

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

**5 Volumes**

**Volume 4: Catalogue (Part 2)**

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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.

### Photographic Credits within the Catalogue

Individual image sources are not currently detailed within the catalogue entries. Their sources and credits are as follows:

British Library, Yates Thompson 26: All photographs of London, British Library, Yates Thompson 26 were obtained electronically<sup>1</sup> and are copyright of the British Library (cited elsewhere as © BL)

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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. |

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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 Laurence Church", St Laurence 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, 1877* Fowler, Joseph Thomas. "On the St. Cuthbert window in York Minster." Yorkshire Archaeological and Topographical Journal IV (1877): 249-376.
- 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-Ninth Annual Report (1957): 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 13a-18e

B	18	18a	18b	18c	18d	18e
	17	17a 47 56	17b 48 57	17c 49 58	17d 50 59	17e 51 60
	16	16a 52 51	16b 53 52	16c 54 53	16d 55 54	16e 56 55
	15	15a 57 46	15b 58 47	15c 59 48	15d 60 49	15e 61 50
	14	14a 62 41	14b 63 42	14c 64 43	14d 65 44	14e 66 45
	13	13a 36	13b 37	13c 38	13d 39	13e 40
		a	b	c	d	e

1a - CVMA Numbering

97 - Torre Numbering

1 - Fowler Numbering

### 13a: Condition Overview and Iconography



*In situ* photograph, 2016



<b>Current location:</b>	13a	<b>Proposed original location:</b>	19c
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	819 x 813
<b>Background colour, type &amp; originality:</b>	Red, 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, purple, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.

### 13a: Condition Overview and Iconography

<b>Canopy type:</b>	E	<b>Canopy originality:</b>	Mostly original.
<b>Description:</b>	<p>On the left side of the panel is a short, white pulpit, seen from two sides; each side has silver-stained recesses and carved and stained cornices. Three carved legs with crocketed gables rise the full height of the pulpit. In the pulpit, visible from the waist upwards, is a male figure (Cuthbert), in semi-profile facing to the right. He is wearing a blue, long-sleeved habit and has his arms bent at the elbow with his hands (one is an insertion) raised in front of his chest. He has white, tonsured hair and a silver-stained nimbus bordered in white and gazes down to the right.</p> <p>To the right, in the foreground, is a second male figure, frontal and crouched as though sitting. He is wearing a blue long-sleeved robe and has his right hand raised in front of his chest. His head is plated and may be reused from elsewhere in window; it has white tonsured hair and a silver-stained nimbus and looks to the right. To the right is a third male figure, semi-frontal and seated. He wears a red cloak (mostly later insertions?) with some green insertions and displaced/reused glass at his neck. He rests his head in his right hand, gazing down to the left and his left arm is extended across his lap to the lap of the second male figure on his right. He has a short white beard and wears a green cap with a small point and a thick brim.</p> <p>To the right is a fourth male figure frontal and seated. He wears a white robe, which is fragmentary below his chest, with the hood drawn up over his head, the edges silver-stained around his chest and a silver-stained undershirt visible at his neck. He has a short, white, curled beard and gazes down and to the left. The lower right corner is composed of insertions and reused fragments.</p> <p>Behind the seated figures is a second group of figures. On the left is a fifth male figure, standing in semi-profile facing to left. He wears a white cloak with a silver-stained edge and silver-stained foliate pattern over white (inserted) undergarments. His left hand appears to be laid across his chest, the fingers tucked under the cloak. A white hood is drawn-up over his head, with an amber hat with a tall brim and topped with a small bobble. He has a long beard of four curled strands and gazes down and to the left.</p> <p>To the right and behind is the head of a sixth figure, seen from the side, facing to the left of the panel. He has a white hood drawn up over his head and a mid-length beard.</p>		


13a: Condition Overview and Iconography	
	<p>To the right is a seventh male figure, with his arms bent at the elbows and both hands extended and slightly raised to the left. He is wearing a long-sleeved green robe, with white cuffs of an undergarment visible at his wrists. He wears a large blue hat, which hangs down on either side of his face, and he gazes down and to the right.</p> <p>In front of the seventh figure is an eighth, with a body composed of purple and murrey fragments and insertions. He has short cropped hair and looks to the left.</p> <p>To the right is an ninth, male, figure, standing semi-frontal facing the left of the panel. He wears a long-sleeved blue robe with a white collar and a silver-stained undergarment visible at the neck. His left arm is bent at the elbow with the hand stretched to the left and a white cuff visible at the wrist. He has a short, two-stranded white beard and short white hair beneath a rounded green hat with an upright brim. He gazes to the left.</p>
<b>Subject:</b>	Cuthbert preaching
<b>Paired panels:</b>	N/A
<b>Iconography:</b>	<p>St Cuthbert, standing in a pulpit on the left, preaches to a group of laymen.</p> <p>Although it is possible that Cuthbert was depicted twice within the panel, it seems more likely that the second nimbed head was inserted from elsewhere within the window, particularly given its smaller scale.</p> <p>This panel arguably presents the most visually formulaic depiction of preaching within the window and corresponds closely with both Cuthbertine pictorial analogues (see below), as well as contemporary and ancient versions of the <i>topos</i> (see chapter 4). In particular, the depiction of Cuthbert in a pulpit is used to explicate the significance of the scene.</p> <p>The location of the panel within the narrative sequence follows that of VP, where its placement immediately after Boisil's prophecy of Cuthbert's episcopate was likely intended to demonstrate Cuthbert's worthiness of the status of bishop. Additionally, the panels placement in light C may have been intended to include it in a central axis of key scenes from Cuthbert's life.</p>
<b>Textual analogue:</b>	VP, Chapter 9
<b>Location:</b>	Oxford, University College, MS 165, p.33

### 13a: Condition Overview and Iconography

<b>Pictorial Analogues:</b>	<i>Medium:</i>	Manuscript illustration
	<i>Date:</i>	c.1100
	<i>Description/ image:</i>	 <p>On the left Cuthbert, leaning on his tau-staff, preaches to a group of laymen, who stand on the right.</p>
	<i>Location:</i>	London, BL, Yates Thompson MS 26, f.22v
	<i>Medium:</i>	Manuscript illustration
	<i>Date:</i>	c.1200
	<i>Description/ image:</i>	 <p>On the left Cuthbert, holding his tau-staff, preaches to a group of laymen, who stand on the right.</p>
	<i>Location:</i>	Carlisle Cathedral, back of choir stalls (painting no. 8)
	<i>Medium:</i>	Panel painting, oil on wood



### 13a: Condition Overview and Iconography

	<i>Date:</i>	c.1478-95
	<i>Description/ image:</i>	 <p>Titulus: “H[er] to hys bred[r]en + pepyl eke/ h[e] prechyd g[o]dys word(s) myld + mek” On the left Cuthbert, holding his tau-staff, preaches to a group of laymen, who stand on the right.</p>

### 13a: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.52r:</i>	20a	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.301-2:</i>	Preaching
	<i>Fowler, 1877, p.372:</i>	16d		<i>Fowler, 1891, p.492:</i>	Preaching
	<i>Fowler, 1891, p.492:</i>	13a		<i>Milner-White, 1957, p.33:</i>	Cuthbert preaching
	<i>YMLA, GPC 2837, c.1931:</i>	13a		<i>Barnett, 1990, p.119:</i>	Cuthbert preaching
	<i>Milner-White, 1957, p.33:</i>	13a		<i>Dumelow, 2007:</i>	N/A

### 13a: Panel History

*Torre, 1691, f.52r:*

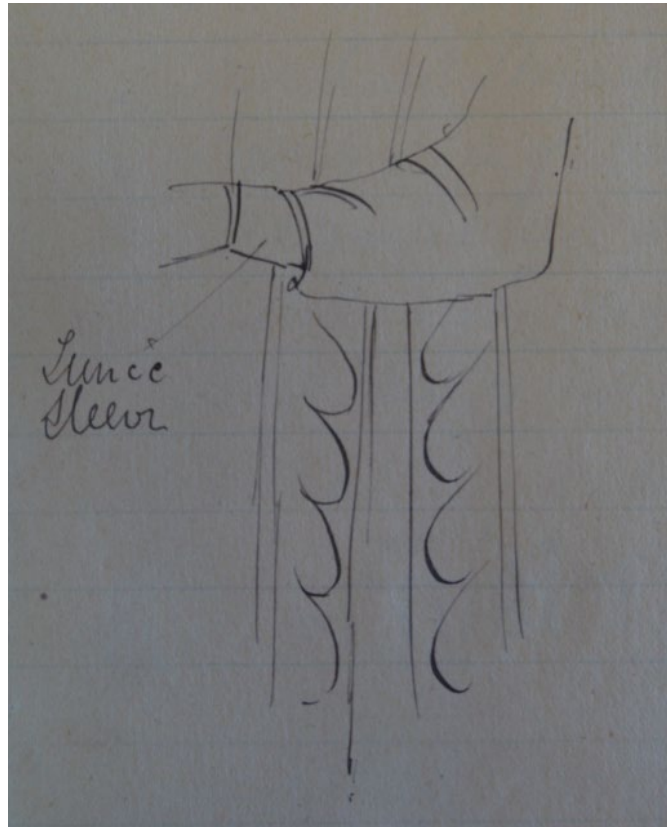
"37/ In 4th Row & In the first light sitts St Cuthbert in a white chair, habited B(lue) before whom stands a king Robed A(rgent) crowned O(r) And a monk habited B(lue). Also 2 Nuns. {one of w(hi)ch being habited purple mantle v(er)t vayed O(r)} Besides another monk sitts at the B(isho)ps feet. habited gu(les) Cap: v(er)t between 2. Other Nuns, one habited A(rgent) the other B(lue) on whose knee the monk leans his head."

*Knowles<sup>1</sup>, c.1886-8, p.4:*

[red:] 54 [Pencil:] Preaching No. 83

St C. Preaching out of a Pulpit. Congregation expression of admiration and absorbed attention. A monk with shaven crown. Nimbed seated at base of pulpit. One figure with a Blue Rochet over a white tunic. The Rochet slashed open up side: thus" [sketch]

Unpublished  
past  
descriptions:



### 13a: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.750-1929, c.1887.

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

745 x 755

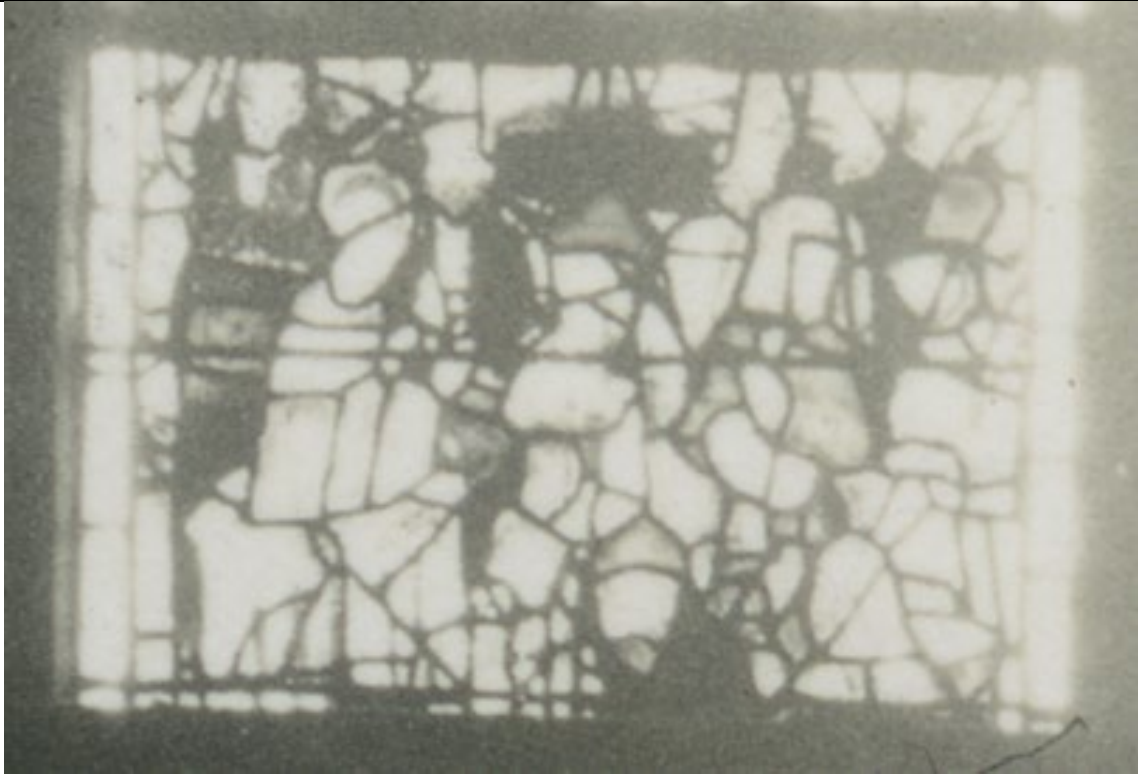
Alterations,  
Milner-White,  
1957:

p.33: "a grand light"

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



13a: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 13a.



YMLA, GPC 2913, c.1950s (pre-restoration), showing panel 13a.

### 13b: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	13b	<b>Proposed original location:</b>	17d
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	812 x 811
<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, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.

