nimbus surround the unpainted glass of his face. A silver-stained, feathered wing protrudes from behind his left shoulder, extending to the left behind his head. Above his body and the cloud it is formed of unpainted silver-stained or yellow glass. His hand holds a white sheet, which extends to the right, looping down to form a shallow crescent.

Emerging from this crescent is the frontal upper body of a naked male figure. His arms are bent at the elbow and cross his body. His hands are raised in front of his chest with the palms facing each other. He has short brown hair and faces out of the panel. To the right side of the sheet is an unpainted fragment and a fragmentary area where the hands of a second winged figure might be expected. The second winged figure is also horizontal, with his head to the left. He wears a white robe, with a silver-stained cuff visible on his left arm, which extends towards the left. His lower body is concealed by a green cloud to the right. A silver-stained, feathered wing extends upwards from his left shoulder and folds back to the right. Unpainted [or paint loss] silver-stained glass in the shape of a wing extending from his right shoulder and also folding back to the right can be seen behind his head. His head is fragmentary, but short curled hair, protruding in stylised strands can be seen over his right shoulder, with traces of a white nimbus with silver-stained edge visible behind. His left eye, looking to the left of the panel, can also be detected.

<b>Subject:</b>	St Aidan's soul carried to heaven by angels above his deathbed.
<b>Paired panels:</b>	7d: St Cuthbert's vision of St Aidan's soul, while watching sheep.
<b>Iconography:</b>	In addition to the common <i>topos</i> of the soul carried by angels, which is found in both the pictorial analogues (see below) and numerous other hagiographic narratives, <sup>21</sup> the death of Aidan is depicted using a

<sup>21</sup> Cynthia Hahn, *Portrayed on the Heart: Narrative Effect in Pictorial Lives of Saints from the Tenth through the Thirteenth Century* (London: University of California Press, 2001), 274-275; Barbara Fay Abou-El-Haj, *The Medieval Cult of Saints: Formations and Transformations* (Cambridge: Cambridge University Press, 1994), 46-47, 349-354; Colette Manhès-Deremble, with Deremble, Jean-Paul, *Les vitraux narratifs*

## 10a: Condition Overview and Iconography

	<p>standard iconographic composition of the saint lying in bed, with priests and a doctor at his bedside. This clarifies the events depicted in the panel, making the identity of the soul, which Cuthbert sees from panel 7d, apparent. Thus, the integration of this scene alongside details probably inspired by the lost illustration in YT26 demonstrates the creativity of the designer(s) in combining iconographic details to create a clear and coherent narrative.</p>	
<b>Textual analogue:</b>	VP, Chapter 4	
<b>Pictorial Analogues:</b>	<b>Location:</b>	Oxford, University College, MS 165, p.18
	<b>Medium:</b>	Manuscript illustration
	<b>Date:</b>	c.1100
	<b>Description/ image:</b>	 <p>The illustration shows a central figure, likely a saint, being carried or supported by several figures. Below them, a group of people, including a man in a red and green robe, are gathered around a large animal, possibly a bull or ox. The scene is set against a plain background with some architectural elements. The illustration is rendered in a simple, linear style with some color washes.</p>
	<b>Location:</b>	London, BL, Yates Thompson MS 26, folio following f.13?
	<b>Medium:</b>	Manuscript illustration
<b>Date:</b>	c.1200	
<b>Description/ image:</b>	<p>Possibly lost. There is no text missing, as chapter 3 ends on f.12v and chapter 4's rubric and text start on f.13r. This indicates either that no illustration was intended, or that it occupied two sides of a single folio. The scene at Carlisle may indicate the appearance of one or both of these putative illustrations.</p>	

*de la cathédrale de Chartres: étude iconographique*, Corpus Vitrearum, France, Etudes, 2 (Paris: Léopard d'or, 1993), 88-90, 108-109.

## 10a: Condition Overview and Iconography

**Location:** Salisbury Breviary, Paris, Bibliothèque nationale de France, MS lat.17294, f.435r-435v

**Medium:** Manuscript illustration

**Date:** c. late 1430s to early 1440s.

**Description/  
image:**



Detail of large miniature, f.435r: On the left cowherds sleep next to their herd. To the right Cuthbert stands looking at St Aidan's soul, which is carried to heaven on the right.



Border medallion, middle right, f.435r: while praying, Cuthbert (right) sees the soul of St Aidan carried to



## 10a: Condition Overview and Iconography


heaven by angels. (A cowherd holds a scroll with the related breviary text).



Border medallion, upper left, f.435v: while praying, Cuthbert (right) sees the soul of St Aidan carried to heaven by angels. Cowherds kneel in prayer and surprise, looking at Aidan's ascending soul.

<i>Location:</i>	<b>Carlisle Cathedral, back of choir stalls (painting no. 3)</b>
<i>Medium:</i>	Panel painting, oil on wood
<i>Date:</i>	c.1478-95

## 10a: Condition Overview and Iconography

Description/ image:	
<p>Titulus: "Her saw he Ayda[ns] saul up go/ to heuyn blys w(ith) ang[els] two"</p> <p>On the right, Cuthbert kneels in prayer next to sleeping shepherds. He looks up at St Aidan's soul, carried by angels.</p>	

## 10a: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.52r:</i>	19d	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.287-8:</i>	Vision of death of St Aidan
	<i>Fowler, 1877, p.372:</i>	19e		<i>Fowler, 1891, p.491:</i>	Vision of death of St Aidan
	<i>Fowler, 1891, p.491:</i>	10a		<i>Milner-White, 1957, p.32:</i>	Vision of St Aidan's death

10a: Panel History					
	<i>Harrison, 1927, p.115:</i>	10a		<i>Barnett, 1990, p.115:</i>	The death of St Aidan
	<i>Milner-White, 1957, p.32:</i>	10a		<i>Dumelow, 2007, p.52:</i>	The death of St Aidan <sup>22</sup>
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.52r:</i>				
	"45/ In 4th Light lyes on a blew couch a B(isho)p Mytred A(rgent) over whom appears in a cloud our Lord Robed A(rgent) And an Angell on each side him habited A(rgent) winged O(r) At the B(isho)ps foot kneels a Monk habited A(rgent) praying in a book held open by a youth yat stands before him habited A(rgent)"				
	<i>Knowles<sup>1</sup>, c.1886-8, p.104-5:</i>				
	<p>p.104 "[red:] 81 Deathbed No 30.  A Bishop laid in bed which has a top to it like a tudor bedsted and a rod at the side from which is suspended by rings a striped curtain of green &amp; ruby, the back hanging being blue. The bishop is nude but with a garment like \a/ corset crossing his chest, the sheet reaching as high as the breast and turned over. The coverlet very ample and Blue in colour. His head is laid on a pillow and he wears a mitre. One arm \the left/ is laid on the coverlet, the other under the sheet. standing at the foot of the bed is a monk in long white cloak with yell border and lined with fur, a garment like an alb or surplice shews at the neck, his right hand is raised and the left resting upon a book which a yell curly haired youth is holding, clothed in a surplice with wide sleeves. Behind the officiating priest is a man looking earnestly at the Bishop  Clad in a long blue coat cut open up to the shoulders to allow the arm to come through"</p> <p>p.105 "The coat line with fur and an tunic coat of white embroid(ere)d with yell(ow) roses &amp; border open at the neck but full at the sleeve and gathered on to a wrist band. His head is covered with a large &amp; full cap of blue. In the upper part of panel are two angels issuing out of green clouds with displayed wings receiving the soul of the Bishop"</p>				

<sup>22</sup> Dumelow mislabels the panel as 7a in the text, but her illustration (figure 16) confirms it as panel 10a.

## 10a: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.740-1929, c.1887.

Approx. c.1887  
panel  
dimensions:  
(mm, w x h)

760 x 775

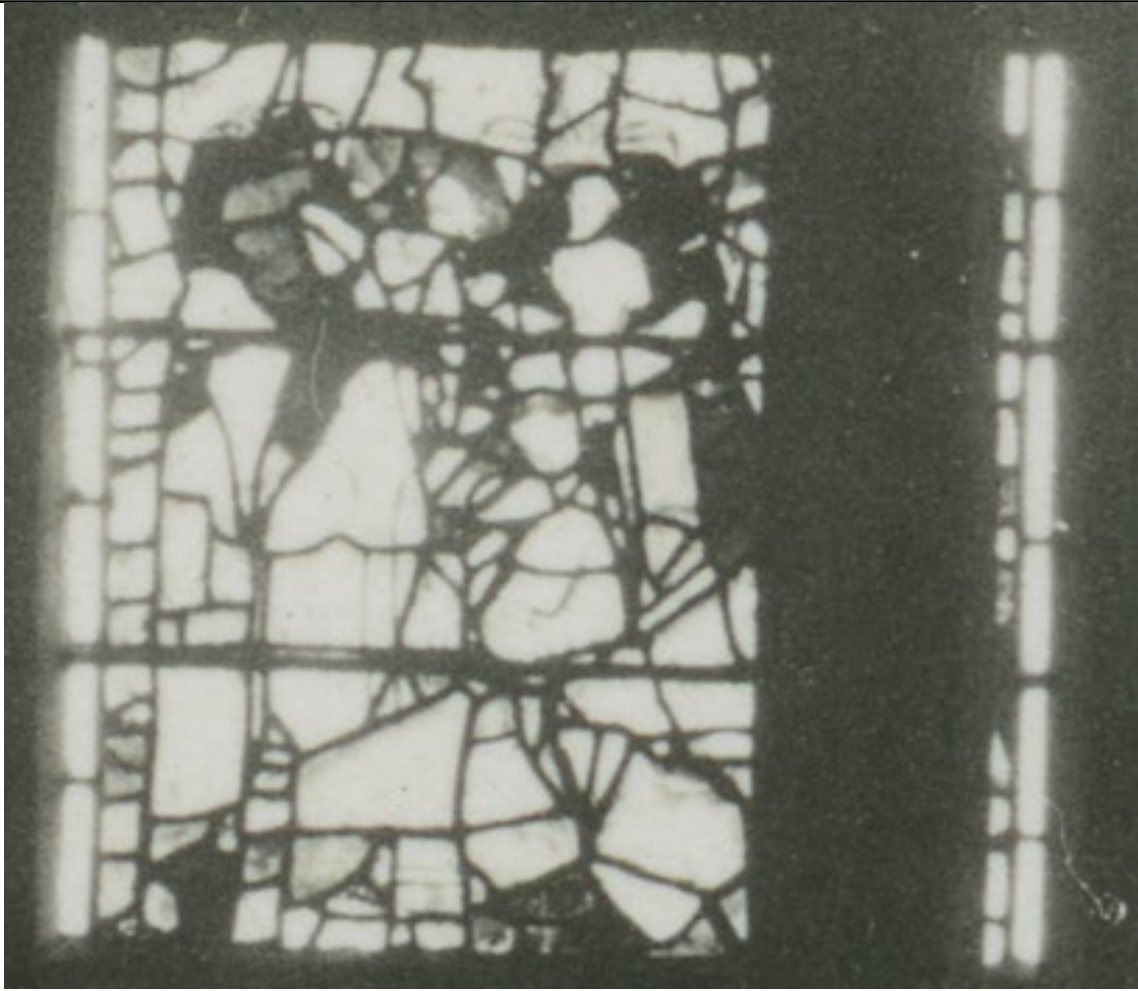
Alterations,  
Milner-White,  
1957:

p.32 "Many odd scraps removed, R; the red valance made up with modern pot-metal."

p. 30-31 Canopy and borders altered and patched.



10a: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 10a.

## 10b: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	10b	<b>Proposed original location:</b>	21d
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	807 x 795
<b>Background colour, type &amp; originality:</b>	Blue, solid-fill foliate pattern, moderately original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal pale blue, pink, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	C	<b>Canopy originality:</b>	Partially original.

## 10b: Condition Overview and Iconography

### Description:

The foreground of the panel is of green glass, the original glass painted with small plants. There are several insertions of later painted and unpainted glass.

On the left is a male figure wearing a long-sleeved, floor-length blue robe. He is in semi-profile, facing towards the right of the panel and is partially obscured by a second figure. His right hand is raised in front of his chest and may be holding something. He has long wavy, white hair and a curled moustache and beard, descending in two broad, stylised strands.

In front of the first figure and to the right is a second male figure (Cuthbert). He is seen from the front, turned slightly towards the right of the pane. He is wearing a long-sleeved, floor-length red robe, which extends to the left, possibly suggesting he is kneeling. His arms are bent at the elbow, with his right arm crossing in front of his chest and his right hand held slightly upright, the palm facing downwards. His left hand is raised with the palm facing the right of the panel. He has a short white collar or hood visible at his neck. He has short, wavy, silver-stained hair and a white nimbus. He gazes upwards and to the right. Behind these two figures, in the upper left corner of the panel is a white building with two sides visible. The left side has a window consisting of a silver-stained rectangular frame with three sections, each of which contains a thin arched window surmounted by two small circles, cross-hatched and silver-stained. The right side is the gable-end of the building. Its doorway consists of a recessed archway, filled with cross-hatching and silver stain. Above the arch on either side is a recessed triangle filled with silver stain. A line separates the crocketed gable, which rises above the archway. A circle, flanked by three triangles, all silver-stained, decorates the gable end. A fragment of the roof shows it to be white with silver-stained vertical lines. Much of the roof is made of later white and yellow insertions leaded to suggest the same design.

To the right of the two figures is an area of white glass, with many later insertions, but with some original fragments depicting water. In the water is a silver-stained boat. A central, silver-stained, mast has white rigging to the right and a billowing sail behind it. At the top of the mast is a fragmentary area which may show the crow's nest (heavily patched). To the left of the mast is a third male figure, visible from the waist up. He wears a long-sleeved blue garment and a red cap. He faces the right, with his right arm bent at the elbow across his chest, and touches the mast with his right hand. He has a short, pointed, white beard. To the right of the mast is a fourth male figure, facing to the left. He wears a red, long-sleeved robe. His arms are bent at the elbow and

<b>10b: Condition Overview and Iconography</b>	
	<p>he holds onto the rigging to the left. He has short brown hair; his lower face suffers from paint loss and corrosion. Behind the billowing sail of this ship, a second silver-stained mast protrudes diagonally to the left. White rigging or ropes hang down to either side and a thin arc of silver-stained glass extends to the left, but this may be an insertion.</p> <p>Behind the boat, to the right, is a second silver-stained boat, with some paint loss. It has a silver-stained mast to the right with a billowing sail to the left, held at the bottom corner by a rope which stretches down to the right. A fifth figure is visible in this boat from the waist up. He faces to the right, with both arms slightly extended in front of his body, reaching down to hold the side of the boat. His head is partially behind the sail, with the lower corner and rope stretching in front of his head and neck. He has short, silver-stained hair with stylised curls. To the right is the silver-stained mast, with white ropes hanging on either side. To the right is the face of a sixth figure, looking to the left at the fifth figure, with hands raised in front, the palms facing each other.</p>
<b>Subject:</b>	Cuthbert's prayers calm a storm, saving monks' ships from being swept out to sea
<b>Paired panels:</b>	22a: Monks prayers fail to calm the storm pulling ships out to sea
<b>Iconography:</b>	<p>Cuthbert, kneeling on the shore on the left, prays to calm a storm which is pulling ships of monks out to sea.</p> <p>The iconography of the panel, and its distribution across two panels, was likely inspired by the two-page illustration in YT26. Yet the composition of the two panels reveals the creativity of the designer. In particular, the setting works to unite the two panels, and the mirrored symmetry of this panel and 22a distinguishes them as a pair, visually signifying to the viewer that they should be read as a single scene. At the same time, this has the effect of juxtaposing and contrasting Cuthbert, and his powerful prayers in panel 10b, with the impotent monks in panel 22a.</p>
<b>Textual analogue:</b>	VP, Chapter 3
<b>Pictorial Analogues:</b>	<i>Location:</i> <b>Oxford, University College, MS 165, p.14</b>
	<i>Medium:</i> Manuscript illustration
	<i>Date:</i> c.1100



## 10b: Condition Overview and Iconography

Description/  
image:



In the lower left foreground Cuthbert prays to calm the storm which is pulling a ship out to sea.

**Location:**

**London, BL, Yates Thompson MS 26, f.10v-11r.**

**Medium:**

Manuscript illustration

**Date:**

c.1200

Description/  
image:



## 10b: Condition Overview and Iconography

		f.10v: God hears Cuthbert's prayers. (See entry on panel 22a for related scene in YT26)
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## 10b: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.52r:</i>	19c	<b>Previous subject proposals</b> :	<i>Fowler, 1877, p.288-9:</i>	Bringing back ships
	<i>Fowler, 1877, p.372:</i>	23e		<i>Fowler, 1891, p.491:</i>	Bringing back ships
	<i>Fowler, 1891, p.491:</i>	10b		<i>Milner-White, 1957, p.32:</i>	Ships blown out to sea return at the saints' prayer
	<i>YMLA, GPC 2837, c.1931:</i>	10b		<i>Barnett, 1990, p.113:</i>	Ships blown out to sea
	<i>Milner-White, 1957, p.32:</i>	10b		<i>Dumelow, 2007, p.49:</i>	St. Cuthbert Prays for Boats in Peril at Tynemouth
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.52r:</i>				
	"44/ In 3d Light is a ship w(i)th 2 masts under sayl & 3 Monks therein the 1st habited B(lue) cap gu(les)/ 2d gu(les) / 3d v(er)t And 2 Women kneeling at the helm one habited A(rgent)/ the other gu(les) hair ) glory A(rgent)"				
	<i>Knowles<sup>2</sup>, c.1886-8, p.146-7:</i>				
	p.146 "[red:] 27 [pencil:] Bringing back ships No 11 A ship with peaked prow, bowspit truncated with architectural border, a port hole at the side and a rudder at the stern. A mast with a crow's nest at the top to which a rope ladder and ropes are fastened. Sail much blown about – two men in the boat both looking frightened, one holding on by the mast in a blue coat girded at the waist with white girdle, a red cap. The other with a red coat and no cap (hair close cropped) holding on to the rope ladder. Another ship seen behind with sail dragging hard at said – a rope to lower corner of sail very taut behind which is a man in a green coat pulling at a rope. Another man is seen amongst the cordage holding by the mast. Surrounding the ships is a boisterous sea and on the foreground which is green with plants on it kneel two figures, one in the front of a youthful mien with yell(ow) curly hair clad in a ruby coat lined with fur a nimbus encircling the head and hands raised in happy surprise. At his back kneels"				

## 10b: Panel History

p.147 "an old man with long hair clad in a blue robe. A church building has a gable with open window or door in it and on the side of building a square headed window with three lights, foliate tops to each"



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.741-1929, c.1887.

Approx. c.1887  
panel  
dimensions:  
(mm, w x h)

760 x 780

Alterations,  
Milner-White,  
1957:

p.32 "Scene almost perfect, but the canopies wholly recreated from reserve fragments."  
p. 30-31 Canopy and borders altered and patched.



10b: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 10b.



## 10c: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	10c	<b>Proposed original location:</b>	20d
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	842 x 791
<b>Background colour, type &amp; originality:</b>	Red, solid-fill foliate pattern, partially original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, green and red (probably flashed).	<b>Scratched graffiti:</b>	On exterior surface: “[...] bott row [?]” On interior surface: “9[?] from top/ 1 Row”
<b>Canopy type:</b>	D	<b>Canopy originality:</b>	Moderately original.

## 10c: Condition Overview and Iconography


### Description:

The ground of the panel is depicted with silver-stained and brown-shaded glass, with many later stippled and unpainted insertions. A small plant is painted on the left. In the lower left is a small shrub with a clump of green, tear-drop-shaped leaves. On the left is the front half of a white horse, seen from the side and facing to the right. Its body has many later insertions, including the whole of its left foreleg. Its head is bent downwards and it looks to the right. It has a silver-stained bridle with white fittings. Its short mane is curled and white. Behind the horse's head stands a figure, semi-frontal and looking to the right, wearing a long-sleeved, floor-length blue robe, which is composed of several reused and unpainted insertions. The head is a reused insertion from a female saint. The figure's right hand is raised in front of its chest, with the palm turned inwards. Its left arm is not visible.

To the right, in front of the first figure is a second male figure (Cuthbert), frontal and angled slightly to the right. He is wearing a knee-length white garment with an elaborate silver-stained damask pattern on the skirt, with a silver-stained band decorated with white oval and diamond gem-shapes on the lower hem. His upper torso, legs and possibly belt consist of reused insertions. His left hand (original) is raised and angled to the right, showing the palm. He has a short, white and silver-stained collar and short white hair and a beard, both with stylised curling tips. His head is surrounded by a silver-stained nimbus, edged with a white band and he looks to the right.

To the right is a third male figure, in semi-profile, facing left. He is wearing a long-sleeved, floor-length blue robe, which has several later insertions. His right hand is extended towards the second figure and his left hand holds a silver-stained crozier, which crosses his body diagonally. To the right of the third male figure, is a fourth male figure, in semi-profile, facing left. He is wearing a long-sleeved, floor-length blue robe, which has several later insertions. His head, probably an insertion, is severely corroded.

Behind the third and fourth figures is a white building, rising behind a crenelated wall. Two sides of the building are visible. On the left, is a gable end with a buttress on either side, capped with crocketed gables. A silver-stained and crosshatched, three-light window with tracery is separated from the gable by a silver-stained string course, which follows the gable's shape. The gable is crenelated and a silver-stained flag pole rises behind it to the right. The right side of the building also has a silver-stained and cross-hatched, three-light window with tracery, which disappears behind a round tower, with a single, round-headed, silver-stained and crosshatched window beneath a crenelated top.

10c: Condition Overview and Iconography	
	Behind the right side and tower a second crenelated wall rises, supporting a crosshatched roof which ends with a pinnacle on the right, suggesting a second gable end.
<b>Subject:</b>	Cuthbert arrives at the monastery of Melrose
<b>Paired panels:</b>	None.
<b>Iconography:</b>	<p>Cuthbert arrives at Melrose monastery and is greeted at the gate by Boisil, he has dismounted from the horse and given both his horse and spear to a servant.</p> <p>Based on Torre's description (see below), Cuthbert's servant was probably originally dressed similar to the servant seen in 10d. There is no evidence that he was holding Cuthbert's spear, but his fragmentary condition does not preclude the possibility that it was originally included. The setting, outdoors, with monastic buildings in the background (a church, surrounded by a wall), clarifies the moment of the narrative, when Cuthbert arrives and is seen by Boisil. The depiction of Boisil, as abbot, differs from the text, but provides valuable evidence of the appearance of abbots within the window.</p> <p>(Alternatively, the figure may have been intended as Eata, abbot when Cuthbert joined Melrose, although the text describes him as returning to the abbey some time after Cuthbert's arrival).</p>
<b>Textual analogue:</b>	VP, Chapter 6
<b>Pictorial Analogues:</b>	<i>Location:</i> Oxford, University College, MS 165, p.23
	<i>Medium:</i> Manuscript illustration
	<i>Date:</i> c.1100
	<div style="display: flex;"> <div style="flex: 1;"><i>Description/ image:</i></div> <div style="flex: 2;">  <p>On the left, Cuthbert arrives at Melrose and dismounts from his horse, holding the spear and arrows which he will give to his attendant. On the right, Boisil declares Cuthbert's arrival.</p> </div> </div>



## 10c: Condition Overview and Iconography

*Location:* London, BL, Yates Thompson MS 26, f.16r.