13b: Condition Overview and Iconography			
<b>Canopy type:</b>	F.i	<b>Canopy originality:</b>	Moderately original.
<b>Description:</b>	<p>On the left of the panel is a male figure seen from the back, with his head turned to the right and seen in profile. He is wearing a floor-length blue habit and has both hands raised in front of him, visible over his right shoulder. He has silver-stained, tonsured hair and looks to the right.</p> <p>Behind the figure is the side and gable end of a white building. On the side of the building is a silver-stained and cross-hatched two-light window surmounted by a quatrefoil, set into a rounded arch. To the right is a fragment possibly showing part of the gable end, with silver-stained recesses or windows set under a round arch. The building's fragments have been disarranged; part of a gable topped with a cross abuts glass showing two sides of a white, crenelated tower, with a silver-stained and cross-hatched round window beneath a silver-stained string course visible on each face. Above the crenulations further white architecture rises, with a fragment showing two sides of a white shaft/structure with silver-stained string course and white cornice. To the left are unpainted white fragments and fragments showing a large, crocketed gable over part of a silver-stained rose window.</p> <p>To the right of the first male figure is a second male figure (Cuthbert), semi-frontal and facing the right of the panel. He is wearing a long-sleeved, floor-length blue habit, with a silver-stained staff terminating in a short horizontal bar in his left hand. His right arm is bent upwards, with his hand in front of his chest, palm outwards. He has white tonsured hair and a silver-stained nimbus bordered in white. He looks to the right.</p> <p>To the right of the second male figure is a third male figure, seen in semi-profile facing the right. He is wearing a knee-length white garment with a pattern of black cinque-foil flowers and circles and a short white collar with a scalloped edge. He has a silver-stained belt with circle-pattern and the sleeves are rolled back to reveal the silver-stained sleeves of an undergarment with a white flower pattern. His legs and feet are red and point to the right, the right leg extended and the foot concealed in water. He has cropped, silver-stained hair and looks to the right. His arms are extended in front of his body and he holds a white fish with both hands.</p>		

13b: Condition Overview and Iconography	
	<p>Above the third male figure is a silver-stained eagle, in profile and facing to the right. Its wings are raised above its body and it bends its head downwards.</p> <p>The figures stand upon a green ground, painted with clumps of flowers. To the right of the group is a small bush with silver-stained trunk beneath a clump of red, pointed leaves. A river of white water with painted swirls flows diagonally across the right side of the panel, with brown earth painted with grass and flowers in the lower right corner of the panel.</p> <p>In the upper right corner is a white, embattled wall with rounded towers and silver-stained string courses, doorways and windows. Inside the wall is a small white gabled building, seen from two sides, with a white stepped gable end with silver-stained beams above a square opening and a blue tiled roof.</p>
<b>Subject:</b>	An eagle provides Cuthbert with a fish
<b>Paired panels:</b>	13c: Cuthbert shares the fish with the eagle
<b>Iconography:</b>	<p>The panel shows Cuthbert, second from left, predicting that an eagle, flying above, will provide a fish, shown in the hands of the boy with whom he is travelling.</p> <p>This panel is the first of two depicting this episode in the window. The window's depiction of the episode represents an expansion of the iconography in comparison to YT26's illustration, which only shows the boy following Cuthbert's instruction to share the fish (see entry for panel 13c). The depiction of the river, from which Bede says the eagle has taken the fish,<sup>5</sup> also indicates that the textual analogue of the episode was consulted when designing the panel. Similarly, although panel 13b shows the same moments as the illustration in Univ. 165 (see below), the latter does not show the sharing of the fish. The choice of the iconography appears intended to convey multiple messages present in the episode: Cuthbert's powers of prophecy, receipt of divine provision, and piety in sharing the fish.</p> <p>Within this panel, three key messages are articulated. On the left, Cuthbert clearly predicts the provision of the fish, with the monk to his left, who does not appear in the textual and pictorial analogues, perhaps reacting to this prophecy, or to the provision of the fish. Cuthbert's gesture can also be read as an instruction to the boy, who</p>

<sup>5</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), 196-198.



### 13b: Condition Overview and Iconography

retrieves the fish on the right, thereby completing the miraculous element of the episode.

Additionally, the composition of the two panels creates visual parallels between the boy, in 13b, bending to retrieve the fish, and Cuthbert, in 13c, bending to divide the fish with the eagle. The visual repetition juxtaposes the boy and Cuthbert across the two panels, encouraging the viewer to contrast the actions of the boy and Cuthbert, thereby emphasising the latter's piety in sharing the fish with the eagle.


**Textual analogue:** VP, Chapter 12

**Location:** Oxford, University College, MS 165, p.41

**Medium:** Manuscript illustration

**Date:** c.1100

**Pictorial Analogues:**



The illustration is a two-part scene from a medieval manuscript. On the left, a man in a grey habit (Cuthbert) stands and points towards a boy in a red tunic who is holding a long staff. Above them, an eagle is shown in flight. On the right, the boy in red is bent over, reaching towards a large fish on the ground. The background consists of faint, illegible text from the manuscript page.

On the left Cuthbert, habited, turns to the boy, dressed in red, and points to a flying eagle, predicting that it will provide food. On the right, the boy retrieves the fish from the eagle.

(For the illustration of different scenes from the same episode in YT26 and Carlisle, see entry for panel 13c)

### 13b: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.52v:</i>	17d	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.302-3:</i>	Receiving fish from boy
	<i>Fowler, 1877, p.372:</i>	16a		<i>Fowler, 1891, p.492:</i>	Receiving fish

### 13b: Panel History

	<i>Fowler, 1891, p.492:</i>	13b		<i>Milner-White, 1957, p.33:</i>	Receives the eagle's fish from boy
	<i>YMLA, GPC 2837, c.1931:</i>	13b		<i>Barnett, 1990, p.150:</i>	A boy brings Cuthbert fish from an eagle
	<i>Milner-White, 1957, p.33:</i>	13b		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.52v:</i>				
	"50./ In 4th Light stand 3 Monks habited B(lue) the foremost being St Cuthbert w(i)th a golden dove hovering over his head before him stands a young prince Robed A(rgent) powdred w(i)th Mulletts sab. taking up a fish out of the River w(hi)ch runs by a certain Castle."				
	<i>Knowles<sup>1</sup>, c.1886-8, p.53-54:</i>				
	<p>p.53 "[red:] 37 [Pencil:] Receiving fish from boy            No 57. By the margin of a brook or river which runs obliquely through the picture and passes through a green field covered with plants &amp; trees is the figure of a young man with close cut yell hair a white embro(idere)d coat girded at the waist with a yell girdle and turned up at the sleeves shewing a close fitting tunic or coat sleeves richly diape(re)d and red hose to his legs &amp; feet. He appears to be in the act of putting a fish back in the water: - something like a pike Standing behind the youth is S(aint) C(uthbert) with his right hand raised in surprise and his left resting on his staff and near the S(ain)t another monk with his back to the spectator and looking across at the youth with both his hands raised. To the back of these figures is a gable roofed building with purple roof and a cross surmounting the gable. An embattled building of large dimensions with covered central round tower and a roof gabled like the other"</p> <p>p.54 "occupied the right hand corner of backg(roun)d whilst in the centre an eagle is hovering over the head of the youth with wings – expanded and looking down intently at the fish."</p>				

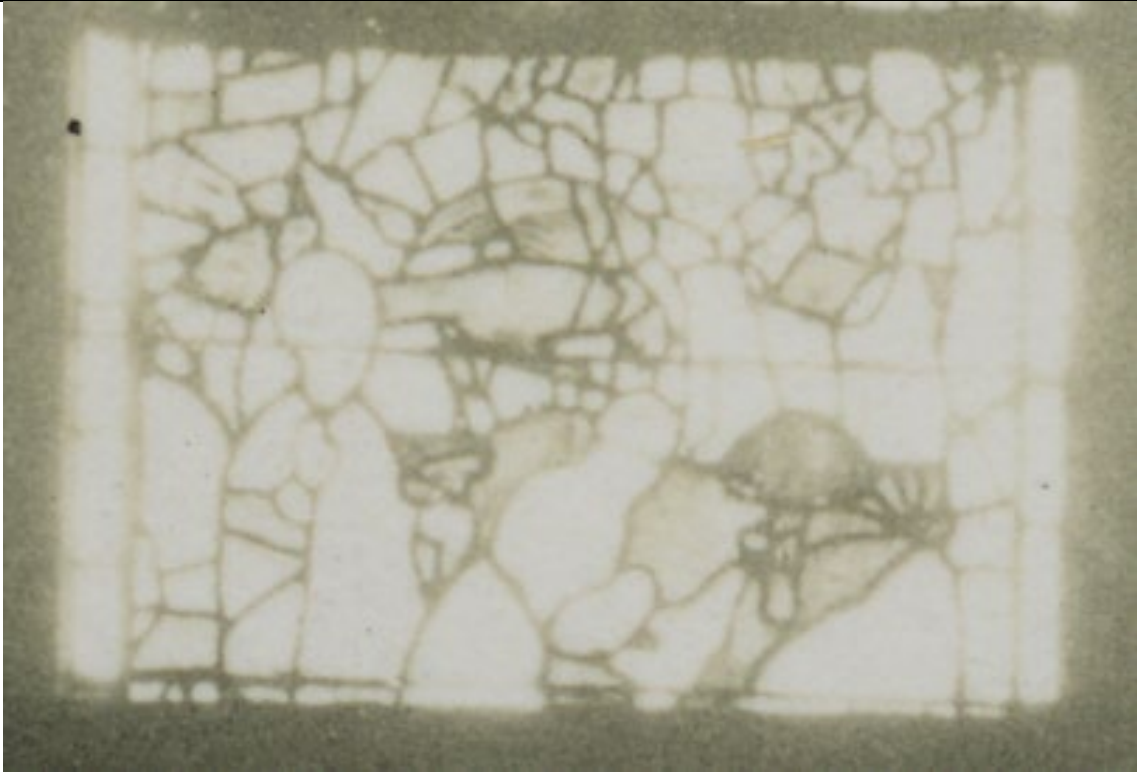
13b: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.751-1929, c.1887.

<p><b>Approx. c.1887 panel dimensions:</b> (mm, w x h)</p>	<p>735 x 770</p>
<p><b>Alterations, Milner-White, 1957:</b></p>	<p>p.33: "also a perfect panel." p.30-31 Canopy and borders altered and patched.</p>

13b: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 13b.



### 13c: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	13c	<b>Proposed original location:</b>	17e
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	852 x 813
<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>	None detected.
<b>Canopy type:</b>	E	<b>Canopy originality:</b>	Mostly original.

### 13c: Condition Overview and Iconography

<p><b>Description:</b></p>	<p>On the left of the panel stands a male figure, frontal. He is wearing a long-sleeved, floor-length blue habit. His left hand is raised in front of his chest and his right hand rests over his stomach. He has silver-stained tonsured hair and looks to the left.</p> <p>Behind the figure is a white cruciform church, with three arms visible and a square crenelated tower rising above the roofs in the centre, with two sides visible, each with a silver-stained and cross-hatched window beneath a silver-stained string course and white crenelated cornice. The roofs are white (two are stippled insertions). A silver-stained cross is visible on the gable-end of the furthest roof. Two sides of the church are visible on either side of the figure with silver-stained and cross-hatched windows beneath crenelated tops of the walls. The gable end of one of the arms is visible on the right, with a silver-stained doorway beneath a crocketed ogee arch and a round silver-stained window with cruciform tracery beneath the gable's apex.</p> <p>To the right of the first figure is a second, male, figure (Cuthbert), in semi-profile, leaning over to the right. He is wearing a long blue habit. His right arm is extended in front of his body and holds half a white fish, cut lengthways. In his right hand he holds a long silver-stained tau-staff. His head is an insertion. Above the second figure is a silver-stained eagle, seen in profile with its head raised and its wings raised above its body.</p> <p>To the right is a third male figure, frontal and facing to the left of the panel, looking at the eagle. He is wearing a knee-length white garment with a pattern of black cinque-foil flowers and circles and a short white collar with a dimpled edge. He has a red fragment at his waist (insertion?) and his left leg is red, the right is missing. He has cropped, silver-stained hair. His left arm is bent at the elbow and he holds a streaked pink half of a fish, cut lengthways, in front of him. His right arm is bent at the elbow with his hand raised in front of his chest, the palm facing to the right of the panel.</p> <p>The figures stand upon a green ground painted with clumps of flowers and grass. In the lower right is a fragmentary white river, flowing diagonally. To the left, on the grass, is a clump of white leaves and red flowers. In the upper right is a small clump of blue flowers beneath a tree with a white trunk under three clumps of silver-stained/yellow pointed leaves.</p>
<p><b>Subject:</b></p>	<p>Cuthbert shares the fish with the eagle</p>
<p><b>Paired panels:</b></p>	<p>13b: An eagle provides Cuthbert with a fish, following his prediction</p>

### 13c: Condition Overview and Iconography

<p><b>Iconography:</b></p>	<p>Cuthbert, centre, cuts the fish in half to share it with the eagle.</p> <p>The iconography of the panel differs from the textual and pictorial analogues by showing Cuthbert actively participating in splitting and sharing the fish, rather than just instructing the boy to do so. The splitting of the fish lengthways may reflect contemporary fishmonger's practice, or may have been intended to show the equal division of the fish. As in panel 13b, the depiction of the river, from which Bede says the eagle has taken the fish,<sup>6</sup> indicates that the textual analogue of the episode was consulted when designing the panel.</p> <p>The canopy of the panel (type E) does not match 13b (type F.i), which shows the first part of the episode. This would place it on the row below 13a. Yet it may be a glazing error, and the panel may have been intended to appear adjacent to 13b. This is supported by the additional monk, not present in the textual and pictorial analogues, who looks out of the left of the panel towards 13b, creating a visual link with the earlier stage of the miracle depicted.</p>	
<p><b>Textual analogue:</b></p>	<p>VP, Chapter 12</p>	
<p><b>Pictorial Analogues:</b></p>		
	<p><i>Location:</i></p>	<p><b>London, BL, Yates Thompson MS 26, f.28v</b></p>
	<p><i>Medium:</i></p>	<p>Manuscript illustration</p>
<p><i>Date:</i></p>	<p>c.1200</p>	

<sup>6</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), 196-198.