*Medium:* Manuscript illustration

*Date:* c.1200

*Description/  
image:*



Titulus: “[...] mellrosse [...] / W(ith) [...] and mo[.]a[.]re”

On the left, Cuthbert’s attendant holds his spear. To the right, Boisil greets Cuthbert at the entrance to Melrose abbey.



## 10c: Condition Overview and Iconography

*Location:* Salisbury Breviary, Paris, Bibliothèque nationale de France, MS lat.17294, f.435r-435v

*Medium:* Manuscript illustration

*Date:* c. late 1430s to early 1440s.

*Description/  
image:*



f.435r: Boisil greets Cuthbert upon his arrival at Melrose.



f.435v: Boisil greets Cuthbert upon his arrival at Melrose.

## 10c: Condition Overview and Iconography

*Location:* Carlisle Cathedral, back of choir stalls (painting no. 5)

*Medium:* Panel painting, oil on wood

*Date:* c.1478-95

*Description/  
image:*



On the left, Cuthbert's attendant holds his spear. To the right, Boisil greets Cuthbert at the entrance to Melrose abbey.

## 10c: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.52r:</i>	19a	<b>Previous subject proposals</b> :	<i>Fowler, 1877, p.290:</i>	Starting for Mailros?
	<i>Fowler, 1877, p.371:</i>	14a		<i>Fowler, 1891, p.491:</i>	Starting for Mailros?
	<i>Fowler, 1891, p.491:</i>	10c		<i>Milner-White, 1957, p.32:</i>	Starting for Melrose
	<i>Harrison, 1927, p.115:</i>	10c		<i>Barnett, 1990, p.116:</i>	Cuthbert's journey to Melrose
	<i>Milner-White, 1957, p.32:</i>	10c		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.52r:</i>				
	"42/ In the 5th Under Row & In the first Light is a Church & a B(isho)p standing by it habited B(lue) Crosyer O(r) behind him stand 2 Monks habited B(lue) & before him a Noble Man habited A(rgent) powdred O(r) leggs gu reverendly bowing to the s(ai)d B(isho)p. Behind the last stands a Nun habited B(lue) hood O(r) Vayl v(er)t."				
	<i>Knowles<sup>1</sup>, c.1886-8, p.86-87:</i>				
	<p>p.86 "[red:] 28                      Starting for Melrose</p> <p>In the centre of the picture a man of venerable aspect with long hair &amp; curly beard and <u>nimbed</u> clad in a white coat with yell(ow) pattern on it in foli(ate) and red hose, is holding his left hand up in attitude of caution whilst his right may originally have held the bridle of a horse the head &amp; neck of which is in a stooping position as if held by some one. The horses body is gone but a part of the leg remains, it wears a nose cap. Behind and above the horse is a monk with both hands raised in surprise or beeseching. The figure so high as to suggest another horse in the picture. Head of monk gone and a nimbed head inserted. Facing this group are two monks, the first clad in blue with crozier in left hand and holding out his right hand with palm up as if in invitation whilst his face looks to the mans hands or his horse. 2<sup>nd</sup> blue monk come up behind with one hand raised. Head replaced by another"</p> <p>p.87 "nimbed head of old person. In the background is a church with large gable flanked by pinnacle buttresses and in the end and side are 3 light windows with perp(enticular) tracery. A circular wall with battlemented coping surrounds the gable end."</p>				



## 10c: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.742-1929, c.1887.

Approx. c.1887  
panel  
dimensions:  
(mm, w x h)

765 x 800

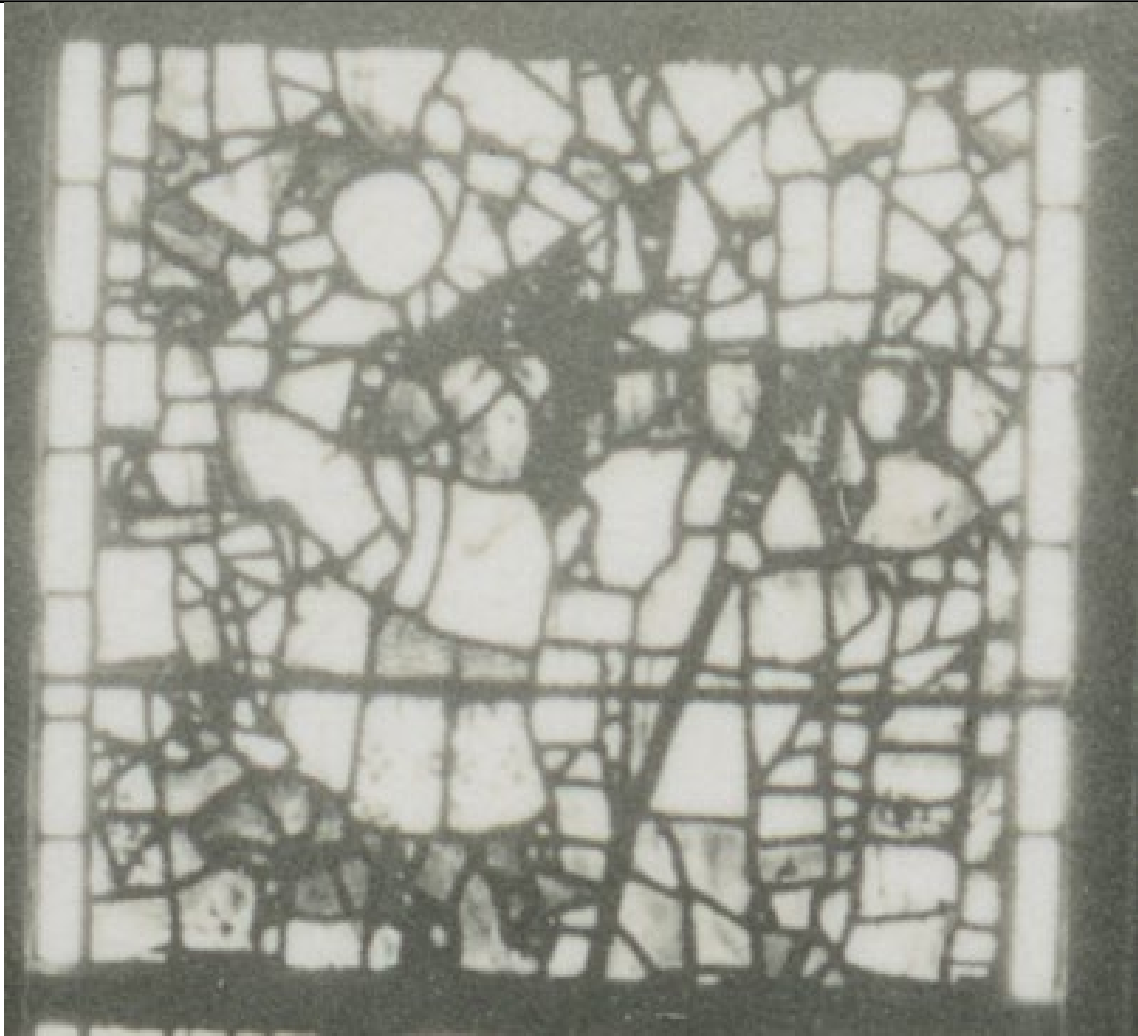
Alterations,  
Milner-White,  
1957:

p.32 "A 15th c. replaced a 14th c. head on the blue figure R. Minor alterations 'cleaned up' the horses, the figure behind and the ground below. The original green pouch carried by the man leading the horse was found in the red background above."

p. 30-31 Canopy and borders altered and patched.



10c: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 10c.

## 10d: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	10d	<b>Proposed original location:</b>	20c
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	819 x 793
<b>Background colour, type &amp; originality:</b>	Blue, solid-fill foliate pattern, moderately original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, purple, green and red (probably flashed).	<b>Scratched graffiti:</b>	On exterior surface: “6 fr[/]m Top/ 4[?] [/] Row”
<b>Canopy type:</b>	D	<b>Canopy originality:</b>	Partially original.

## 10d: Condition Overview and Iconography

### Description:

The brown ground suffers from paint loss and is heavily patched. In the foreground is a plant with green leaves and purple flowers (inserted).

On the left is a white horse, with much paint loss and many later insertions. It is seen from the side, its body facing towards the right. It raises its head upwards, towards a structure in the background. The horse has a short, white, curled mane and a white bridle, decorated with a band of silver stain set with white circle, and silver-stained fittings. The reins are white with a series of silver-stained circles. The saddle appears to be white, with silver-stained bands at some of the edges and a silver-stained stirrup is visible by its right foreleg. Behind the horse, on the extreme left, is the head of a second white horse, facing the right. It has a white bridle decorated with silver-stained circles and fittings and white reins also with silver-stained circles.

To the right of the second horse, and behind the first, is a male figure, semi-frontal, turned to the left. His body is made of pink and purple insertions, with a silver-stained belt (possibly a corroded original fragment), and he has long green sleeves, partially original. His left arm is bent at the elbow across his body and in his left hand he holds a short silver-stained staff/stick. His right arm is extended to the left, behind the second horse's head. He looks to the left and wears a red hat (possibly inserted, but paint is lost and shape suggests same design as in 8b, 8d, 9b).

The figure is stood beneath the gable end of the structure which fills the background of the panel, seen from two sides. To his right, an upright shaft supports a pitched roof, painted to resemble thatch, with the underside of thin intersecting struts visible over his head. The same underside is visible in the middle of the long side, above the first horse's head. Beneath this, and to the right of the second horse is a white object, the left side of which is made up of later insertions, with a silver-stained area at the top. From the left side of the object, a wavy section of white glass descends, painted to suggest cloth.

To the right is a second male figure (Cuthbert), seen frontal, with his head turned to face the left. He wears a long-sleeved, floor-length red robe, which is open at the bottom, revealing a white undergarment. His arms are raised and bent towards the left, with both hands raised, his right hand in front of his chest, his left in front of one of the struts of the structure. His mid-section is jumbled, with numerous later insertions and displaced pieces. He has short white hair, which curls at the ends,

10d: Condition Overview and Iconography							
	and a short white beard. He has a silver-stained nimbus, with a thin white band within.						
<b>Subject:</b>	Cuthbert's horse finds food.						
<b>Paired panels:</b>	None.						
<b>Iconography:</b>	<p>Cuthbert, on the right, turns in surprise to see his horse finding half a loaf and some meat, wrapped in cloth, in the thatch of an abandoned shepherd's hut. To the left, his servant leads another horse (the stick he holds may originally have been the reins).</p> <p>The composition of the panel closely corresponds to the illustration in YT26, yet the inclusion of the attendant provides narrative context and continuity with the subsequent scene, showing Cuthbert's arrival at Melrose, in 10c. This may indicate intertextual reading, as the servant is described by Bede in the subsequent chapter, when Cuthbert hands him his secular accoutrements before entering the monastery.<sup>23</sup> The addition of servants to other scenes can also be linked to contemporary norms, potentially intended to make the iconography comprehensible to the fifteenth-century viewer. Similarly, the bread, now heavily patched and obscured by the tie-bar, but clearly shown in Knowles' rubbing, is depicted in the stylised form also seen in panel 11c, rather than the ambiguous shapes in YT26.</p>						
<b>Textual analogue:</b>	VP, Chapter 5						
<b>Pictorial Analogues:</b>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 30%;"><i>Location:</i></td> <td><b>Oxford, University College, MS 165, p.20</b></td> </tr> <tr> <td><i>Medium:</i></td> <td>Manuscript illustration</td> </tr> <tr> <td><i>Date:</i></td> <td>c.1100</td> </tr> </table>	<i>Location:</i>	<b>Oxford, University College, MS 165, p.20</b>	<i>Medium:</i>	Manuscript illustration	<i>Date:</i>	c.1100
<i>Location:</i>	<b>Oxford, University College, MS 165, p.20</b>						
<i>Medium:</i>	Manuscript illustration						
<i>Date:</i>	c.1100						

<sup>23</sup> Bertram Colgrave, ed. *Two lives of Saint Cuthbert: a life by an anonymous monk of Lindisfarne and Bede's prose life* (Cambridge: University Press, 1940), 172-173.



## 10d: Condition Overview and Iconography

Description/  
image:



On the left, Cuthbert turns from his prayers for divine assistance to see his horse pulling at the thatch of a shelter, releasing a cloth containing bread.

**Location:**

**London, BL, Yates Thompson MS 26, f.14r**

**Medium:**

Manuscript illustration

**Date:**

c.1200

## 10d: Condition Overview and Iconography

*Description/  
image:*



On the right, Cuthbert turns from his prayers for divine assistance, to see his horse pulling at the thatch of a shelter, releasing a cloth containing meat and bread.

***Location:*** Carlisle Cathedral, back of choir stalls (painting no. 4)

***Medium:*** Panel painting, oil on wood

***Date:*** c.1478-95

## 10d: Condition Overview and Iconography

Description/  
image:



Titulus: "Her [...] hym and hys palfray/ [G]od send hym fude in hys jorney"

On the right, Cuthbert turns from his prayers for divine assistance, to see his horse pulling at the thatch of a shelter, releasing a cloth containing meat and bread.

## 10d: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.52r:</i>	20c	<b>Previous subject proposals :</b>	<i>Fowler, 1877, p.290-1:</i>	Horse pulling down bread
	<i>Fowler, 1877, p.372:</i>	17d		<i>Fowler, 1891, p.491:</i>	Horse pulling down bread
	<i>Fowler, 1891, p.491:</i>	10d		<i>Milner-White, 1957, p.32:</i>	Horse discovers bread in the roof of the shelter
	<i>Harrison, 1927, p.115:</i>	10d		<i>Barnett, 1990, p.115:</i>	Cuthbert's horse finds bread on a roof
	<i>Milner-White, 1957, p.32:</i>	10d		<i>Dumelow, 2007:</i>	N/A
<i>Torre, 1691, f.52r:</i>					

## 10d: Panel History

<b>Unpublished past descriptions:</b>	<p>“39/ In 3d light stands a white horse saddled under a pavilion Before him sits St Cuthbert habited gu(les) glory O(r) w(i)th a pilgrims scrip (A(rgent)) by his side./”</p>
	<p><i>Knowles<sup>1</sup>, c.1886-8, p.56:</i></p>
	<p>“[red:] 29 [Pencil:] Horse pulling down bread                      No 56  A Horse saddled &amp; bridled standing before a barn or shed. The rood thatched and dilapidated and reaching up its head to the shed holding a long cloth in its mouth in which are three loaves of bread. A man with long hair &amp; nimbed, clad in a red coat lined with fur looks towards the horse and holds up both hands in astonishment. At his waist is a girdle from which hangs an embroil(dere)d bag or pouch. At the back of the horse and standing under the gable of shed is a man with a red head dress &amp; purple coat looking down at a horse’s head which he is probably leading. Horse looks jaded. Man carries something over right shoulder of a yell(ow) col(o)r but can’t make out whether it is a whip or what it is, the stock is too thick for a whip.”</p>



## 10d: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.743-1929, c.1887.

Approx. c.1887  
panel  
dimensions:  
(mm, w x h)

755 x 775

Alterations,  
Milner-White,  
1957:

p.32 "Minor adjustments only."

p. 30-31 Canopy and borders altered and patched.

10d: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 10d.

## 10e: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	10e	<b>1888 location:</b>	10e
<b>Date:</b>	c.1888	<b>Approx. dimensions:</b> (w x h, mm)	825 x 792
<b>Background colour:</b>	Red.	<b>Maker:</b>	J.W. Knowles & Sons
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, green and red.	<b>Scratched graffiti:</b>	None detected.
<b>Description:</b>	The ground is made up of silver-stained glass, with small flowers imitating the medieval style. On the left is the front half of a white horse, with brown mane, facing right. It has a silver-stained breastplate, edged in white and a white bridle decorated with bands of silver-		

10e: Condition Overview and Iconography	
	<p>stained circles and silver-stained fittings. The reins are white. To the right is a male figure, in semi-profile, wearing a long-sleeved, floor-length blue robe with a white rope belt. He has short, tonsured hair and a silver-stained nimbus edged in a white band. He is facing the left, with both arms outstretched in front of him towards the horse. His right hand is slightly raised, with the palm towards the horse. In his left he holds a white piece of cloth, with silver-stained bread inside. Below his hands, on the floor is a second cloth, with a second piece of bread, half white, half silver-stained, upon it.</p> <p>To the right is a low wall, behind a small bush with a clump of green leaves. Behind both the figure and the horse is an open structure supported by five beams, with a thatched roof.</p>
<b>Subject:</b>	Cuthbert sharing the food his horse found with his horse
<b>Paired panels:</b>	10d: St Cuthbert's horse finds food
<b>Iconography:</b>	<p>Devised by Fowler and Knowles, based upon Bede's VP, as a subsequent scene to panel 10d. Standing in front of the thatched shelter, Cuthbert, on the right, holds out half the loaf of bread towards the horse. The other half of the loaf is on a white cloth at Cuthbert's feet.</p> <p>The architectural surround is clearly based upon canopy type I. Other elements of the design, such as the setting, horse and thatched shelter, draw upon the setting of 10d, which it was intended to complement. The addition of stone walls may be based on his close study of other panels, such as 17d, which features a stone wall along the back of the panel. However, Cuthbert is depicted as a monk, rather than a young man, as in panel 10d.</p>
<b>Textual analogue:</b>	VP, Chapter 5.

10e: Panel History					
<b>Past locations:</b>	<i>Fowler, 1891, p.291:</i>	10e	<b>Previous subject proposals</b> :	<i>Fowler, 1877, p.292:</i>	Dividing the half loaf with the horse
	<i>YMLA, GPC 2837:</i>	10e		<i>Fowler, 1891, p.491:</i>	Dividing half loaf with horse
	<i>Milner-White, 1957, p.32:</i>	10e		<i>Milner-White, 1957, p.32:</i>	The bread shared with the horse



## 10e: Panel History



Knowles & Sons cartoon, Victoria & Albert Museum, E.744-1929, c.1887.

Approx. c.1887  
panel  
dimensions:

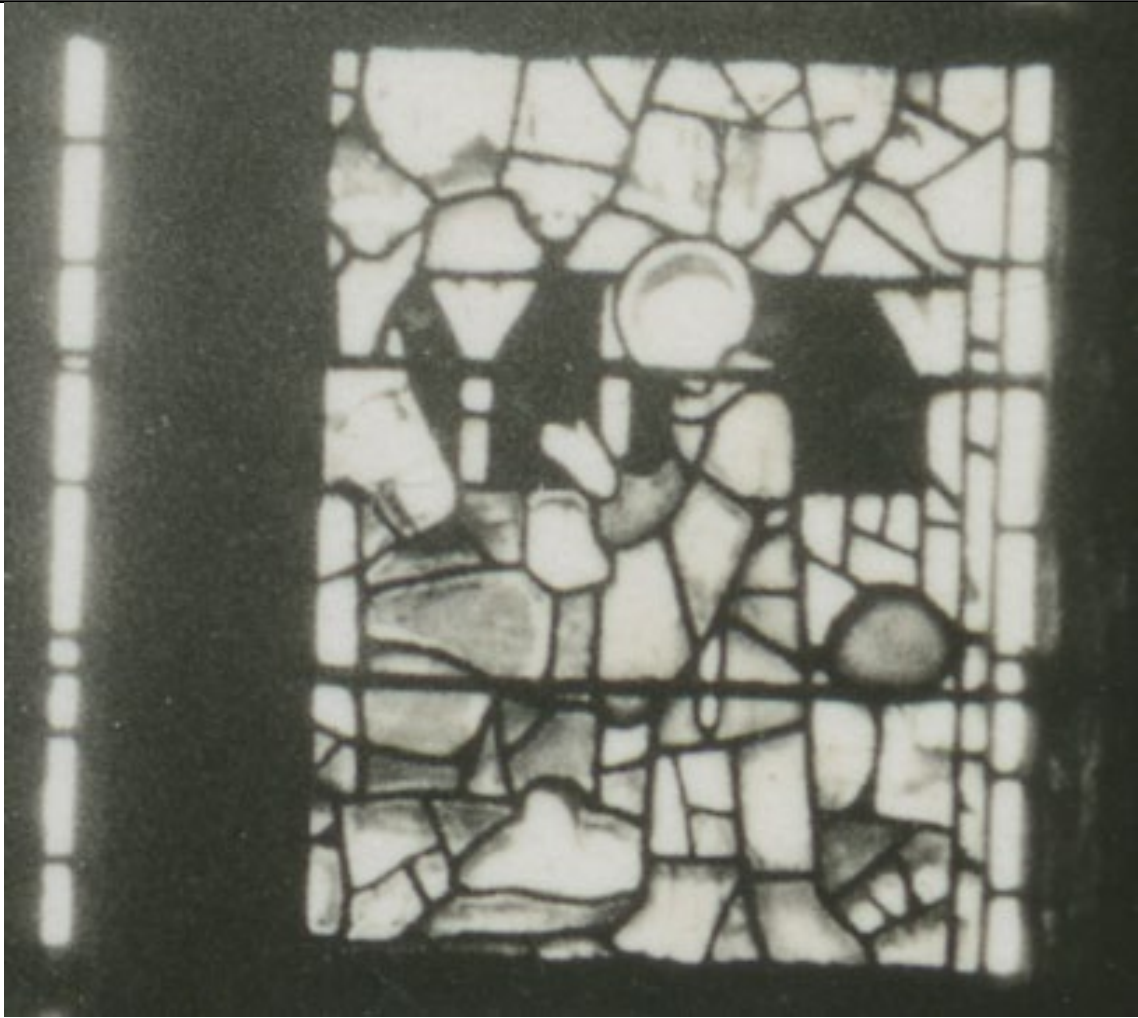
(mm, w x h)

710 x 780

Alterations,  
Milner-White,  
1957, p.32:

None specified.

10e: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 10e.



## 11a: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	11a	<b>1888 location:</b>	11a
<b>Date:</b>	Composite of c.1415-40 and c.1888	<b>Approx. dimensions:</b> (w x h, mm)	818 x 782
<b>Background colour:</b>	Red, mixture of unpainted glass and medieval fragments.	<b>Maker:</b>	J.W. Knowles & Sons
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, murrey, purple, green and red.	<b>Scratched graffiti:</b>	None detected.
<b>Description:</b>	Fourteenth and fifteenth-century fragments are arranged along the upper border of the panel. With the exception of medieval fragments arranged to form a white building with a blue roof, located in the upper right of the panel, the		

## 11a: Condition Overview and Iconography

setting is mostly composed of nineteenth-century glass. The ground is depicted in white glass, with brown paint and silver stain depicting grass and small clumps of flowers.