### 13c: Condition Overview and Iconography

Description/  
image:



On the left, Cuthbert points to the fish and instructs the boy, dressed in red to share the fish with the eagle. On the right, the boy completes the action.

(For the illustration of different scenes from the same episode in Univ. 165, see entry for panel 13b)

**Location:** Carlisle Cathedral, back of choir stalls (painting no. 12)

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

**Date:** c.1478-95



### 13c: Condition Overview and Iconography

Description/  
image:



Titulus: “He was gydyd by y(is) egle f[re..]/ and fede w(ith) yis delfyn[.] as [...].”

On the left, Cuthbert points to the fish and instructs the boy, dressed in red to share the fish with the eagle. On the right, the boy completes the action.

### 13c: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.52v:</i>	16b	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.303-4:</i>	About to divide fish with bird
	<i>Fowler, 1877, p.371:</i>	14b		<i>Fowler, 1891, p.492:</i>	The fish divided
	<i>Fowler, 1891, p.492:</i>	13c		<i>Milner-White, 1957, p.33:</i>	The saint divides the fish with the eagle
	<i>YMLA, GPC 2837, c.1931:</i>	13c		<i>Barnett, 1990, p.120:</i>	An eagle brings fish for Cuthbert
	<i>Milner-White, 1957, p.33:</i>	13c		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.52v:</i>				
	“53/ In 2d Light stand 3 Monks habited B(lue) the foremost being St Cuthbert glory O(r) \ a golden dove hovering over his head/ he leaning upon his pilgrim staff & talking to a prince yt stands by him. Robed A(rgent) powdred w(i)th Mulletts Sab(le)”				

### 13c: Panel History

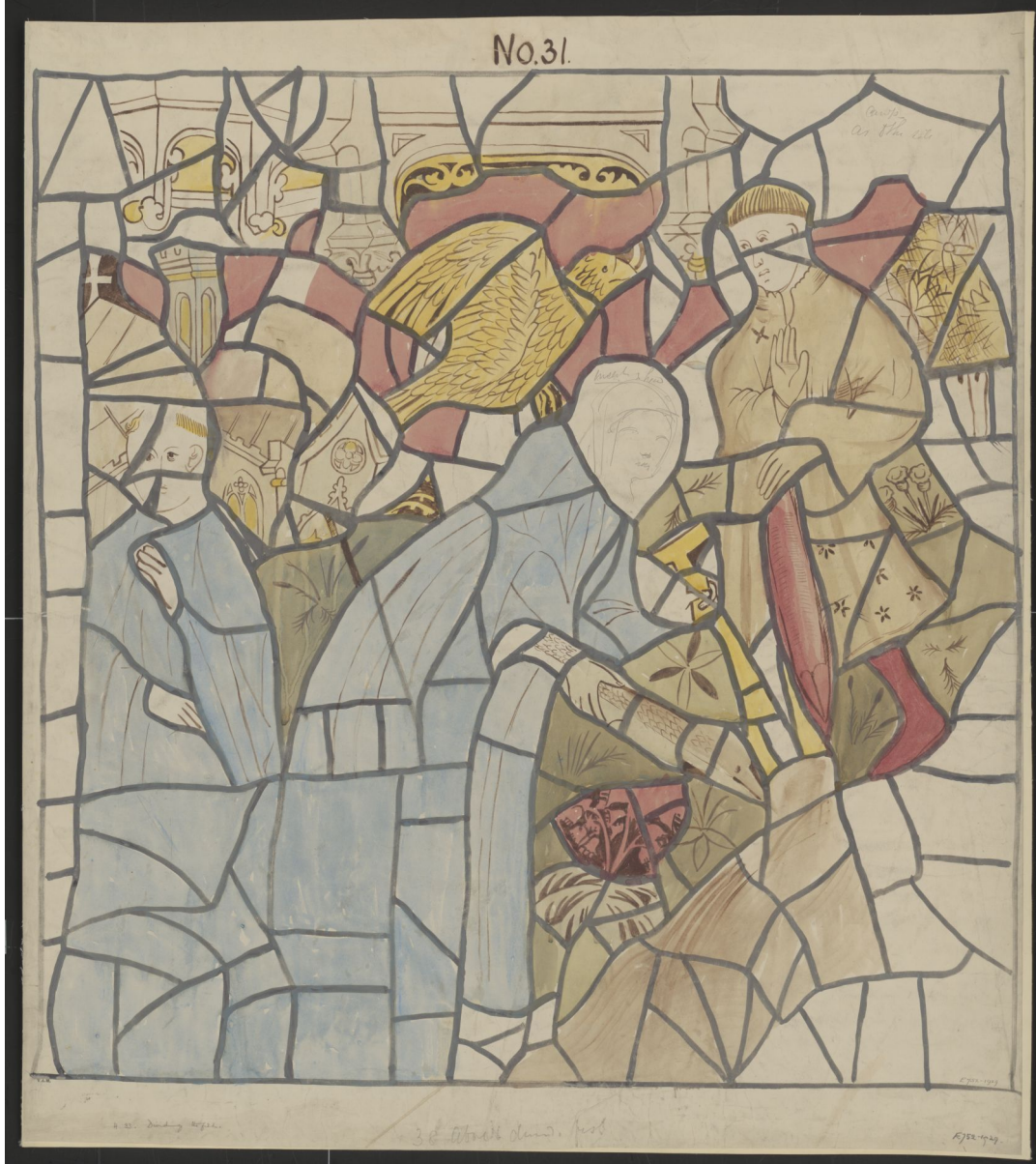
*Knowles<sup>1</sup>, c.1886-8, p.102:*

“[red:] 38 About to divide fish with bird

A scene of a field with plants & flowers in it. A stream running across the right corner. A cruciform church with tower in the background of left corner

In the centre of the picture a stooping figure of a monk in the act of putting into or taking a fish out of the stream \with the right hand the left hand resting on a staff/ the head gone but a decorate head of the virgin in its place. In front of this figure a youth with close cut hair clad in white coat & red hose the former powd(ere)d with small roses, holds his right hand up in remonstration whilst with his left he holds a red fish like a pike. To the other side of panel is a monk with yell hair holding his right hand to his waist and the left hand up in surprise. A large yell bird like an eagle hovers over the head of the central figure with something in its mouth”

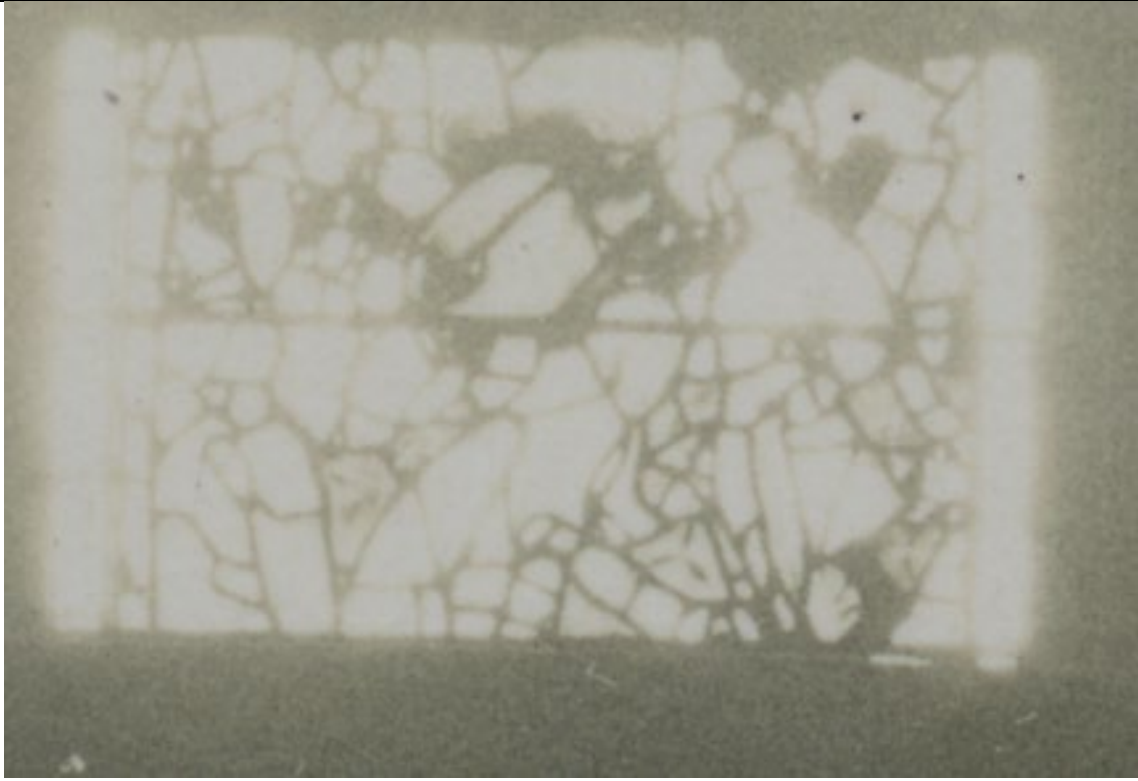
### 13c: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.752-1929, c.1887.

<p><b>Approx. c.1887</b> panel dimensions: (mm, w x h)</p>	<p>740 x 765</p>
<p><b>Alterations,</b> <b>Milner-White,</b> <b>1957:</b></p>	<p>p.33 "Here his face was missing: we supplied one from our reserves. And reordered the water at the bottom of the light."  p.30-31 Canopy and borders altered and patched.</p>

13c: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 13c.



### 13d: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	13d	<b>Proposed original location:</b>	19d
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	818 x 812
<b>Background colour, type &amp; originality:</b>	Blue, hatch-fill foliate pattern, moderately 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.

### 13d: Condition Overview and Iconography


<p><b>Description:</b></p>	<p>On the left of the panel is an area of fragmentary white glass depicting water (numerous insertions and some dirt/cold-paint along the lower edge). A naked male figure (Cuthbert), in semi-profile, stands in the water, turned towards the right. Only his neck and head are above the water, but his arms and torso are depicted through the water. His arms are bent at the elbow with the hands raised in front of him in prayer. He has white tonsured hair with small curls and a silver-stained nimbus edged in white with two trace-lines where the colours meet. He looks to the right.</p> <p>Behind and to the right of the first male figure, is an area of ground depicted in green with stylised contours and flowers (some paint loss and insertions). Behind the figure to the left are white fragments depicting a building, seen from two sides, with a gable end to the right. The roof consists of silver-stained fragments.</p> <p>Behind the first figure, to the right, is the chest and head of a second male figure. The body is composed of later insertions of dark purple, almost black, glass and the head is angled down to the right, gazing to the right of the panel. A white hood is drawn over the figure's hair.</p> <p>To the right of the first figure is a patch of blue glass, possibly a crumpled robe, but heavily patched, and a small tree with clumps of brown teardrop-shaped leaves, the left side (and trunk?) patched. Above this tree is a second tree of three trunks, the central white and the flanking silver-stained, with clumps of red oak-style leaves (some paint loss and insertions).</p> <p>On the right of the panel is a third male figure (Cuthbert), in a blue habit, seated semi-frontal upon a silver-stained outcrop, facing to the left of the panel. He has white, curled tonsured hair and a silver-stained nimbus edged in white with two trace-lines where the colours meet. He looks to the left. His left arm is raised in front of his chest and his right is extended in front of him towards the ground (some paint loss in mid-section and arms, as well as insertions). His feet appear to have been damaged and suffered paint loss as well as patching. A fragment with two animal faces can be seen in the water near the bottom of the panel. It is clearer in Knowles' rubbing and presumably has been dislocated from its original placement near Cuthbert's feet.</p>
<p><b>Subject:</b></p>	<p>Cuthbert praying in the sea (left) and his feet dried by otters (right), while a monk secretly watches him</p>
<p><b>Paired panels:</b></p>	<p>15c: Cuthbert forgives the spying monk</p>

### 13d: Condition Overview and Iconography

<b>Iconography:</b>	<p>On the left, Cuthbert prays in the sea, before coming ashore and having his feet dried by otters, on the right. In the upper left, a monk spies upon him.</p> <p>This is the only panel in which Cuthbert is depicted twice. The composition was clearly inspired by the illustration in YT26 (see below), which is a multi-scene illustration. Yet, where such illustrations are used as a source elsewhere in the window, the iconography is typically distributed across multiple panels; for example, see the entries for 17a and 17b, 15e and 16a. The decision to retain the compressed composition of the manuscript illustration appears to have been made to enable the depiction of another scene from the episode in panel 15c (see catalogue entry).</p> <p>Additionally, while this panel's iconography draws upon the illustration in YT26 and is similar to the other pictorial analogues (see below), it does not replicate the composition exactly. Cuthbert in the sea and the spying monk face the right, instead of the left, as in the illustration. This enables the direction and meaning of movement to be correctly understood, and more clearly links the chronologically earlier scene, on the left of the panel, with the later on the right.</p> <p>Zoe Dumelow has argued that Cuthbert's prayers in the sea should be interpreted as a vision scene, as well as creating Christological parallels.<sup>7</sup> The interpretation of this panel as a vision scene is tenuous, as neither the textual or pictorial analogues present it as a vision, but rather a vigil. Moreover, the other vision scenes within the window all show Cuthbert's vision, whether within the panel or in an adjacent panel. Yet the Christological parallels are clear. Additionally, the presentation of the two moments together emphasises obedience and ideal behaviour, contrasting Cuthbert's humility and piety, as well as the otters' obedience, with the dishonesty of the monk. This is further amplified by the additional scene in panel 15c (see catalogue entry).</p>	
	<b>Textual analogue:</b> VP, Chapter 10	
	<b>Pictorial Analogues:</b>	<i>Location:</i> <b>Oxford, University College, MS 165, p.35</b>
		<i>Medium:</i> Manuscript illustration
<i>Date:</i> c.1100		

<sup>7</sup> Zoe Dumelow, "Seeing with spiritual eyes: the symbolism of the visions of St. Cuthbert in medieval pictorial narratives," (Unpublished MA Dissertation, The University of York, 2007), 34-35.

### 13d: Condition Overview and Iconography

	Description/ image:	 <p>in montani plebe rustica uerbo paucati onis simul &amp; ex eplo uirtuti ad celestia uocare.  <span style="color:red">X</span> <span style="color:blue">Q</span>m aialia mari inq pnoꝝ orauerat illi egresso pbuerint obsequi &amp; fr q̄ hec uiderat p̄ amore lanquescen eius sic oratione recreatus ;</p> <p><span style="color:red">Q</span>uoꝝ uero sc̄s uita in eode monasterio uirtutib; signisq; succresceret fama;</p>
	<b>Location:</b>	<b>London, BL, Yates Thompson MS 26, f.24r</b>
	<b>Medium:</b>	Manuscript illustration
	<b>Date:</b>	c.1200



### 13d: Condition Overview and Iconography

*Description/  
image:*



In the top right a monk, habited, watches as Cuthbert prays in the sea (far left), before having his feet dried by otters (lower right).

<b><i>Location:</i></b>	<b>Carlisle Cathedral, back of choir stalls (painting no. 9)</b>
<b><i>Medium:</i></b>	Panel painting, oil on wood
<b><i>Date:</i></b>	c.1478-95

### 13d: Condition Overview and Iconography

Description/  
image:



Titulus: "Her stode he nakyd in y(e) see/ to all dauid psalmz[?] sayd had he"

In the top right a monk, habited, watches as Cuthbert prays in the sea (far left), before having his feet dried by otters (lower right).

### 13d: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.52r:</i>	20e	<b>Previous subject proposals :</b>	<i>Fowler, 1877, p.305-6:</i>	Praying in the sea
	<i>Fowler, 1877, p.372:</i>	22c		<i>Fowler, 1891, p.493:</i>	Praying in the sea
	<i>Fowler, 1891, p.493:</i>	13d		<i>Milner-White, 1957, p.33:</i>	A double scene L. Cuthbert praying in the sea. R. Sea otters dry his feet on the shore afterwards.
	<i>YMLA, GPC 2837, c.1931:</i>	13d		<i>Barnett, 1990, p.119:</i>	Cuthbert prays in the sea and has his feet dried by otters
	<i>Milner-White, 1957, p.33:</i>	13d		<i>Dumelow, 2007, p.33:</i>	Praying in the sea
	<i>Torre, 1691, f.52r:</i>				
<b>Unpublished past descriptions:</b>	"41/ In 5th light St Cuthbert walks by /in\ a River his neck & head onely appearing glory O(r) & A(rgent) Over ag(ain)st him sitts another Image of St Cuthbert again in a golden chair habit B(lue) Glory A(rgent) & O(r)"				
	<i>Knowles<sup>2</sup>, c.1886-8, p.142:</i>				
	<p>"[red:] 39 Praying in sea</p> <p>A scene of half land half water. A man with his head and should out of the water \other parts of body seen in the water/, the hands held out before the water, head nimbed, face with expression of anguish. On the land seated on a yell(ow) bank is a monk nimbed and clad in blue, holding his left hand up in surprise and his right one out at his side looking intently at the man in the water. Behind him and on the bank are trees and to the left a gabled building with yell(ow) roof. In the water at the base of the picture are 5 seals or otters, 4 very visible one of them licking the toes of the monk or St who is seated. Note in the top right hand corner is a square of glass with [sketch] on it. Note a indication of a pair[?] of drawers[?] as a line crosses both stiples. An inserted head appears in the sky background. Note the piece of blue glass A A [corresponds with rubbing] are the S(aint)s robe thrown off whilst in sea. [left margin:] The body part of st is painted on the outside of glass, the smear color and outline of water being on the front side"</p>				



13d: Panel History

ms 101/2 m

**GIL**

note a line  
the cross  
An inserted head  
the head of the cross A.A.



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.753-1929, c.1887.



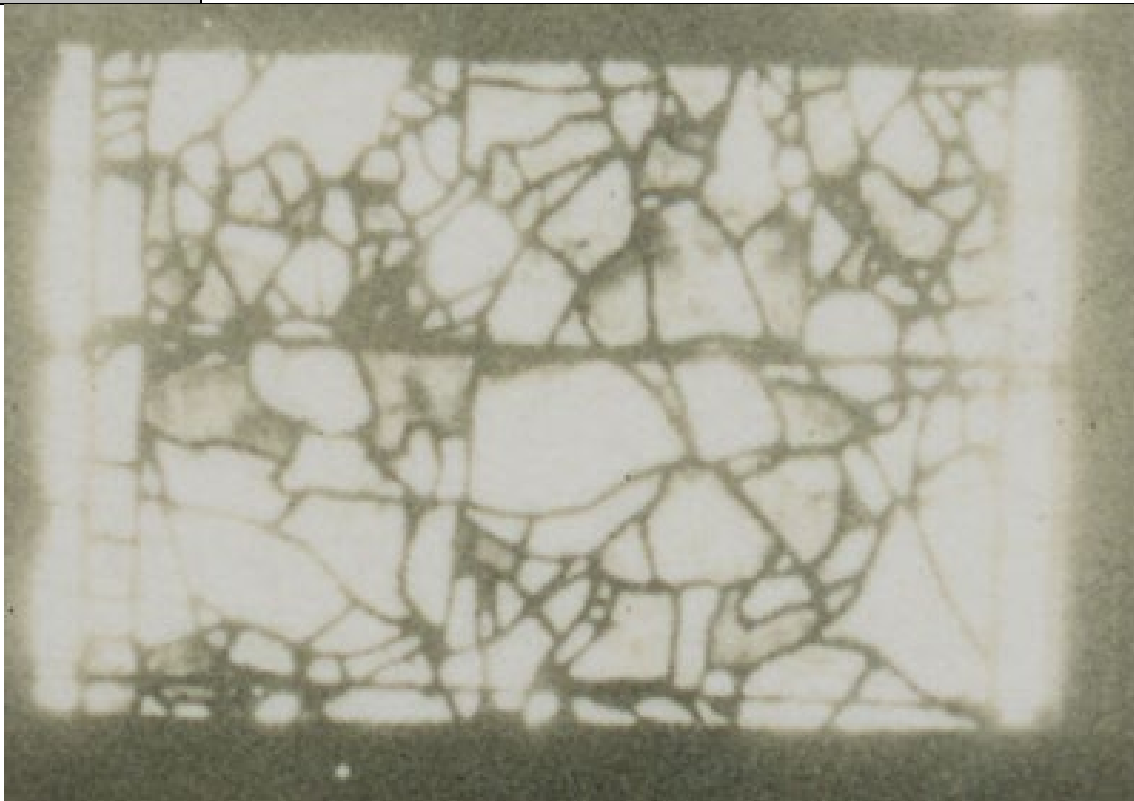
### 13d: Panel History

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

755 x 780

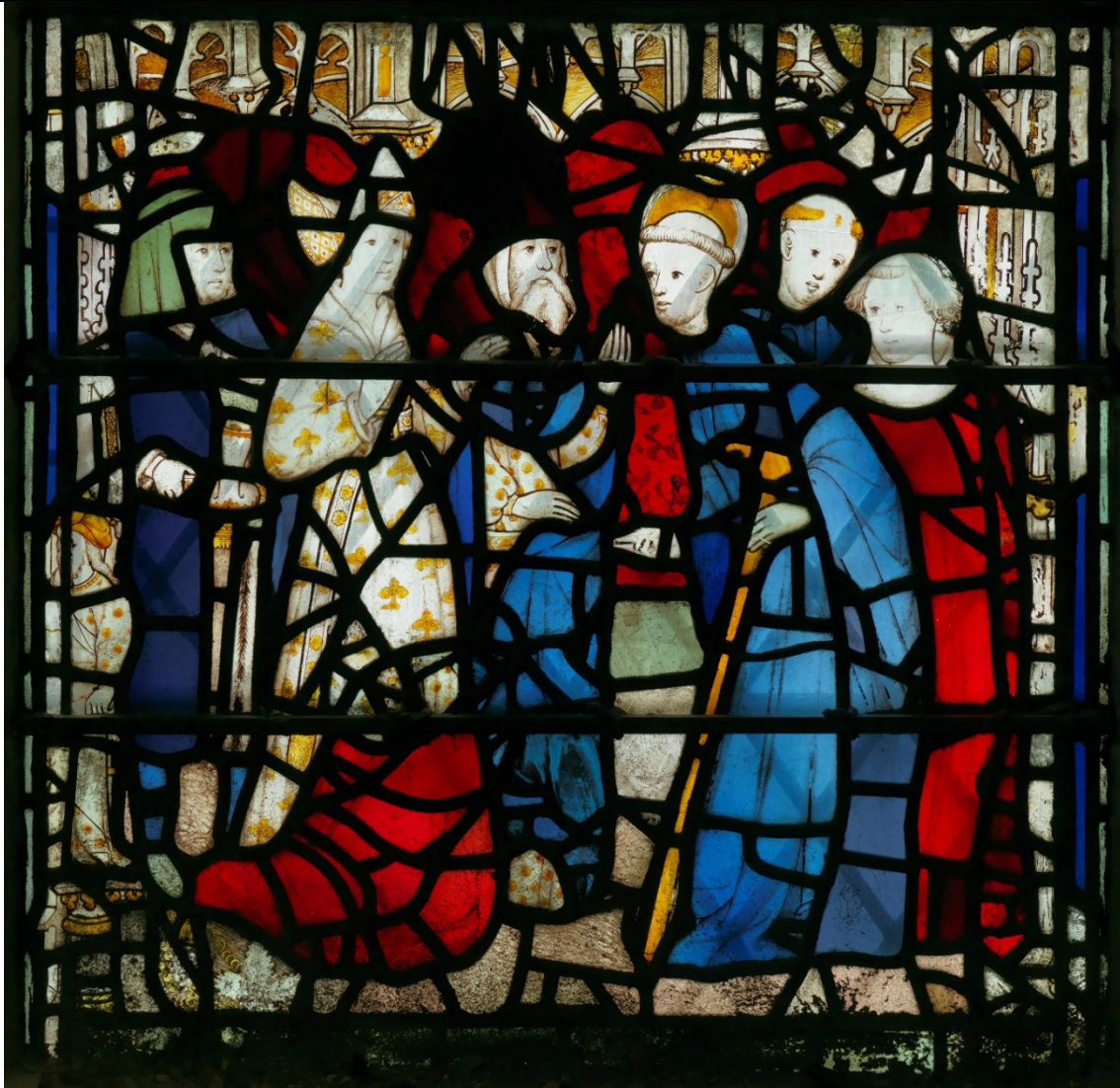
**Alterations,  
Milner-White,  
1957:**

p.33: "A DOUBLE SCENE. L. Cuthbert praying in the sea. R. Sea  
otters dry his feet on the shore afterwards."  
p.30-31 Canopy and borders altered and patched.



Detail of YMLA, GPC 2837, c.1931, showing panel 13d.

### 13e: Condition Overview and Iconography




*In situ* photograph, 2016

<b>Current location:</b>	13e	<b>Proposed original location:</b>	11a
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	822 x 810
<b>Background colour, type &amp; originality:</b>	Red, hatch-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.