On the left is a white horse, seen from the front, with its head bent to the left. It has a white mane, with silver-stained bridle and fittings. Although a leg and part of the body is on the left, parts of its rear continue to the right, behind a male figure. The fragments appear to be fifteenth-century in date. To the right, is a male figure, in semi-profile, turned towards the right. He is wearing a long-sleeved, knee-length green garment, with scalloped hems and white fur borders and cuffs. His right arm is raised and holds a silver-stained spear with a white tip. His legs are composed of pale pink fragments, with some insertions to his left leg. A silver-stained sword runs behind the cuff of his right sleeve. The figure is nineteenth century, with some inserted fragments, possibly medieval. His head appears to be an insertion of uncertain date.

To the right is a second male figure, semi-profile facing the right, kneeling. He is wearing a green cloak composed of unpainted glass. Beneath this is a red, knee-length garment with ruffled lower hem, of nineteenth-century glass. A white bag hangs from a silver-stained belt and link at his waist, also of nineteenth-century glass. His knees and calves are silver-stained and lie along the ground to the left. The figure's head is fifteenth-century, possibly original to the St Cuthbert Window. It has short, straight silver-stained hair. White and silver-stained fragments, also possibly medieval, surround the head. The figure's hands are on a single heavily corroded medieval fragment.

To the right is a third male figure, semi-frontal, facing the left. He is wearing a floor-length white garment with a silver-stained belt, under a purple, floor-length cloak, both composed of fragments of various dates. His hands are large, raised on either side of his body. His left hand holds a silver-stained spear with white tip. His right hand is raised with his palm facing the left. The figure's nimbed head appears fourteenth-century in date.

Behind the figure, to the right, is a fourth male figure, semi-frontal facing the left. He is wearing a blue floor-length robe, composed mostly of nineteenth-century glass, and has a tonsured head, also nineteenth century.

### Subject:

Combination of St Cuthbert arriving at Melrose (c.1886-8 panel, subject devised by Fowler) and possibly Herebald falling from horse



11a: Condition Overview and Iconography	
<b>Paired panels:</b>	None.
<b>Iconography:</b>	<p>The panel appears to be a twentieth-century reconstruction, employing a significant proportion of material from one of the panels created by Knowles in 1887 (see cartoon E.745-1929, below). Elements such as the tunic and purse of the kneeling figure and much of the figure holding the spear, as well as portions of the foreground and background, can be positively identified from cartoon E.745-1929 and YMLA, GPC 2906 and 2837 (see Panel History, below).</p> <p>Milner-White (see Panel History, below) claimed that panel 11a was found in n9. Green Collection photograph 2637 of n9, 1a (see Panel History, below), confirms that some of glass now in panel 11a was in n9, 1a before c.1955-7. This includes the horse, now on the left of panel 11a. The presence of the horse in n9, 1a, corresponds with Torre’s description (see Panel History, below). It also corresponds with the description of one of the panels in n9, by Harrison (1927, p.89): “Herebald falls from his horse to remind the observer of the story that he was restored to health by St John of Beverley”. Although Harrison did not specify the exact location of this scene. No panel matching this description is now in n9.</p> <p>The composition of the second figure from the right in panel 11a corresponds with the figure in photograph 2637, but the silver-stained patterned robe and bearded, nimbed head of the figure in the photograph now appear to be in n4, 1a. Photo 2637 also shows glass bearing the initials ‘T’ and ‘W’, some of which are now in s10, panels 1b and 2b, along with additional initials ‘T’ and ‘W’, which cannot all have come from n9, 1a, but do appear to have originated in the same window. This suggests that panel n9, 1a, may have been brought from another aisle window, or was composed of fragments from several windows, including the source of the initials ‘T’ and ‘W’.</p> <p>It seems likely that parts of the canopy from the Knowles’ panel were inserted into 14e and possibly the left border of 14b.</p>
<b>Textual analogue:</b>	VP, Chapter 6 (1886-8 panel).

11a: Panel History					
<b>Past locations:</b>	<i>Fowler, 1891, p.491:</i>	11a	<b>Previous subject proposals</b> :	<i>Fowler, 1877, p.292:</i>	Giving up horse and spear
	<i>YMLA, GPC 2837:</i>	11a		<i>Fowler, 1891, p.491:</i>	Giving up horse and spear

## 11a: Panel History

	<i>Milner-White, 1957, p.32:</i>	11a		<i>Milner-White, 1957, p.32-3:</i>	Cuthbert received at Melrose
<b>Unpublished past description of n9, 1a:</b>	<i>Torre, 1691, f.34r:</i>				
	"In the 1 <sup>st</sup> light s(e)verall monks standing about a person on horseback, there being a long cross erected behind them. And before them a man kneeling with hands conjoynd at prayer habited murry & A."				



**Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.745 -1929, c.1887.**

**Approx. c.1887  
panel  
dimensions:  
(mm, w x h)**

690 x 750

## 11a: Panel History

**Alterations,  
Milner-White,  
1957:**

p.32-33 "The most important change in the whole window. For we were able here to abolish an 1888 panel, the weakest of them all, in favour of the original 15th c. scene. Bede tells us that when the saint, still a layman, arrived at the entrance to Melrose Abbey, he leapt from his horse and handed his spear to the guestmaster. The Monk Boisil when he saw the young man, said " Behold an Israelite indeed, in whom there is no guile ". In the North Choir aisle, (window 7,) there was an intruded panel, much mutilated, depicting this scene. The scene itself measured exactly right for the St Cuthbert window; it had been enlarged by top and side canopies which belonged to ' mystery window 14' — now 18. Brilliant work by Lazenby, especially over the displaced fragments of horse, repaired the mutilations, though we left some glass foreign to the original (e.g. the robe of Boisil) in place."

p. 30-31 Canopy and borders altered and patched.



Detail of YMLA, GPC 2837, c.1931, showing panel 11a.

## 11a: Panel History



YMLA, GPC 2906, c.1950s (pre-restoration), showing panel 11a.



11a: Panel History



YMLA, GPC 2637, n9, 1a, c.1931.

## 11b: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	11b	<b>Proposed original location:</b>	23e
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	808 x 777
<b>Background colour, type &amp; originality:</b>	Blue, solid-fill foliate pattern, mostly original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, purple, green and red (probably flashed).	<b>Scratched graffiti:</b>	On exterior surface: "2 from / Top 3 Row"
<b>Canopy type:</b>	A.i	<b>Canopy originality:</b>	Mostly original

## 11b: Condition Overview and Iconography

### Description:

Four figures stand on a brown foreground. Behind the figures, a grassed area of green glass begins, with stylised edges. Small flowers, growing in clumps of three stems between leaves, some spiked, others smooth, are painted onto the grass. On the left, three red flowers top a silver-stained clump of broad leaves and stems. Above, in the background are a group of four trees, the two outermost have white trunks, the central two trunks are painted on a single piece of glass, the left trunk silver-stained. The central trunks have a large clump of oak-shaped green leaves, set in front of the trees on each side, which are silver-stained, with oak leaves on the left and broad, pointed leaves on the right.

In the foreground, on the left, is a small male figure (Cuthbert?), semi-frontal, facing right. He kneels on one knee, his left leg bent in front of him, his right foreleg lying along the ground behind him to the left. Both legs and feet are of pale green glass. He is wearing a long-sleeved, knee-length red garment and a white belt, with silver-stained fittings and a white bag hanging from a silver-stained loop. His right arm is bent at the elbow, his hand raised in front of his chest with the palm angled slightly to the right. A white undergarment with a silver-stained cuff is visible at his wrist. His left arm is bent at the elbow, he holds a blue hat in front of him (of the same design as 8b, 8d, 9b). He has a white collar or hood, with a silver-stained undershirt visible at his neck. He has short-cropped, straight, silver-stained hair and gazes upwards to a second figure.

To the right stands a second male figure, semi-profile, facing the left. He is wearing a floor-length blue robe with a short red cape (possibly an insertion) over his shoulders. It has wide sleeves, lined with fur. His right hand is extended in front of him, palm upwards, fingers bent. A plain white sleeve is visible on his forearm. His left arm also has a white sleeve, with a thin band of silver stain at the cuff. He holds a silver-stained crozier, which crosses his body diagonally. His head is an insertion, but the mitre appears original.

Behind these two figures is a third male figure, frontal. He wears a long-sleeved purple robe, slit at the front and edged with fur, and a white and silver-stained belt. The right-side and descending strap of the belt are of unpainted white glass and much of the robe is made of later insertions. His left hand is not visible, his right hand is raised in front of his chest, palm towards the viewer. He has a long beard and short white hair beneath a green hat, only half of which is original. He gazes slightly to the right.

## 11b: Condition Overview and Iconography

	<p>To the right of the second figure is a third male figure, semi-frontal and facing the left. He appears to be almost entirely composed of reused fragments and insertions. The head is inserted, with yellow hair and white collar. His blue robe has fragments of blue which appear original, but may be from another panel. At the front of the blue robe, an area of white with silver-stained circles may have been taken from panel 16d, as it closely resembles the ground covered with seeds.</p> <p>Behind the fourth figure and to the right is a white building behind a low wall, with silver-stained moulding along the top. Behind the wall is a crenelated wall with an open wooden door set into it. The moulding around the door is silver-stained and the door has two hinges. Behind the crenelated wall, two sides of a taller crenelated building are visible. While the upper roof and crenulations appear original, the walls of the tower are composed of insertions.</p>
<b>Subject:</b>	Cuthbert being put into the care of a bishop?
<b>Paired panels:</b>	None.
<b>Iconography:</b>	<p>The strong evidence of the canopy places this panel in the uppermost row, but the iconography cannot be conclusively identified.</p> <p>Although not nimbed, the boy is probably Cuthbert. His appearance closely resembles the confirmed representations of Cuthbert as a child in panels 7c, 8b, 8d and 9b. In these examples, Cuthbert is always dressed in a white tunic, often girdled by a belt with a long strap. In 11b, the boy wears a red tunic, slit up the side with dagged edges. The difference in dress may indicate a difference in Cuthbert's status, as a secular prince, before he is under the care of the bishop. However, it is also possible that he was depicted similarly in 21c, where his figure is now severely damaged. The presence of a money-pouch and the hat he holds in his hand, which is worn by many laymen in the window, may support the former theory.</p> <p>None of the other figures have nimbus. Although the face of the bishop is an insertion, the mitre appears original and the black border along its outer tufts makes it unlikely that a nimbus has been cut away during later interventions. However, there is also no evidence in Knowles' rubbing or notes that the boy's head, which is also original, ever had a nimbus. As it has not been possible to identify events within the textual or pictorial analogues which correspond closely with the panel, the most likely explanation is that the boy was intended to be depicted with a nimbus.</p>



## 11b: Condition Overview and Iconography

	<p>If the boy can be identified as Cuthbert then the scene may depict him being put into the care of the bishop who witnessed his birth (<i>Libellus</i>, Chapter 9), or that bishop committing him to a teacher. It may equally show a similar episode of him being placed in the care of another bishop (<i>Libellus</i>, 15 or 21). The open door behind the bishop, suggesting they will enter the castle together supports this, as does the secular witness, who may be intended as a teacher or guardian, given his resemblance to figures in 8b, 9b, 9d, 9e, 20a and 21c who fulfil this role. The absence of Cuthbert's mother from the scene does not necessarily counter this theory, as she is not shown in panels 8b or 9b, and was possibly shown placing him in the care of the bishop in panel 11b.</p> <p>There is an extremely slight possibility that the fourth figure depicted Cuthbert's mother. But the figure is more likely an invention dating to the 1950s, as although Knowles' rubbing and YMLA, GPCgraph 2837 reveal the presence of some of the insertions, they appear to have been used to patch the building and background, rather than to create a figure.</p> <p>The panel's location in the uppermost row does not preclude its identification as Cuthbert's time with the various bishops of chapter 15 or 21 of the <i>Libellus</i>, as there is evidence that the window did not always follow the textual chronology. Indeed, the presence of panel 21c in the upper row, which probably depicts a similar scene, may indicate that the panels were intentionally summarising Cuthbert's successive guardianship and education by bishops in his early years, with his miracles being shown in the following row.</p>
<b>Textual analogue:</b>	<i>Libellus</i> , Chapter 9? Could also be Chapter 15 or 21.
<b>Pictorial analogues:</b>	None extant.