### 13e: Condition Overview and Iconography

Canopy type:	G.i	Canopy originality:	Mostly original.
<b>Description:</b>	<p>The bottom of the panel has a thick lower border of white glass, cold-painted on the internal surface. On the lower left and upper right are remnants of the architectural border.</p> <p>On the left is a male figure, semi-frontal and turned towards the right. His blue robe is composed of unpainted insertions, but a slit with fur edge on the right of the 'skirt' is original. He wears a long green hat and looks to the right. His right hand is at waist level and holds his belt, from which hangs a sheathed sword with an elaborate hilt. His legs are also fragmentary and patched, in blue and pale green.</p> <p>To the right of the first figure is a female figure, semi-frontal and turned towards the right. She is wearing a long white dress with silver-stained three-petalled flowers and a long white belt with silver-stained flowers and a silver-stained buckle and tip. Beneath her knees a red undergarment is visible, covering her feet. Both her arms are bent at the elbow, with her hands raised in front of her, palms to the right. She wears a horned headdress with silver-stained bands and circles forming a diamond pattern and edged in white circles. She looks to the right.</p> <p>To the right of the female figure is a second male figure, semi-frontal and turned towards the right. He is wearing a white garment with small silver-stained circles and a white and silver-stained belt. A blue cloak is draped over his shoulders and he holds it across his body with his right hand. His left hand is raised in front of him in greeting. He has a long moustache and beard, both in two strands and wears a large dark red hat (insertion) over a white hood.</p> <p>To the right is a third male figure (Cuthbert), in semi-profile, facing the left of the panel. He is wearing a blue habit and holds a long silver-stained staff with a T-shaped handle in his left hand and leans towards the second male figure. His right arm is bent at the elbow and his hand is extended, with two fingers extended and the others curled into his palm; the hand has likely been rotated from a vertical position. He has white tonsured hair and a silver-stained nimbus with a white border and two trace-lines along the white inner edge.</p> <p>To the right is a fourth male figure, frontal. He is wearing a long red robe, with some insertions around the upper torso, and a white hood rolled into a collar. He has tonsured hair which is long at the sides and he looks to the left.</p>		

13e: Condition Overview and Iconography	
	Behind and between the third and fourth male figures are the head and shoulders of a fifth male figure, frontal. He is wearing a blue habit and has silver-stained, tonsured hair. He gazes down and to the right.
<b>Subject:</b>	Cuthbert preaching
<b>Paired panels:</b>	None.
<b>Iconography:</b>	<p>Cuthbert, on the right, accompanied by a priest and a monk, preaches to laypeople who come to seek his advice.</p> <p>The panel can be securely located in row 11, which supports the interpretation that it depicts Cuthbert providing spiritual advice ahead of his election as bishop. Both Fowler and Barnett's identifications were misled by the presence of a woman among the laypeople (see previous proposals below). Barnett proposed instead that panel 14a, which is iconographically similar to 13e and depicts another preaching scene shows the subject proposed for 13e by this study (see Catalogue entry for 14a).</p> <p>Comparison of the panel with the pictorial analogues is not conclusive, although Cuthbert and the group of men in YT26 do make similar gestures. The reversal of the composition in the panel can be attributed to the tendency to have travellers moving from left to right within the window, thereby indicating that the people have come to Cuthbert. The addition of the monk and priest is also common throughout the window and the other extant panels in the row.</p> <p>Chronologically, 13e is the third panel to focus upon Cuthbert preaching.</p> <p>Taken in sequence, these panels appear to show a progression from Cuthbert seeking out people to preach to, as shown in panels 13a and 14a, to people seeking him out because of his reputation as a miracle worker, in 13e. The increasing status of the congregations, as indicated by their clothing, may also have been a deliberate choice to amplify this progression, although this may have been influenced by the pictorial sources in YT26.</p> <p>It is possible that the woman was included in panel 13e due to the higher status of the congregation, perhaps representing a noble family with their retainer.</p> <p>The repeated emphasis upon Cuthbert's preaching, culminating in his preaching to high-status laypeople shortly before he is invited to become a bishop by Ecgfrith, reinforces the importance of preaching to his status as an episcopal saint. It is also possible that the panel was</p>

13e: Condition Overview and Iconography		
	intended to allude to Boisil's prophecy of Cuthbert's episcopacy, which Cuthbert recollects in the textual analogue of panel 13e. <sup>8</sup> The difficulty of representing such prophecies visually, and Cuthbert's gesture of blessing, make it unlikely that this was the primary meaning of the panel.	
<b>Textual analogue:</b>	VP, Chapter 22	
<b>Pictorial Analogues:</b>	<b>Location:</b> Oxford, University College, MS 165, p.67	
	<b>Medium:</b> Manuscript illustration	
	<b>Date:</b> c.1100	
	<b>Description/ image:</b>	 <p>On the left Cuthbert, in his hermitage, leans through a window to give religious instruction to the people, on the right, who seek his guidance.</p>
	<b>Location:</b> London, BL, Yates Thompson MS 26, f.47r	
	<b>Medium:</b> Manuscript illustration	
<b>Date:</b> c.1200		
<b>Description/ image:</b>		

<sup>8</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), 230-231.



### 13e: Condition Overview and Iconography



On the left Cuthbert, standing in the doorway of his hermitage, gives religious instruction to the people, on the right, who seek his guidance. The boat in which they have travelled is in the water in the lower right foreground.

### 13e: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.53r:</i>	11a	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.306-7:</i>	Falsely accused by a king's daughter.
	<i>Fowler, 1877, p.371:</i>	9d		<i>Fowler, 1891, p.493:</i>	Falsely accused
	<i>Fowler, 1891, p.493:</i>	13e		<i>Milner-White, 1957, p.33:</i>	Falsely accused by a princess
	<i>YMLA, GPC 2837, c.1931:</i>	13e		<i>Barnett, 1990, p.122-3:</i>	Hildmer's wife, now healed, coming to meet Hildmer and Cuthbert
	<i>Milner-White, 1957, p.33:</i>	13e		<i>Dumelow, 2007:</i>	N/A

### 13e: Panel History

<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.53r:</i>
	“67/ In the first Row & first light stand 7 persons together 1st being a Nun habited purple vayed v(er)t/ 2d./ a Queen Robed A(rgent) powdred O(r) 3d/ an old man habited B(lue) Cap A(rgent) 4th a young monk . habited B(lue) 5th another young Monk . habited gu(les) At their feet lyes a Woman prostrate habited gu(les)”
	<i>Knowles<sup>1</sup>, c.1886-8, p.14:</i>
	<p>“[Pencil:] Falsely accused No. 77 St C. standing in a leaning forw(ar)d position to right of panel. his tau cross in left hand his right hand held out to receive something which a lady, she’s offering the St with her left hand. Behind the St are two monks</p> <p>The lady is richly attired <del>and the lower half of her robe is represented as being on fire. The blaze reaching to the St.</del> Behind the lady is an old man holding both hands up in astonishment and following at the back of the lady and attendant carrying a cup. On 2d examination of panel what appeared as lace or fur is another female figure kneeling and throwing herself forw(ar)d at the feet of the St her dress all red and part of her arm’s sleeves or the shoulders &amp;c appear like fire. The fur neck and turned over collar of coat are in natural colour. Also the old mans head and robe does not agree with the drapery below it which is like that of a lady, close fully at the wrist and richly patterned”</p>

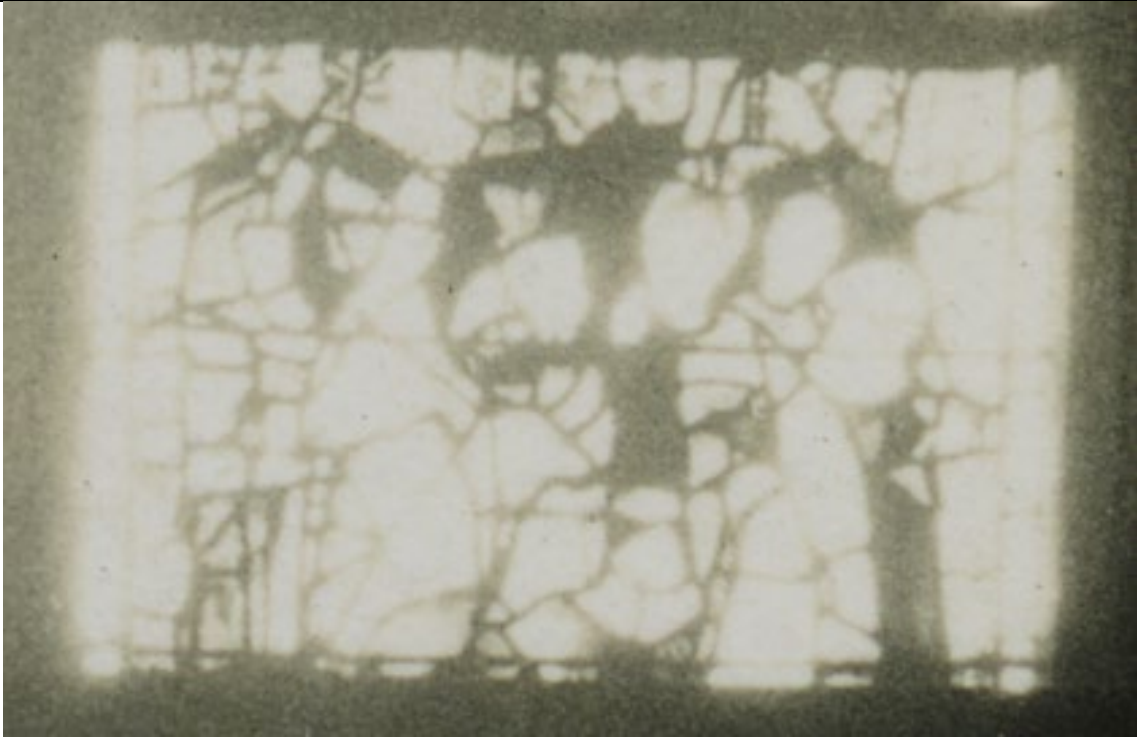
### 13e: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.754 -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.33: "FALSELY ACCUSED BY A PRINCESS. The central figure in blue made up after the removal of patches." p.30-31 Canopy and borders altered and patched.</p>

13e: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 13e.



## 14a: Condition Overview and Iconography






*In situ* photograph, 2016

<b>Current location:</b>	14a	<b>Proposed original location:</b>	16a
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	824 x 794
<b>Background colour, type &amp; originality:</b>	Red, hatch-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>	F.i	<b>Canopy originality:</b>	Mostly original.



14a: Condition Overview and Iconography	
<b>Description:</b>	<p>On a grassed ground, with a small rocky outcrop and blue-leaved tree on the left, a male figure (Cuthbert), habited and tonsured, with a cross-staff in his left hand, greets a bearded male figure, holding his right hand in his own. The male figure wears a rich white and silver-stained robe under a purple cloak (heavily patched). He has red feet and legs composed of insertions.</p> <p>To the left of the male figure are two male figures, one with a white cap, his right hand raised in greeting; his red robes are heavily patched, but the fur edges and his white and yellow patterned sleeves are original. He looks towards St Cuthbert. The other has short cropped hair and a short two-stranded beard. He looks at the male figure on the left. On the right, behind St Cuthbert, is a tonsured and habited figure, his left hand raised in greeting.</p> <p>In the lower left of the panel is a small creature, possibly a lion, looking at the central figures. It is heavily patched, but seems original, albeit possibly displaced.</p>
<b>Subject:</b>	Cuthbert warns his congregation against distraction
<b>Paired panels:</b>	14d: Cuthbert banishes the demon which caused the phantom fire
<b>Iconography:</b>	<p>The panel probably depicts the moment Cuthbert stops his congregation from being distracted by a phantom fire, shown in panel 14d. The possibility that the panel depicted a scene from the start of VP chapter 11 or 12 was considered, due to the canopy type. However, neither chapter begins with Cuthbert preaching, or anything which might correspond with the iconography of this panel.</p> <p>The canopy of the panel (type F.i) places it in the row above 14d, yet it seems likely that this is a glazing error, as the same mismatch is found in the two panels showing the preceding episode (13b and 13c). Consequently, it is likely that row 17 ended with panel 13c, and row 16 began with panel 14a, but that the two panels were glazed with the other's canopy type.</p> <p>The iconography of this panel was not drawn from the illustration in YT26, which shows Cuthbert banishing the demon who caused the phantom fire (see below). Yet it is similar to the illustration of the event in Univ. 165 (see below), which shows Cuthbert grasping the arm of a member of the congregation, a detail derived from the text. Likewise, in panel 14a, Cuthbert is shown preventing his congregation from rushing to the phantom fire "with outstretched hand", having warned them of the need to "listen with attentive mind" lest the devil prevent</p>

14a: Condition Overview and Iconography															
	<p>them from hearing his teaching.<sup>9</sup> The inclusion of this scene ensures that the focus is equally placed upon the importance of Cuthbert's preaching, as well as his miraculous ability to banish demons, shown in the following panel. As this scene is not included in YT 26, it seems a particular focus in the window.</p> <p>The small creature in the lower corner warrants further study. Although possibly inserted or displaced, it seems original, and may have been intended to signify a small demon watching Cuthbert preaching, although other demons in the window, including in panel 14d, are shown with wings.</p>														
<b>Textual analogue:</b>	VP, Chapter 13														
<b>Pictorial Analogues:</b>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 15%;"><i>Location:</i></td> <td><b>Oxford, University College, MS 165, p.43</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> <tr> <td><i>Description/ image:</i></td> <td>  <p>On the left Cuthbert, preaching, holds onto the arm of a member of his congregation, warning against distraction. Some members of his congregation run to the right, where a house is consumed by a phantom fire.</p> </td> </tr> <tr> <td><i>Location:</i></td> <td><b>London, BL, Yates Thompson MS 26, f.30r</b></td> </tr> <tr> <td><i>Medium:</i></td> <td>Manuscript illustration</td> </tr> <tr> <td><i>Date:</i></td> <td>c.1200</td> </tr> </table>	<i>Location:</i>	<b>Oxford, University College, MS 165, p.43</b>	<i>Medium:</i>	Manuscript illustration	<i>Date:</i>	c.1100	<i>Description/ image:</i>	 <p>On the left Cuthbert, preaching, holds onto the arm of a member of his congregation, warning against distraction. Some members of his congregation run to the right, where a house is consumed by a phantom fire.</p>	<i>Location:</i>	<b>London, BL, Yates Thompson MS 26, f.30r</b>	<i>Medium:</i>	Manuscript illustration	<i>Date:</i>	c.1200
	<i>Location:</i>	<b>Oxford, University College, MS 165, p.43</b>													
	<i>Medium:</i>	Manuscript illustration													
	<i>Date:</i>	c.1100													
	<i>Description/ image:</i>	 <p>On the left Cuthbert, preaching, holds onto the arm of a member of his congregation, warning against distraction. Some members of his congregation run to the right, where a house is consumed by a phantom fire.</p>													
<i>Location:</i>	<b>London, BL, Yates Thompson MS 26, f.30r</b>														
<i>Medium:</i>	Manuscript illustration														
<i>Date:</i>	c.1200														

<sup>9</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), 198-199.

### 14a: Condition Overview and Iconography

Description/  
image:



On the left Cuthbert banished a demon (faint red, upper centre) which caused a house, on the right, to be consumed by a phantom fire. In the foreground two members of his congregation, holding bowls of water, attempt to extinguish the phantom fire.

### 14a: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.52v:</i>	17e	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.309:</i>	St. Cuthbert met by Hildmer
	<i>Fowler, 1877, p.371:</i>	15b		<i>Fowler, 1891, p.493:</i>	Met by Hildmer
	<i>Fowler, 1891, p.493:</i>	14a		<i>Milner-White, 1957, p.33:</i>	A nobleman (?Hildmer) comes to the saint
	<i>YMLA, GPC 2837, c.1931:</i>	14a		<i>Barnett, 1990, p.129-30:</i>	People come to visit Cuthbert and he instructs them in the way of salvation
	<i>Milner-White, 1957, p.33:</i>	14a		<i>Dumelow, 2007:</i>	N/A
<i>Torre, 1691, f.52v:</i>					

### 14a: Panel History

<b>Unpublished past descriptions:</b>	<p>“51/ In 5th Light stand 2. Monks habited B(lue) the foremost being St Cuthbert w(i)th a pilgrims staff in his hand O(r) &amp; shaking an old man by the hand yt stands by him habited purple &amp; A(rgent) behind whom stand 2 Monks habited B(lue) between them a Lyon pass(an)t A(rgent)”</p>
	<p><i>Knowles<sup>1</sup>, c.1886-8, p.22:</i></p>
	<p>“[red:] Met by Hildmer No. 74 St C(uthbert) leaning on his Tunis[?] staff and reaching his hand out to grasp the hand of a man with long curly hair wearing a rich embro(idered) tunic red hose a purple cloak lined with blue. The hood also blue. He carries a pouch at his girdle. Behind this man is another robed in Ruby coat with short sleeves furred at neck &amp; sleeves and girded at waist with buck(le)d girdle – shirt or tunic shewing at lower arm gathered in to a band at the wrist. He wears a cap cut at the edge. In the back(ground) stands a monk in a white cloak powdered with small 5 leaved roses. His head is tonsured but a long curly beard. Behind the St is a monk with left hand elevated in surprise. The scene depicted in a garden trees and plants occupy the foreg(roun)d. Note that the lady in proverbs 31 verse 24 delivers girdles unto the merchants”</p>



## 14a: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.755-1929, c.1887.

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

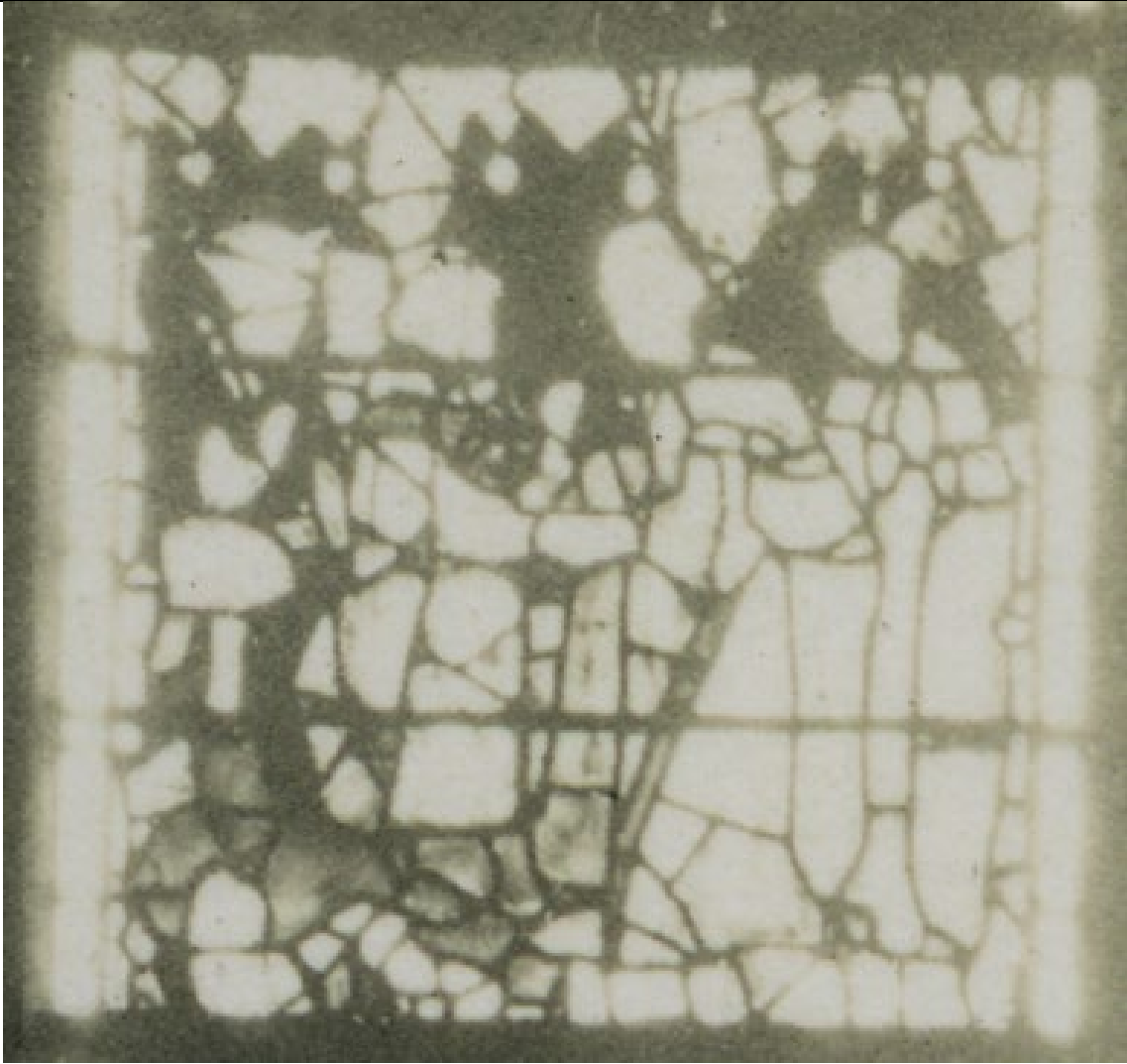
755 x 800

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

p.33: "A NOBLEMAN (? Hildmer) COMES TO THE SAINT. Intact except for left foreground."  
p.30-31 Canopy and borders altered and patched.



14a: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 14a.

## 14b: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	14b	<b>Proposed original location:</b>	11d
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	816 x 795
<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, purple, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.

14b: Condition Overview and Iconography			
<b>Canopy type:</b>	G.i	<b>Canopy originality:</b>	Mostly original.
<b>Description:</b>	<p>A male figure (Cuthbert) stands frontal in the centre of the panel, tonsured and nimbed, wearing a blue habit (some unpainted insertions) and a silver-stained stole.</p> <p>On the left, a habited and tonsured monk holds an aspergillum in his left hand and a white and silver-stained shell or dish, which Cuthbert blesses with his right hand. To the left of the monk are three laymen, two looking at each other behind the third, dressed in a red, knee-length tunic, with green tights and large purse hanging from his belt. He has a curling beard and moustache, and bends forwards with hands outstretched in front of him, towards the object Cuthbert is blessing.</p> <p>On the right are two figures, looking at the object Cuthbert is blessing. Both wear hats composed of corroded purple insertions. The first is dressed in a white, knee-length tunic, with dagged slit on the right side of the skirt. His legs are insertions of unpainted green glass. Much of his upper right side is patching, but his intact right arm indicates it was raised in prayer or surprise. The figure on the far right wears a floor-length red robe, with fur cuffs. A green, probably reused, fragment covers his shoulders. His face closely resembles the layman in red on the left of the panel (possibly displaced) and he holds a white and silver-stained bowl in front of the figure to his left.</p>		
<b>Subject:</b>	Cuthbert blesses water to heal a gesith's servant		
<b>Paired panels:</b>	19e: A priest administers blessed water to heal a gesith's servant		
<b>Iconography:</b>	<p>This is the first of two panels showing the healing of a gesith's servant. On the left, a gesith (dressed in red), approaches Cuthbert, asking him to heal his servant. In the centre, Cuthbert blesses some water, received by the figure on the right.</p> <p>The iconography of the panel departs from the pictorial analogues by focusing upon Cuthbert blessing the water, amplifying its liturgical significance. His pose in 14b is close to his image in YT26, f.1v, where he is shown with his hand raised in blessing, wearing the episcopal vestments of mass. This enables the visual parallels of the scene with the liturgical rituals of mass and exorcism, as well as Christ's healing miracles, to be emphasised. As these were considered essential aspects of episcopal sanctity,<sup>10</sup> this decision actively supports the promotion of Cuthbert's sanctity in the upper two rows of section C. It is notable that this is the only healing miracle in section C which is spread across two</p>		

<sup>10</sup> Hahn, *Portrayed*, 156.

## 14b: Condition Overview and Iconography

panels, suggesting these liturgical and Christological emphases were of particular importance.

Although the damage to the figure on the far right raises the possibility that the gesith was depicted twice – asking for help and receiving the water, the fragments of the red robe and furred cuffs make it more likely that the figure originally depicted a priest. This is supported both by the textual analogue and the priest who administers the water to the gesith’s servant in panel 19e. His presence receiving the water in 14b therefore creates continuity between the panels, along with the gesith, who appears in slightly different costume (see Catalogue entry for 19e).

While Cuthbert wears a stole, as ritually prescribed, he is not depicted in other episcopal vestments, in contrast with the YT26 illustration (see below), where Cuthbert is shown in an alb and amice, with stole and maniple, emphasising his change in status; indeed, it is directly contrasted with the illustration of Cuthbert as a monk on the facing page. Cuthbert’s depiction in a habit in 14b was likely intended to signify the chronological placement of the miracle between his election and enthronement. This suggests that, while the designers were intent upon emphasising the importance of the liturgy to episcopal power and identity, they were unwilling to compromise the visual coherence of the narrative.

Similar consistency of clothing is evident n7, between William’s receipt of the pallium and his consecration. He is depicted wearing the pallium, along with a mitre, on his journey back from Rome (n7, panel 8c), but then does not wear it again until he is consecrated (n7, panels 8d to 9d). As a result, like Cuthbert, he is not wearing episcopal attire in the depiction of a key miracle on Ouse bridge (n7, panel 9c). This may indicate a shared designer, or a local trend in narrative construction, although the earlier date of the St William Window means that its use for inspiration in the design of the St Cuthbert Window cannot be ruled out.

<b>Textual analogue:</b>	VP, Chapter 25	
<b>Pictorial Analogues:</b>	<i>Location:</i>	<b>Oxford, University College, MS 165, p.76</b>
	<i>Medium:</i>	Manuscript illustration
	<i>Date:</i>	c.1100

## 14b: Condition Overview and Iconography

Description/  
image:



A pillar divides two scenes. On the left Cuthbert, seated on far left, blesses water held by a boy in the foreground, after a gesith, seated to the right of Cuthbert, tells him of his ailing servant. On the right, a priest sprinkles the blessed water over the servant, seated in bed.

**Location:** London, BL, Yates Thompson MS 26, f.54r

**Medium:** Manuscript illustration

**Date:** c.1200



## 14b: Condition Overview and Iconography

Description/  
image:



On the left, Cuthbert blesses water held by a boy. On the right, a priest spoons the blessed water into the mouth of a servant, lying in a bed which occupies the foreground.