## 11b: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.52r:</i>	21d	<b>Previous subject proposals :</b>	<i>Fowler, 1877, p.292-5:</i>	Reception at old Melrose
	<i>Fowler, 1877, p.371:</i>	14c		<i>Fowler, 1891, p.491-2:</i>	Reception at old Melrose
	<i>Fowler, 1891, p.491:</i>	11b		<i>Milner-White, 1957, p.33:</i>	Cuthbert kneels before the abbot Eata

## 11b: Panel History

	<i>Harrison, 1927, p.115:</i>	11b		<i>Barnett, 1990, p.108:</i>	Bishop-guardian sends Cuthbert to school ( <i>Libellus</i> , 9)
	<i>Milner-White, 1957, p.33:</i>	11b		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.52r:</i>				
	"35./ In 4th light stands St Cuthbert in his pontifical Episcopal Robes B(lue) hood gu(les) myter A(rgent) Crosyer O(r). A Reverend old man in purple stands before him. And a young pilgrim kneels habited gu(les) legs v(er)t his scripp hanging by his side A(rgent)"				
	<i>Knowles<sup>1</sup>, c.1886-8, p.84-5:</i>				
	<p>p.84 "[red:] 32 Reception at Old Melrose [Erased:] No 40            In a green field with sandy foreground on which are some trees with green &amp; yell(ow) tops and a yell plant with red flowers is standing a Bishop robed in a Blue cope reaching in large folds about the feet \ a white shoe with foot/ a red and furred at the sleeves which only reach as far as the elbow and not very wide , a sleeve of a tunic fitting tight to the wrist shewing inside edge with a little narrow border of yell. He hold the crozier in his left hand. The upper part of the staff resting upon his red tippet at the should. The tippet edged with fur. The right hand held out in attitude of invitation, the face is gone. An inserted head taking its place, but the mitre is in situ            Kneeling \ on one knee/ in front of the Bishop is a boy with close cut yell(ow) hair a red coat lined with fur at the neck \and wrists/ and cut out in patt(ern) round the skirt. An lining coat of yell(ow) with small buttons shews at the neck and the same with tight fitting wrists at the hand. From his belt which is studded hangs a pouch and his hose are green, shewing the mark of a sole. He holds \up/ his left hand a blue head dress with cut out patt(ern) at the edge and his right hand raised in reverential attitude, apparently as if he had removed his"</p> <p>p. 84 "dress in respect. Behind the boy is an old man with long beard clad in purple coat open up the front and furred, a studded belt at the waist and a green hat on his head, holding his right hand up in astonishment. To the dexter side of the panel is a square building with flat roof and embattled border. The door half open, a low coped wall extending out in front of this porch"</p>				

## 11b: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.746-1929, c.1887.

Approx. c.1887  
panel  
dimensions:  
(mm, w x h)

695 x 765

Alterations,  
Milner-White,  
1957:

p.33 "Here we used the bearded face, discarded from panel 14, for the abbot. The figure behind had been replaced by a medley of intruded fragments; we were able to restore it from our reserves."

p.30-31 Canopy and borders altered and patched.

## 11b: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 11b.



## 11c: Condition Overview and Iconography




*In situ* photograph, 2016

<b>Current location:</b>	11c	<b>Proposed original location:</b>	19a
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	845 x 777
<b>Background colour, type &amp; originality:</b>	Red, solid-fill foliate pattern, moderately original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, purple, green and red (probably flashed).	<b>Scratched graffiti:</b>	On exterior surface: “[.]/LEADE[...]”
<b>Canopy type:</b>	E	<b>Canopy originality:</b>	Moderately original.
<b>Description:</b>	Most of the panel is filled with a white, architectural structure with a blue roof, cut away to reveal an interior scene. The long side occupies		

## 11c: Condition Overview and Iconography

	<p>around half of the panel, to the right a doorway, marked by pillars beneath a gable end, connects the building to another with a small, domed roof. The ground is depicted in silver-stained scrawl-shading throughout, with a few insertions.</p> <p>On the left, under the long side of the building, is a winged figure seated behind a table. He is frontal, turned slightly to the right. He is wearing a long-sleeved, floor-length blue robe with a silver-stained collar. His right arm is bent up in front of his body with his palm facing right. His left arm is bent at the elbow and his left hand rests on the table in front of him. A silver-stained and feathered wing extends from behind each shoulder, curling round at head level and descending on either side. He has short, curled, silver-stained hair and a white nimbus edged with a silver-stained band. He gazes to the right. Behind the angel are hangings of alternating green and purple (mostly later insertions of unpainted glass). Two pieces of the green hanging have a foliate pattern with crosshatched background.</p> <p>The table has a white cloth with patterned border. Upon it, from left to right, are a silver-stained goblet, a white knife with silver-stained handle, a fragmentary silver-stained dish and a small silver-stained bowl.</p> <p>To the right, within the doorway, is a second figure (Cuthbert), semi-profile facing right. He wears a long-sleeved, floor-length blue robe. His arms are bent at the elbow and he holds a small white loaf with a silver-stained top in front of him. He has short, white, tonsured hair and a silver-stained nimbus, edged in a white band, and looks to the right and down.</p> <p>To the right, in the building with the domed roof, is a white brick oven with a domed top. In the left face is a shaded arched opening with a ledge. Upon the ledge is a small white loaf with a silver-stained top.</p>
<b>Subject:</b>	Cuthbert fetches bread for an angel, disguised as a man, who provides heavenly bread.
<b>Paired panels:</b>	22b: Cuthbert washing the feet of an angel disguised as a man
<b>Iconography:</b>	<p>On the left, an angel, seated at a table, waits for Cuthbert to retrieve freshly-baked bread from the monastery kitchens.</p> <p>The iconography of the panel is unusual amongst the pictorial analogues (see below) as it does not show the miraculous provision of the bread by the angel. Instead, the focus is upon Cuthbert's hospitality, showing him fetching the bread for the angel, just before the angel leaves heavenly bread and disappears. The previous scene from the same episode (panel</p>

## 11c: Condition Overview and Iconography

	<p>22b) shows Cuthbert washing the angel's feet. Both are christologically significant displays of hospitality, which is a key facet of the Rule of Benedict. The focus in these panels may therefore have been intended to emphasise Cuthbert's mimicry of Christ, as well as providing a model of ideal behaviour.</p> <p>While the action of the panel differs from the pictorial analogues, it employs a visual device possibly drawn from YT26, but also evident in Univ. 165, whereby the angel is dressed as a monk, but shown with wings and nimbus to make his true status clear.</p>		
<p><b>Textual analogue:</b></p>	<p>VP, Chapter 7</p>		
<p><b>Pictorial Analogues:</b></p>	<p><i>Location:</i></p>	<p><b>Oxford, University College, MS 165, p.26</b></p>	
	<p><i>Medium:</i></p>	<p>Manuscript illustration</p>	
	<p><i>Date:</i></p>	<p>c.1100</p>	
	<p><i>Description/ image:</i></p>	<div style="text-align: center;">  </div> <p>On the left, Cuthbert greets an angel (disguised as a man). On the right, Cuthbert returns to see the angel providing bread.</p>	
	<p><i>Location:</i></p>	<p><b>London, BL, Yates Thompson MS 26, f.18r</b></p>	
	<p><i>Date:</i></p>	<p>c.1200</p>	

## 11c: Condition Overview and Iconography

*Description/  
image:*



Cuthbert discovers bread provided by the angel (see entry 22b for feet washing scene f.17v).

*Location:*

**Salisbury Breviary, Paris, Bibliothèque nationale de France, MS lat.17294, f.436r.**

*Medium:*

Manuscript illustration

*Date:*

c. late 1430s to early 1440s.



## 11c: Condition Overview and Iconography

*Description/  
image:*



On the left, Cuthbert returns to see the bread provided by the angel, who leaves to the right.

***Location:***

**Carlisle Cathedral, back of choir stalls (painting no. 6)**

***Medium:***

Panel painting, oil on wood

***Date:***

c.1478-95

## 11c: Condition Overview and Iconography

Description/  
image:



Titulus: "The angel he did as gest refreshe/ W(ith) met and drynk + hys fete weshe"

On the left, Cuthbert washes the feet of an angel disguised as a man. On the right, Cuthbert returns to see the angel has provided bread.

## 11c: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.51v:</i>	21 b	<b>Previous subject proposals</b> :	<i>Fowler, 1877, p.296-9:</i>	An angel provides bread at Ripon
	<i>Fowler, 1877, p.372:</i>	22a		<i>Fowler, 1891, p.492:</i>	An angel provides bread at Ripon
	<i>Fowler, 1891, p.492:</i>	11c		<i>Milner-White, 1957, p.33:</i>	An angel provides food at Ripon

### 11c: Panel History

	<i>Harrison, 1927, p.115:</i>	11c		<i>Barnett, 1990, p.117:</i>	The angel provides loaves
	<i>Milner-White, 1957, p.33:</i>	11c		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.51v:</i>				
	"33/ In 2d light stands St Cuthbert in his pilgrim habit between 2. Pillars or a Church And behind a Table furnished w(i)th 3. golden dishes. sits an Angell. Robed v(er)t. Winged & Crined O(r) glory A & O(r)"				
	<i>Knowles<sup>1</sup>, c.1886-8, p.38:</i>				
	<p>"[red:] 33. Providing bread at Ripon  An angel in a blue robe \ [Pencil:] Blue pointed shoes/ and nimbed {wings richly displayed.} seated at a table one hand resting on the table cover the other raised in admonition. Table cloth damask pall with scroll border and laid on it a knife and 2 cups and another part of a dish. The angel is seated under a canopy of a flat arch with a low roof to it and lined inside with green &amp; purple tapestry, hanging from a rod with rings. Approaching through a smaller arch or doorway is the figure of a monk nimbed clad in a blue robe of ample size and carrying in his hand some loaves to an oven."</p>				

## 11c: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.747-1929, c.1887.

Approx. c.1887  
panel  
dimensions:  
(mm, w x h)