## 14b: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.53r:</i>	11d	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.309-10:</i>	About to send holy water by a priest (to the wife of Hildmer ?)
	<i>Fowler, 1877, p.371:</i>	11a		<i>Fowler, 1891, p.493:</i>	About to send holy water
	<i>Fowler, 1891, p.493:</i>	14b		<i>Milner-White, 1957, p.33:</i>	Cuthbert sends holy water (to heal Hildmer's wife?)
	<i>YMLA, GPC 2837, c.1931:</i>	14b		<i>Barnett, 1990, p.122:</i>	Hildmer pleading for Cuthbert's help
	<i>Milner-White, 1957, p.33:</i>	14b		<i>Dumelow, 2007:</i>	N/A

## 14b: Panel History

<p><b>Unpublished past descriptions:</b></p>	<p><i>Torre, 1691, f.53r:</i></p>
	<p>“70/ In 4th Light stands St Cuthbert habited B(lue) glory O(r) &amp; A(rgent) And 3 Monks &amp; other men on each side him/ the first a Monk habited A(rgent) 2d a Monk habited gu(les) 3d an old Man habited A(rgent) &amp; O(r). Cap purple 4th another old Man habited purple Cap O(r). 5th / An holy Man habited gu(les) Mantle v(er)t hair O(r) glory A(rgent) 6th / an old Mans face Cap gu(les)”</p>
	<p><i>Knowles<sup>1</sup>, c.1886-8, p.80-81:</i></p>
	<p>p.80 “[red:] 43 [Pencil:] No 42 About to send Holy Water by Priest to Hildmer’s wife St C. standing in the centre nimbed and robed in Blue cloak or habit reaching below feet, i e {folds resting on ground} Blue shoe. A stole with frayed ends, yell with white edges hangs to nearly the ankle. He looks front in abstracted expression and <del>with</del> holds his right hand in benediction and his left hand with open palm both arms spread out to sides. To the s(ain)t’s right hand are 4 figures the 1<sup>st</sup> a monk, Blue habit \ looking intently at the S(ain)t/ tonsured holding in his right hand a shell which he extends to the blessing hand of the Bish(op). Whilst in his left he holds an asperg(illu)m over his shoulder. In front of the monk a man is with venerable face long hair &amp; beard and clad in a red coat – furred at the neck &amp; wrist green hose and purple cap is coming hastily forward with hands up, beeseeching attitude face with same express(ion). An under tunic of white is seen at his neck and a pouch richly embroi(dere)d hangs from a yell studded belt – by a hook or a coil from his waist. Behind him is a man with close cropped yell hair with white cloak or coat with diap(ered) border across it furred at neck &amp; wrist, holding his hand up and in close conversation with a man in purple coat &amp; yell cap who has turned round from the group to listen. His face has beard &amp; moustache. To the left of the St. is a figure with green tippet lined &amp; edged with fur, a yell(ow) coat” p.81 “Reaching to the ground, green sleeves at wrist also furred \ legs gone and and/ holding a bowl with water in it to the bishop left hand. {head gone, another inserted} but an old man’s head, just below where it ought to be indicating that 1 has been slightly removed from off the drapery alluded to. At the back stands a young man in white coat reaching to the knees, open at front and vandyked, fur at the neck and pow(dere)d with a quatrefoil, a large purple lerbay[?] hat on his head is looking with pitying interest at the old man opposite. The ground is yell(ow) and scrawled”</p>

14b: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.756-1929, c.1887.

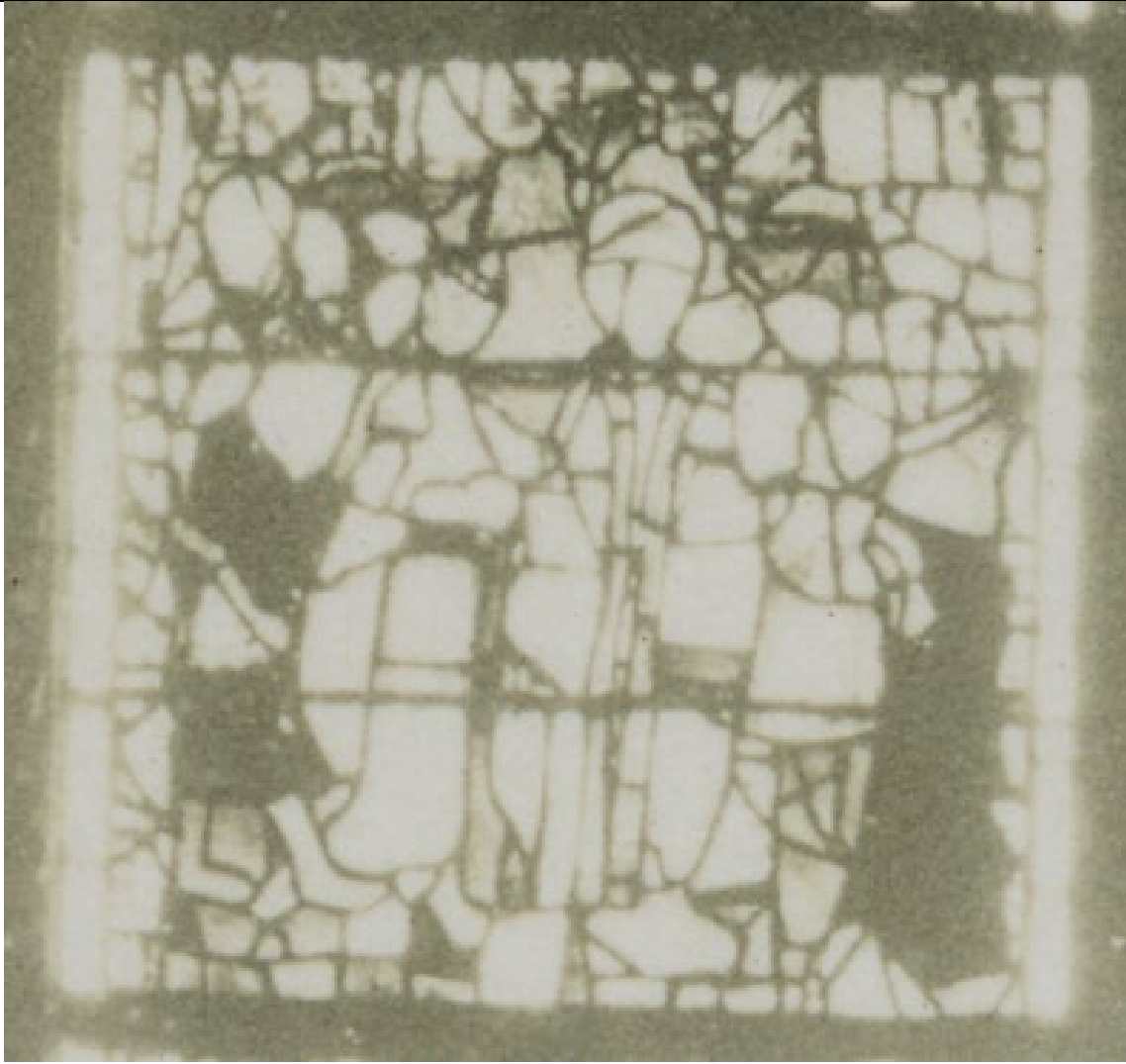
Approx. c.1887  
panel  
dimensions:  
(mm, w x h)

745 x 780

Alterations,  
Milner-White,  
1957:

p.33: "CUTHBERT SENDS HOLY WATER (to heal Hildmer's wife ?)  
This panel contains the best face-drawing in the window."  
p.30-31 Canopy and borders altered and patched.

14b: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 14b.



## 14c: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	14c	<b>1888 location:</b>	14c
<b>Date:</b>	c.1888, with insertions c.1400-50	<b>Approx. dimensions:</b> (w x h, mm)	849 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 scene is set outdoors, upon a pale green, white and pale-yellow ground. In the lower right is a medieval fragment of silver-stained ground with a plant and part of a white horse's hoof. Parts of a wall running along the back of the scene also appear to be medieval fragments. On the right, is a white archway, with silver-stained medieval fragments intruded inside the archway. A female figure,		



14c: Condition Overview and Iconography	
	<p>wearing a floor-length red gown, with silver-stained belt. A blue undergarment is visible on her forearms and at the lower hem. Her head is a fifteenth-century fragment. She is semi-frontal, facing the left. Her left hand is raised, her right hand holds the reins of a horse in front of her.</p> <p>On the left is St Cuthbert, on a white horse. He wears a blue habit and his bare right foot rests in a silver-stained stirrup. He raises his right hand in blessing. Behind, to the right, is a bearded layman, wearing a silver-stained headscarf and green robe, with white trim. His hands are raised and he looks to the right.</p>
<b>Subject:</b>	Hildmer's wife greets Cuthbert and Hildmer after being healed
<b>Paired panels:</b>	17c: Hildmer seeks Cuthbert's help
<b>Iconography:</b>	<p>Devised by Fowler and Knowles, based upon Bede's VP, as a subsequent scene to panel 17c. Hildmer's wife, on the right, greets Cuthbert and Hildmer after Cuthbert has healed her through prayer while travelling to her.</p> <p>The scene demonstrates close reference to the text of VP, Chapter 15, indicating the text-focused approach of Fowler in devising the subjects of the panels; this also likely indicates his approach to identifying the subjects of original panels.</p> <p>Details such as the horse, and Cuthbert's bare foot in a stirrup indicate Knowles' close study of panel 9d. The face of the layman behind Cuthbert may also have been based upon one of Cuthbert's attendants in 9d. The canopy is clearly based upon canopy type E.</p> <p>The medieval fragments integrated within the panel were inserted during the intervention of 1955-7 (see Panel History, below).</p>
<b>Textual analogue:</b>	VP, Chapter 15.

14c: Panel History					
<b>Past locations:</b>	<i>Fowler, 1891, p.493:</i>	14c	<b>Previous subject proposals</b> :	<i>Fowler, 1877, p.310:</i>	Hildmer's wife recovered?
	<i>YMLA, GPC 2837:</i>	14c		<i>Fowler, 1891, p.493:</i>	Hildmer's wife recovered
	<i>Milner-White, 1957, p.33:</i>	14c		<i>Milner-White, 1957, p.33:</i>	? Healing of Hildmer's wife ?

## 14c: Panel History



Knowles & Sons cartoon, Victoria & Albert Museum, E.757-1929, c.1887.

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

720 x 770

Alterations,  
Milner-White,  
1957:

p.33-34: "An 1888 panel of poorest quality. The ass and St Cuthbert's head specially bad. Here we exchanged some of the modern pieces for appropriate 15th c. fragments from our reserves — the head of the old man, L. the head of the wife, the arch above, the wall behind the ass' head, and the yellow ground in the centre and bottom L. corner. These insertions served at least to change the tone of the panel to a better consonance with its neighbours."

## 14c: Panel History

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



Detail of YMLA, GPC 2837, c.1931, showing panel 14c.



## 14d: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	14d	<b>Proposed original location:</b>	16b
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	818 x 795
<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, purple, green and red (flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	E	<b>Canopy originality:</b>	Mostly original.

14d: Condition Overview and Iconography							
<b>Description:</b>	<p>On the left, a male figure (Cuthbert), tonsured, nimbed and habited, stands in semi-profile. He has his right hand raised and holds a silver-stained tau-staff in his left hand.</p> <p>On the right of the panel, a white building with silver-stained and cross-hatched windows and brown-tiled roof is on fire, with yellow and silver-stained flames billowing from the roof and windows. A green demon with red wings is perched on the roof (holding fire?); patching to lower limbs, belly and back. Below the demon, a man dressed in a white tunic with black four-petalled flowers stands on a ladder. To the left of the ladder are fragments of a silver-stained bucket. The man is receiving a silver-stained bowl of water from a female figure, wearing a blue robe with white headscarf and apron (significant paint loss, probably a mixture of original with reused insertions). Between the two figures a second woman in a white headscarf and heavily corroded, purple, left arm (her right side made of stippled white inserted glass). She bends over a silver-stained barrel, into which she is emptying a bladder of water.</p> <p>Comparison of Knowles' Rubbing and Green's photograph with the current panel reveal Milner-White's replacement of lost roof and background in the upper right with inserted fire fragments.</p>						
<b>Subject:</b>	Cuthbert banishes the demon which caused the phantom fire						
<b>Paired panels:</b>	14a: Cuthbert warns his congregation against distraction						
<b>Iconography:</b>	<p>Cuthbert, on the left, banishes the demon (upper centre) which caused a phantom house fire, distracting his congregation, seen trying to extinguish the fire to the right.</p> <p>The composition broadly draws upon the illustration in YT26, but creates a contemporary recognisable scene through the use of fifteenth-century architecture, figures and equipment. The large scale of the demon responds to the medium, making it clearly visible to the viewer. As the lost panel from location 16c probably originally depicted a miracle where Cuthbert's prayers extinguish a real house fire, the presence of the demon would have been key for distinguishing the two scenes.</p>						
<b>Textual analogue:</b>	VP, Chapter 13						
<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.43</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.43</b>	<i>Medium:</i>	Manuscript illustration	<i>Date:</i>	c.1100
<i>Location:</i>	<b>Oxford, University College, MS 165, p.43</b>						
<i>Medium:</i>	Manuscript illustration						
<i>Date:</i>	c.1100						



## 14d: Condition Overview and Iconography

Description/  
image:



On the left Cuthbert, preaching, holds onto the arm of a member of his congregation, warning against distraction. Some members of his congregation run to the right, where a house is consumed by a phantom fire.