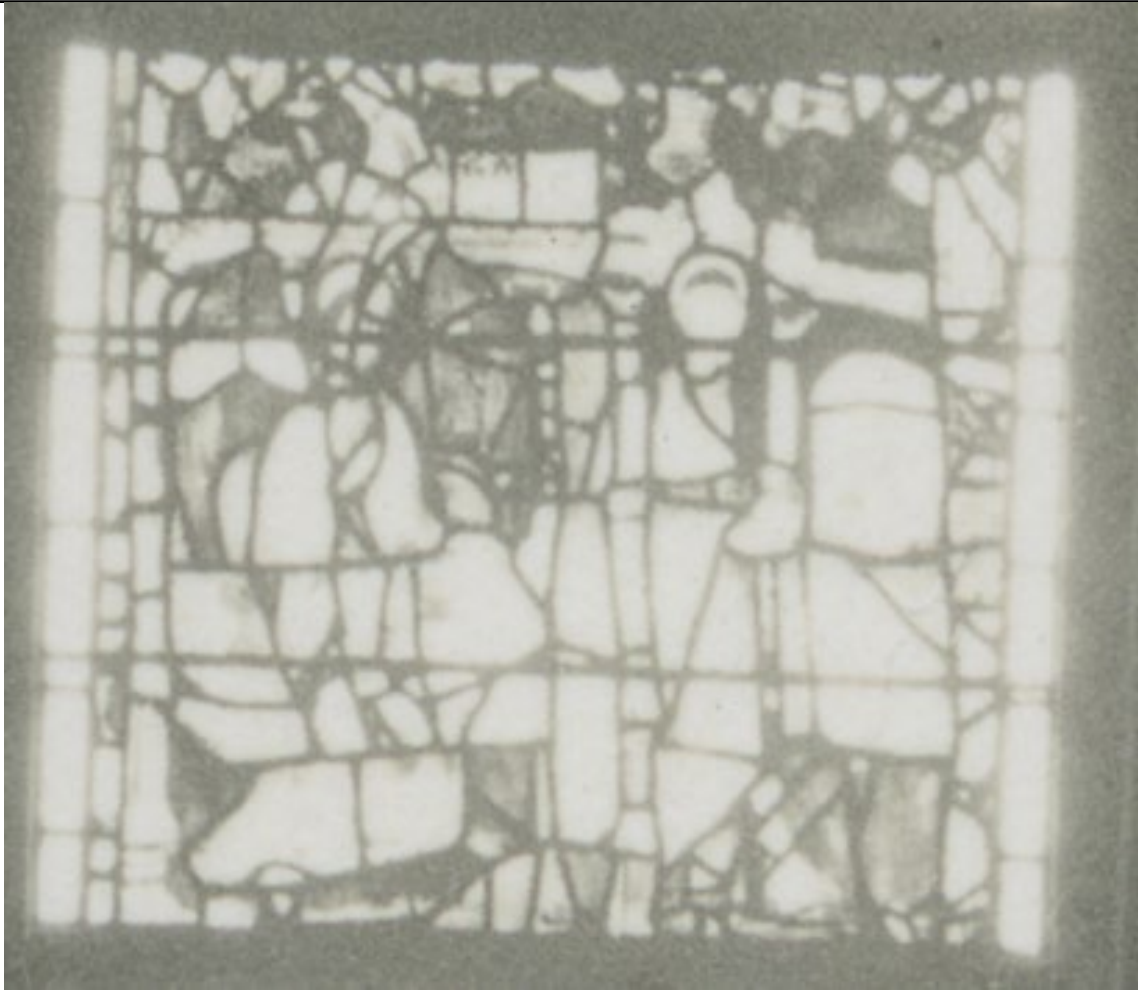
750 x 790

Alterations,  
Milner-White,  
1957:

p.33 "Minor improvements to the blue roof, the lower half of the angelic face and the dish on the table helped a panel in excellent condition."  
p.30-31 Canopy and borders altered and patched.



## 11c: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 11c.

## 11d: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	11d	<b>Proposed original location:</b>	19b
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	819 x 782
<b>Background colour, type &amp; originality:</b>	Blue, hatch-fill foliate pattern, mostly original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	E	<b>Canopy originality:</b>	Moderately original.

## 11d: Condition Overview and Iconography

### Description:

The foreground of the panel depicts a black and white patterned floor, incorporating reused fragments, as well as fragments of a corroded triangular pattern and a pattern of alternating circles within squares.


On the left is a male figure (Boisil) seated in bed, in semi-profile. He rests against a white pillow and sheets. Below this, on the left, the leg of the bed is visible, with a silver-stained shaft on its right and a silver-stained ground to the right. The lower edges of the bed are now filled with unpainted pale green glass insertions. The figure faces the right, with his naked torso visible and his legs extending to the right under a white coverlet with a silver-stained foliate pattern and edged in a silver-stained band decorated with white circles filled with silver-stained flowers. The figure has short, tonsured hair and looks to the right. Both arms are bent at the elbow and raised in front of him, the right palm facing the left hand, the left palm facing outwards.

To the right, behind the bed stands a second male figure (Cuthbert?), in semi-profile, facing left. He is wearing a long-sleeved blue habit (corroded and with some paint loss, insertions around shoulders). Both arms are bent at the elbow, with his hands raised in front of him. His left hand is a later insertion, his right palm facing the left hand. He has short, tonsured hair.

To the right, at the end of the bed, is a third male figure (Cuthbert?), semi-frontal. He is wearing long-sleeved, floor-length blue robes (some insertions below the waist). Both arms are bent at the elbows and crossed over his chest, with his right hand over his left wrist, both palms facing his body. He has short, tonsured hair and a silver-stained nimbus edged in a white band. He looks to the left.

To the right, behind the third figure, is a fourth male figure, in semi-profile facing left. He is wearing long-sleeved, floor-length blue robes. His left arm is bent with his left hand in front of his chest, possibly meant to show the same pose as the third figure. He has short, tonsured, silver-stained hair and looks out of the panel, towards the viewer.

Above the figures is a tester, with a white upper edge decorated with pierced silver-stained circles separated by pairs of silver-stained triangles. Beneath this is a band of alternating blue and green fringe, much of which is composed of later insertions and reused fragments. Beneath this hangs a red curtain, with part of the silver-stained curtain rail visible on the right. There is some paint loss, and a piece on the left

11d: Condition Overview and Iconography	
	with a foliate vine pattern may be inserted or reveal the lost detail; on the right, beneath the corner of the tester, a piece of the curtain seems to be painted to articulate the corner of the drapery.
<b>Subject:</b>	Boisil's dying prophecy of St Cuthbert's episcopacy
<b>Paired panels:</b>	None.
<b>Iconography:</b>	<p>Boisil, seated in bed, tells Cuthbert, who stands next to the bed, that he will be bishop.</p> <p>It is possible that the nimbed head has been moved from the figure closest to Boisil, placing Cuthbert closer to the abbot for his revelation. This is supported by the gesture of the figure, with arms raised apart, which is often used to indicate a direct communication between figures. Additionally, the third figure's crossed arms create a common pose for observers in scenes.</p> <p>The addition of monks to the scene, in contrast with the textual and pictorial analogues (see below), may have been intended to guide the audience's reaction to the scene, or to highlight the significance of Boisil's prophecy.</p> <p>This scene, which depicts one of the events Bede added to the earlier <i>vitae</i> in VP, supports the identification of VP as the textual source for many of the scenes in the window.</p>
<b>Textual analogue:</b>	VP, Chapter 8
<b>Pictorial Analogues:</b>	<b>Location:</b> Oxford, University College, MS 165, p.29
	<b>Medium:</b> Manuscript illustration
	<b>Date:</b> c.1100
	<b>Description/ image:</b>  <p>Cuthbert reads a book of John the Evangelist with Boisil before his death.</p>



## 11d: Condition Overview and Iconography

*Location:* London, BL, Yates Thompson MS 26, f.21r

*Medium:* Manuscript illustration


*Date:* c.1200

*Description/  
image:*



On the left Boisil, seated in bed, predicts Cuthbert's episcopacy. Cuthbert sits at the foot of the bed, on the right.

## 11d: Condition Overview and Iconography

	<b>Location:</b>	Carlisle Cathedral, back of choir stalls (painting no. 7)
	<b>Medium:</b>	Panel painting, oil on wood
	<b>Date:</b>	c.1478-95
	<b>Description/ image:</b>	 <p>Titulus: "Her bosile told hym yt h[e] must de/ a[n]d after yt he [...]d be"</p> <p>On the left Boisil, seated in bed, predicts Cuthbert's episcopacy. Cuthbert sits at the foot of the bed, on the right.</p>

## 11d: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.51v:</i>	23a	<b>Previous subject proposals :</b>	<i>Fowler, 1877, p.299-300:</i>	Boisil's prophecy
	<i>Fowler, 1877, p.372:</i>	21b		<i>Fowler, 1891, p.492:</i>	Boisil's prophecy
	<i>Fowler, 1891, p.492:</i>	11d		<i>Milner-White, 1957, p.33:</i>	Boisil prophecies that Cuthbert would be a bishop
	<i>Harrison, 1927, p.115:</i>	11d		<i>Barnett, 1990, p.118:</i>	Cuthbert reading the Gospel of St.John to Boisil

11d: Panel History				
				during the latter's illness
	<i>Milner-White, 1957, p.33:</i>	11d		<i>Dumelow, 2007:</i> N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.51v:</i>			
	"22/ In the highest Row & in the first light lyes an old king in a sick bed. A(rgent) & O(r) & 3 monks stand before him habited B(lue) One whereof being St Cuthbert w(i)th his hands spread upon his breast/."			
	<i>Knowles<sup>2</sup>, c.1886-8, p.144:</i>			
	<p>"[red:] 34 [pencil:] Boisil's prophecy No 12  Under a Baldachin or flat-topped canopy with a border round it and fringe with green &amp; blue, the side fringe with red <del>on a</del> curtain suspended by rings on a pole, is a man laid in a sitting position on a bed his body being nude except a tight fitting garment like a corset which fits under the arms and across the breast. An embroidered counterpane lays across him and reaches up to the waist, the head &amp; shoulders are supported by a pillow, the folds of a sheet shewing below. Behind the bed and at the foot stand 3 monks the one at the back of bed with his hand held up in astonishment, the middle one nimbed and his hands crossed on his breast and looking with his head to the man in bed who holds up both hands in act of blessing and loos to the St. the 3d monk stands with hands raised and face indicating astonishment"</p>			

## 11d: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.748-1929, c.1887.

Approx. c.1887  
panel  
dimensions:  
(mm, w x h)

755 x 750

Alterations,  
Milner-White,  
1957:

p.33: "Also excellent, after the removal of a large piece of crown and halo from the bedcover, and a resetting of the floor."  
p.30-31 Canopy and borders altered and patched.



## 11d: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 11d.

## 11e: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	11e	<b>1888 location:</b>	11e
<b>Date:</b>	c.1888	<b>Approx. dimensions:</b> (w x h, mm)	819 x 780
<b>Background colour:</b>	Red.	<b>Maker:</b>	J.W. Knowles & Sons
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, green and red.	<b>Scratched graffiti:</b>	None detected.
<b>Description:</b>	The ground of the panel is depicted on white glass, with silver-stained patches and plants. In the lower left is a male figure, in profile, facing right. He is kneeling on the floor, with his left hand supporting him. He is wearing a white, knee-length garment with a silver-stained belt. His sleeves are rolled up to the elbow and his right arm is bent in front of		

## 11e: Condition Overview and Iconography

him, holding a small white idol of a seated figure in front of him. He has shoulder-length wavy brown hair and a short brown beard. He gazes upwards to a second figure. To the right is a second figure, semi-frontal, looking to the left. He is wearing a blue robe and has short, tonsured hair with a silver-stained nimbus edged in a white band. He has both arms bent upwards at the elbows away from his body. His right hand is raised, with the palm facing to the left, and his right hand is holding a silver-stained crozier. On the left, behind the first figure is a second male figure, in profile, facing right. He is wearing a green, knee-length garment, with a silver-stained belt edged in white, and a small silver-stained bag with a white flap, hanging by a silver-stained loop. His right arm has a silver-stained undergarment visible on his forearm. He is bent forwards, with his arms in front of him, holding an animal-headed green idol. He has short brown hair and a short brown beard, with a silver-stained hat.

Behind the third figure is a fourth, female, figure, semi-frontal, facing right. She is wearing a long-sleeved white garment, decorated with a silver-stained foliate pattern. The collar is white, revealing a silver-stained undergarment and the cuffs have bands of silver-stained circles. She is wearing a white veil over a close-fitting white cap edged in a row of silver-stained circles. Both arms are bent at the elbow, her right hand pointing to the left hand, which is holding a white roll of parchment with symbols. Behind the fourth figure, to the left, is a fifth, female, figure. She is visible from the waist up, in semi-profile facing right. She is wearing a long-sleeved blue robe, with a white headscarf. Her right arm extends towards the viewer, with her hand extended downwards with the palm facing to the viewer. To the right, behind these figures, is a series of three, stylised brown ridges of earth, imitating the medieval style.

To the right of the second figure is a sixth, male, figure, frontal. He is wearing a dark green garment, with elbow-length sleeves with white cuffs, and a white belt. He is kneeling or crouched down, his arms outstretched to a red fire with a white object in his left hand. He is wearing a green hat over brown hair and looks upwards. Behind the second and sixth figures, on the right, is a white building, with two sides visible. The left face has a trefoil-headed, crosshatched window beneath a cornice and a white roof. The right side shows a gabled end, with a crocketed gable over a three-light, crosshatched window with a tracery.

**Subject:** Cuthbert preaching against idols, while provost of Melrose

**Paired panels:** None.

11e: Condition Overview and Iconography	
<b>Iconography:</b>	<p>Devised by Fowler and Knowles. Although Fowler (1877, p.301) states that the episode derives from VP, Chapter 6, when proposing it as a subject, his description indicates that it is actually based upon Bede, Chapter 9.</p> <p>The panel shows Cuthbert, habited and holding a crozier to denote his status as provost, preaching against idolatry to a group of laypeople, who gather before him holding various idols. On the right, crouched in front of a church, is a layman burning a white object, possibly intended to represent an idol or idolatrous doctrine, although this is not linked to the text.</p> <p>The architectural canopy appears to be based upon canopy type A.i.</p>
<b>Textual analogue:</b>	VP, Chapter 9

11e: Panel History					
<b>Past locations:</b>	<i>Fowler, 1891, p.492:</i>	11e	<b>Previous subject proposals</b> :	<i>Fowler, 1877, p.301:</i>	Provost of Melrose?
	<i>Harrison, 1927, p.115:</i>	11e		<i>Fowler, 1891, p.492:</i>	Provost of Melrose
	<i>Milner-White, 1957, p.33:</i>	11e		<i>Milner-White, 1957, p.33:</i>	Cuthbert, provost of Melrose



## 11e: Panel History



Knowles & Sons cartoon, Victoria & Albert Museum, E.749-1929, c.1887.

Approx. c.1887  
panel  
dimensions:  
(mm, w x h)

735 x 750

Alterations,  
Milner-White,  
1957, p.33:

None specified.

## 11e: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 11e.

## 12a: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	12a	<b>Proposed original location:</b>	12a
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	818 x 545
<b>Background colour, type &amp; originality:</b>	Blue, heavily patched.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue.	<b>Scratched graffiti:</b>	On exterior surface: "No 2"
<b>Canopy type:</b>	G.ii	<b>Canopy originality:</b>	Moderately original.
<b>Contiguous with canopy type:</b>	G.i	<b>Panels with contiguous canopy type:</b>	13e, 14b, 19a, 19e
<b>Commentary:</b>	The survival of a substantial proportion of the original glass, particularly along the lower edge of this panel provides strong evidence of the original design for canopy type G.ii and its alignment with type G.i. Although the background glass of panels 12a-12e is heavily patched, three have blue backgrounds and two have red. This suggests that they were intended to be counter-changed with those in row 11.		

## 12a: Panel History

<b>Past locations:</b>	<i>Fowler, 1877, p.301:</i>	Row 12
	<i>YMLA, GPC 2837, c.1931:</i>	12a
<b>Alterations, Milner-White, 1957:</b>	p.30-31 Canopy and borders altered and patched.	



Detail of YMLA, GPC 2837, c.1931, showing panel 12a.



## 12b: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	12b	<b>Proposed original location:</b>	12b
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	808 x 551
<b>Background colour, type &amp; originality:</b>	Red, heavily patched.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue and red (probably flashed).	<b>Scratched graffiti:</b>	On exterior surface: "2 middle/ shoulder piece[?]"
<b>Canopy type:</b>	G.ii	<b>Canopy originality:</b>	Moderately original.
<b>Contiguous with canopy type:</b>	G.i	<b>Panels with contiguous canopy type:</b>	13e, 14b, 19a, 19e
<b>Commentary:</b>	The survival of a substantial proportion of the original glass, particularly along the lower edge of this panel provides strong evidence of the original design for canopy type G.ii and its alignment with type G.i. See discussion in Catalogue entry for panel 24a regarding background colour counter-change in row 12.		

## 12b: Panel History

<b>Past locations:</b>	<i>Fowler, 1877, p.301:</i>	Row 12
	<i>YMLA, GPC 2837, c.1931:</i>	12b
<b>Alterations, Milner-White, 1957:</b>	p.30-31 Canopy and borders altered and patched.	



Detail of YMLA, GPC 2837, c.1931, showing panel 12b.

## 12c: Condition Overview and Iconography

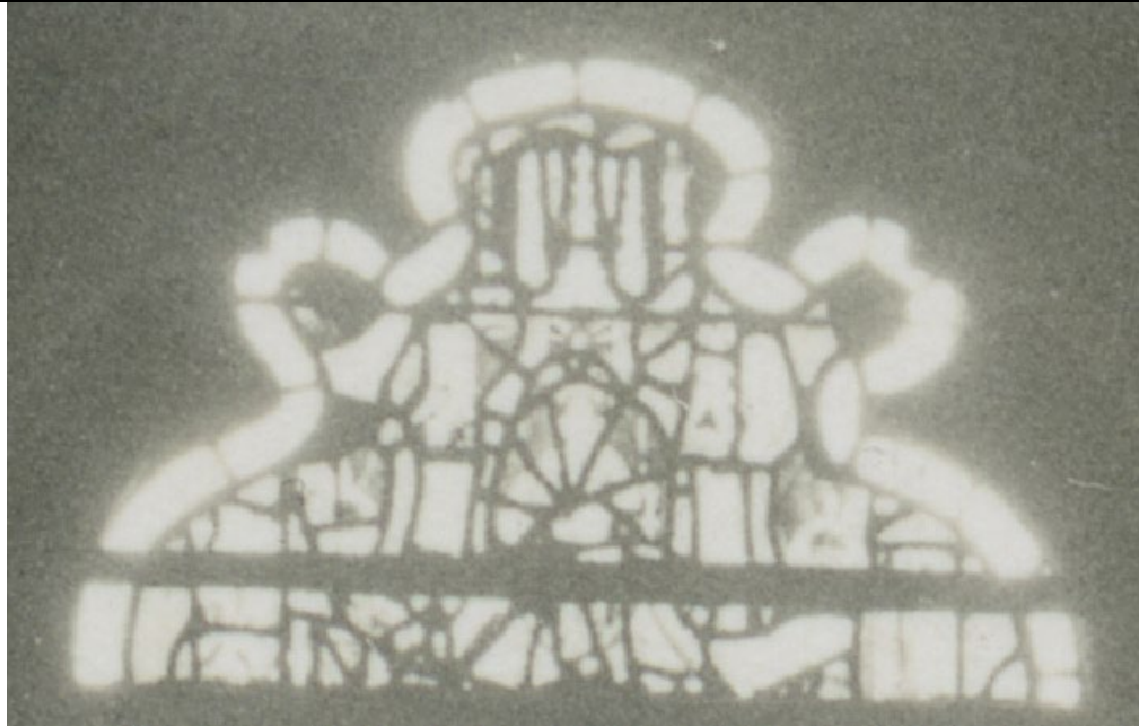


*In situ* photograph, 2016

<b>Current location:</b>	12c	<b>Proposed original location:</b>	12c
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	845 x 553
<b>Background colour, type &amp; originality:</b>	Blue, heavily patched.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue.	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	G.ii	<b>Canopy originality:</b>	Partially original.
<b>Contiguous with canopy type:</b>	G.i	<b>Panels with contiguous canopy type:</b>	13e, 14b, 19a, 19e
<b>Commentary:</b>	<p>The surviving fragments of original glass along the lower edge of this panel provide evidence of the original design for canopy type G.ii and its alignment with type G.i.</p> <p>See discussion in Catalogue entry for panel 24a regarding background colour counter-change in row 12.</p>		

## 12c: Panel History

<b>Past locations:</b>	<i>Fowler, 1877, p.301:</i>	Row 12
	<i>YMLA, GPC 2837, c.1931:</i>	12c
<b>Alterations, Milner-White, 1957:</b>	p.30-31 Canopy and borders altered and patched.	



Detail of YMLA, GPC 2837, c.1931, showing panel 12c.



## 12d: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	12d	<b>Proposed original location:</b>	12d
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	819 x 550
<b>Background colour, type &amp; originality:</b>	Red, partially original?	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue and red (probably flashed).	<b>Scratched graffiti:</b>	On exterior surface: "5 row/ [...] 1"
<b>Canopy type:</b>	G.ii	<b>Canopy originality:</b>	Moderately original.
<b>Contiguous with canopy type:</b>	G.i	<b>Panels with contiguous canopy type:</b>	13e, 14b, 19a, 19e
<b>Commentary:</b>	The survival of a substantial proportion of the original glass, particularly along the lower edge of this panel provides strong evidence of the original design for canopy type G.ii and its alignment with type G.i. See discussion in Catalogue entry for panel 24a regarding background colour counter-change in row 12.		

### 12d: Panel History

<b>Past locations:</b>	<i>Fowler, 1877, p.301:</i>	Row 12
	<i>YMLA, GPC 2837, c.1931:</i>	12d
<b>Alterations, Milner-White, 1957:</b>	p.30-31 Canopy and borders altered and patched.	



Detail of YMLA, GPC 2837, c.1931, showing panel 12d.

## 12e: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	12e	<b>Proposed original location:</b>	12e
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	819 x 562
<b>Background colour, type &amp; originality:</b>	Blue, heavily patched.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue.	<b>Scratched graffiti:</b>	On exterior surface: "2 from bott/ 2 Row"
<b>Canopy type:</b>	G.ii	<b>Canopy originality:</b>	Moderately original.
<b>Contiguous with canopy type:</b>	G.i	<b>Panels with contiguous canopy type:</b>	13e, 14b, 19a, 19e
<b>Commentary:</b>	The surviving glass along the lower edge of this panel provides strong evidence of the original design for canopy type G.ii and its alignment with type G.i. See discussion in Catalogue entry for panel 24a regarding background colour counter-change in row 12.		

## 12e: Panel History

<b>Past locations:</b>	<i>Fowler, 1877, p.301:</i>	Row 12
	<i>YMLA, GPC 2837, c.1931:</i>	12e
<b>Alterations, Milner-White, 1957:</b>	p.30-31 Canopy and borders altered and patched.	



Detail of YMLA, GPC 2837, c.1931, showing panel 12e.