**Location:**

**London, BL, Yates Thompson MS 26, f.30r**

**Medium:**

Manuscript illustration

**Date:**

c.1200

Description/  
image:



## 14d: Condition Overview and Iconography

		<p>On the left, Cuthbert points to a house consumed by a phantom fire, on the right, warning his congregation against distraction. In the foreground two members of his congregation, holding bowls of water, attempt to extinguish the phantom fire.</p>
--	--	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

## 14d: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.52v:</i>	16c	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.311-2:</i>	Putting out phantom fire
	<i>Fowler, 1877, p.371:</i>	7d		<i>Fowler, 1891, p.493:</i>	Putting out phantom fire
	<i>Fowler, 1891, p.493:</i>	14d		<i>Milner-White, 1957, p.34:</i>	Extinguishing a phantom fire
	<i>YMLA, GPC 2837, c.1931:</i>	14d		<i>Barnett, 1990, p.121:</i>	The second half of the story, in which Cuthbert puts out the phantom fire by prayer
	<i>Milner-White, 1957, p.34:</i>	14d		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.52v:</i>				
	"/54/ In 3d Light stand a Ruinous white Castle & on one side is St Cuthbert habited B(lue) glory & Staff O(r) On the other side stands a Woman habited B(lue) & A(rgent) w(i)th a golden basin in her hands"				
	<i>Knowles<sup>1</sup>, c.1886-8, p.48:</i>				
	<p>"[red:] 44 Putting out phantom fire</p> <p>No 61. A house on fire, flames bursting out of the windows and roof. A demon with green body and head and fiery red bats wings on the top of roof, holding his paws over some flame. A man ascending a ladder, placed against the flaming building and reaching with both hands a bowl from a female figure clad in blue and in the front a large tub into which a woman is pouring water out of a long bottle made of staves and bound. She wearing a purple robe. To the left stands S C with his <del>right</del> left hand resting on a staff and his right raised in admonition. Some fragments of glass indicate the lines of another figure which may have been stooping down to take hold of a large ladle which is shewn resting on the edge of the large tub and into which the woman is more properly pouring the contents of her bottle into. The piece A probably hose and B part of a sword &amp; C [corresponds with labels on rubbing] distinctly a hat"</p>				

## 14d: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.758-1929, c.1887.

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

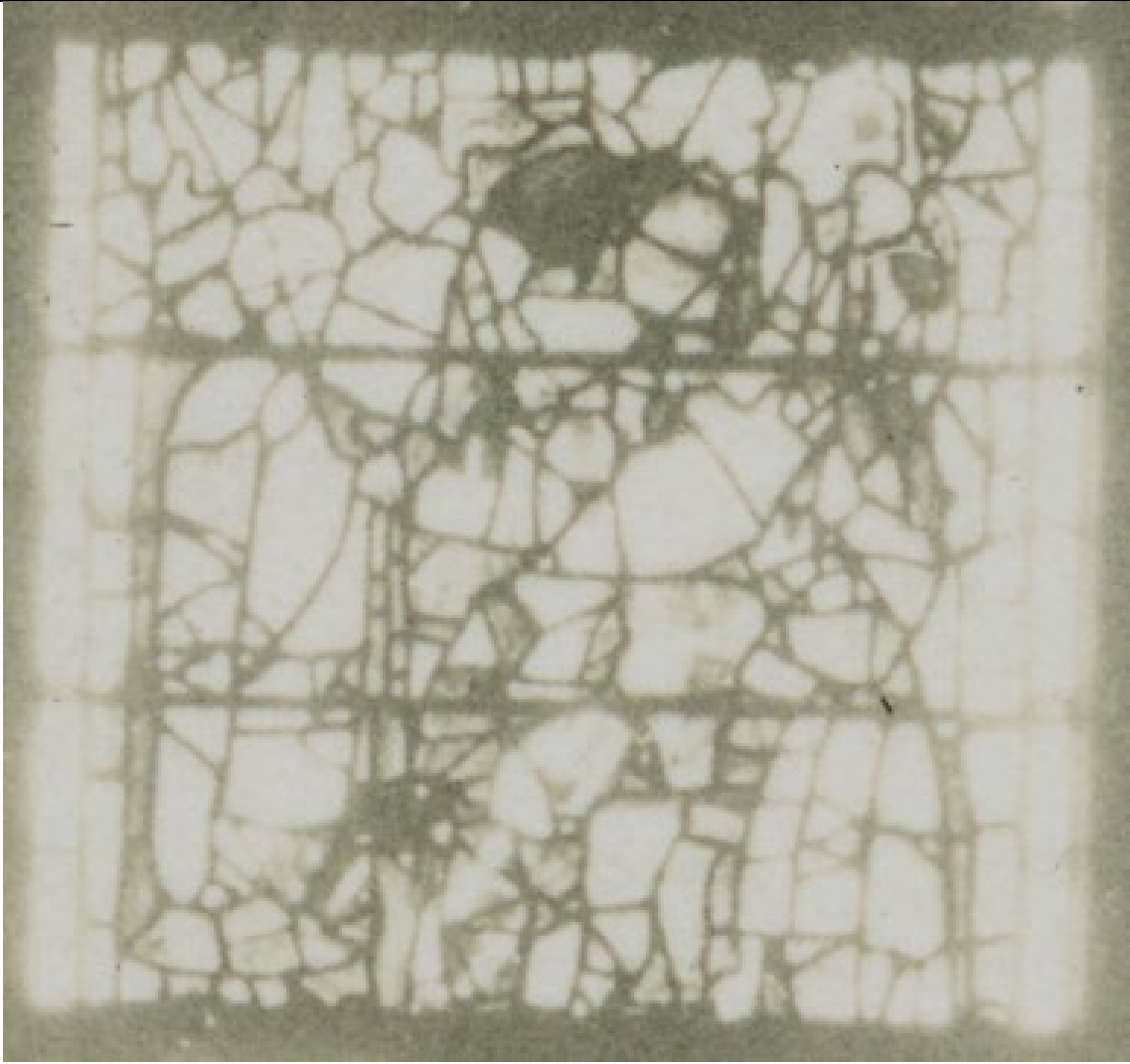
740 x 780

Alterations,  
Milner-White,  
1957:

p.34: "A delightful panel. The area by the base of the ladder put right; and the lower half of the vivid green devil with red dragon wings restored."

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

14d: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 14d.



14d: Panel History



YMLA, GPC 2922, c.1950s (pre-restoration)



## 14e: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	14e	<b>Proposed original location:</b>	15d (14e is an alternative)
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	817 x 795
<b>Background colour, type &amp; originality:</b>	Red, 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, purple, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	B or D	<b>Canopy originality:</b>	Partially original.

### 14e: Condition Overview and Iconography

<b>Description:</b>	<p>On a brown ground with plants, stands (heavily patched along lower edge) a male figure (Cuthbert), habited in blue, tonsured and nimbed with yellow bordered in white. In his right hand he holds a silver-stained tau-staff. His left hand is raised in greeting (see Knowles' rubbing, below). To the right is a figure habited in blue; its back is heavily patched and the head is a reused insertion. Behind this figure is the head and upper torso of another figure. The head is tonsured and looks to the right. Although the shoulders are insertions, parts of his arms, and his hands are original.</p> <p>To the right, two tonsured heads, painted on the same piece of glass look to the left in surprise. The head on the right has a body beneath, frontal and habited blue (with minor patching). The monk's hands are raised in front of his chest, palms outwards.</p> <p>To the left of St Cuthbert is a layman with short wavy hair, green torso and purple skirt, both heavily patched, and green legs. Although his torso is mostly composed of insertions, his hands are original: his left hand is raised in front of his chest, his right hand holding his white and silver-stained belt, from which hangs a small sheathed sword.</p> <p>Behind the figures are two trees, with silver-stained trunks and clumps of teardrop-shaped leaves.</p>
<b>Subject:</b>	Sea provides plank or Cuthbert digs water from rock
<b>Paired panels:</b>	If the panel depicts the sea providing a plank, it was paired with 16e: Cuthbert and monks build using plank provided by sea
<b>Iconography:</b>	<p>The panel either shows Cuthbert discovering a plank provided by the sea after the monks forgot to bring it, or Cuthbert digging water from the rock on Farne.</p> <p>The damage to the canopy means that firm conclusions cannot be drawn regarding the panel's original location. However, the fragments of an arch, which are smaller and close together in Knowles' rubbing, indicate that it was probably originally type B; although type D remains a slight possibility. Combined with Torre's evidence and the iconography, this would place it in rows 14 or 15. Similar issues are presented by the damage to the scene, which has previously been vaguely identified as Cuthbert on a journey. It is likely that key elements of the iconography have been lost from the panel, as is the case with 16b.</p> <p>The monks' surprised and reverent gestures resemble those in 16b. This suggests that it may depict a comparable event of miraculous provision.</p>

## 14e: Condition Overview and Iconography

The limited number of potential scenes which are not accounted for within this phase of Cuthbert's life restricts the possibilities to VP, Chapter 18, where Cuthbert digs a miraculous well, and VP, Chapter 21, where the sea provides a plank for building.<sup>11</sup> In either case, it is likely that the crucial details were located in the lower part of the panel and have been lost during past alterations. The diagonal angle of Cuthbert's staff directs the eye to the lower right, an area of ground which is composed almost entirely of insertions. This is directly in front of the monks, and beneath one whose habit is also heavily patched. In Knowles' rubbing, there is a clear notch in the bottom of the righthand monk's habit, which appears deliberate and may indicate one end of the plank lying across the foreground (see panel 16e, for the dimensions and appearance of the plank).

While this does not fully discount the possibility that water was shown flowing in the foreground, there is other circumstantial evidence that supports the identification of the scene as the provision of a plank. If Cuthbert was digging, then he would probably have been depicted with a spade, as he is in panel 17b. In the latter panel, the handle of the spade is distinctive, and matches a spade used by a monk in panel 16c. As the handle of Cuthbert's staff is visible here, it is unlikely that he was holding a spade in panel 14e, even allowing for the loss of the head. This makes it more likely that the provision of the plank is depicted. As noted above, it is conceivable that Cuthbert points to a now-lost plank with his staff. Moreover, the lack of water along the lower edge might be explained by past alterations, as most of the lower edge has been replaced.

It seems likely that three monks were originally depicted, as three original heads survive, and only parts of three bodies. This corresponds with the illustration for VP, chapter 21 in YT26, although numerous 'extra' figures occur throughout the window. Perhaps more significant is the layman on the right. He may be intended as the sailor who has brought the monks who have forgotten Cuthbert's plank.

While this study's interpretation favours the interpretation of the scene as showing the provision of the plank by the sea, without additional evidence, the loss of key iconographic details means that a firm conclusion cannot be drawn. However, the loss of a panel from row 14 or 15 makes it likely that whichever subject (VP 18 or 21) is not shown in panel 14e would have been depicted in the lost panel.

<sup>11</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), 216-219, 224-227.

14e: Condition Overview and Iconography

<p><b>Textual analogue:</b></p>	<p>VP, Chapter 18 or 21</p>	
<p><b>Pictorial Analogues:</b></p>	<p><i>Location:</i></p>	<p>Oxford, University College, MS 165, p.58 or p.65</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 data-bbox="673 495 1362 1005" data-label="Image"> </div> <p>p.58, illustration to chapter 18: On the left, Cuthbert and a monk dig water from a rock. On the right, Cuthbert washes the monk's feet.</p> <div data-bbox="673 1133 1362 1653" data-label="Image"> </div> <p>p.65, illustration to chapter 21: On the left, Cuthbert predicts that the sea will provide a plank the monks (to his left) have forgotten. On the right, Cuthbert discovers the plank provided by the sea.</p>

14e: Condition Overview and Iconography

<p><b>Pictorial Analogues:</b></p>	<p><i>Location:</i></p>	<p>London, BL, Yates Thompson MS 26, f.41r or f.45v</p>
	<p><i>Medium:</i></p>	<p>Manuscript illustration</p>



## 14e: Condition Overview and Iconography

*Date:*

c.1200

*Description/  
image:*



f.41r, illustration to chapter 18: Cuthbert (on the left) and a monk (right) dig water from a rock.




## 14e: Condition Overview and Iconography



f.45v, illustration to chapter 21: On the left, monks arrive at Farne having forgotten the plank requested by Cuthbert. On the right, Cuthbert predicts the provision of the plank, which is shown in the centre.

### 14e: Condition Overview and Iconography

<b>Pictorial Analogues:</b>	<b>Location:</b>	<b>Carlisle Cathedral, back of choir stalls (painting no. 12)</b>
	<b>Medium:</b>	Panel painting, oil on wood
	<b>Date:</b>	c.1478-95
	<b>Description/ image:</b>	 <p>Titulus: “Fresh water [g]od send from[?] ye [...]/ to hym in fa[m]e + b[e]fo[re] wa[s] [n]on”          (Representation of chapter 18) Cuthbert (on the left) and a monk (right) dig water from a rock.</p>

### 14e: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.52v:</i>	17c	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.312-3:</i>	Journey with three monks and layman
	<i>Fowler, 1877, p.372:</i>	16b		<i>Fowler, 1891, p.493:</i>	Journey with three monks and layman

14e: Panel History					
	<i>Fowler, 1891, p.493:</i>	14e		<i>Milner-White, 1957, p.34:</i>	On journey with four monks (one with a woman's head) and a layman
	<i>YMLA, GPC 2837, c.1931:</i>	14e		<i>Barnett, 1990, p.116-7:</i>	Cuthbert enters the monastery at Melrose
	<i>Milner-White, 1957, p.34:</i>	14e		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.52v:</i>				
	"49/ In 3d Light stands St Cuthbert in his Monks habit {as before [] & 4 other Monks stand before him all habited B(lue) the foremost taking St Cuthbert by the hand And behind him stands a Woman habited purple skirts v(er)t & A(rgent)"				
	<i>Knowles<sup>1</sup>, c.1886-8, p.108:</i>				
	<p>"[red:] 45 journey with 3 monks &amp; layman  No 27. St C. standing with his right hand resting upon his staff and his left held up in with palms turned outwards in a remonstrating attitude opposite four monks the 1<sup>st</sup> \stands/ in a supplicating attitude, head missing, head of virgin introduced. Three of the other monks hold up their hands in astonishment. Behind the St is a man with long curly hair but smooth face clade in a purple coat line with fur, green hose, a blue under coat buttoned at the neck with a small turned over collar. His right hand <del>thrust</del> thumb stuck in his belt, from which is suspended a short-sword or dirk in a scabbard, the scene takes place in a field with trees on the hill side"</p>				

## 14e: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.759-1929, c.1887.

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

740 x 780

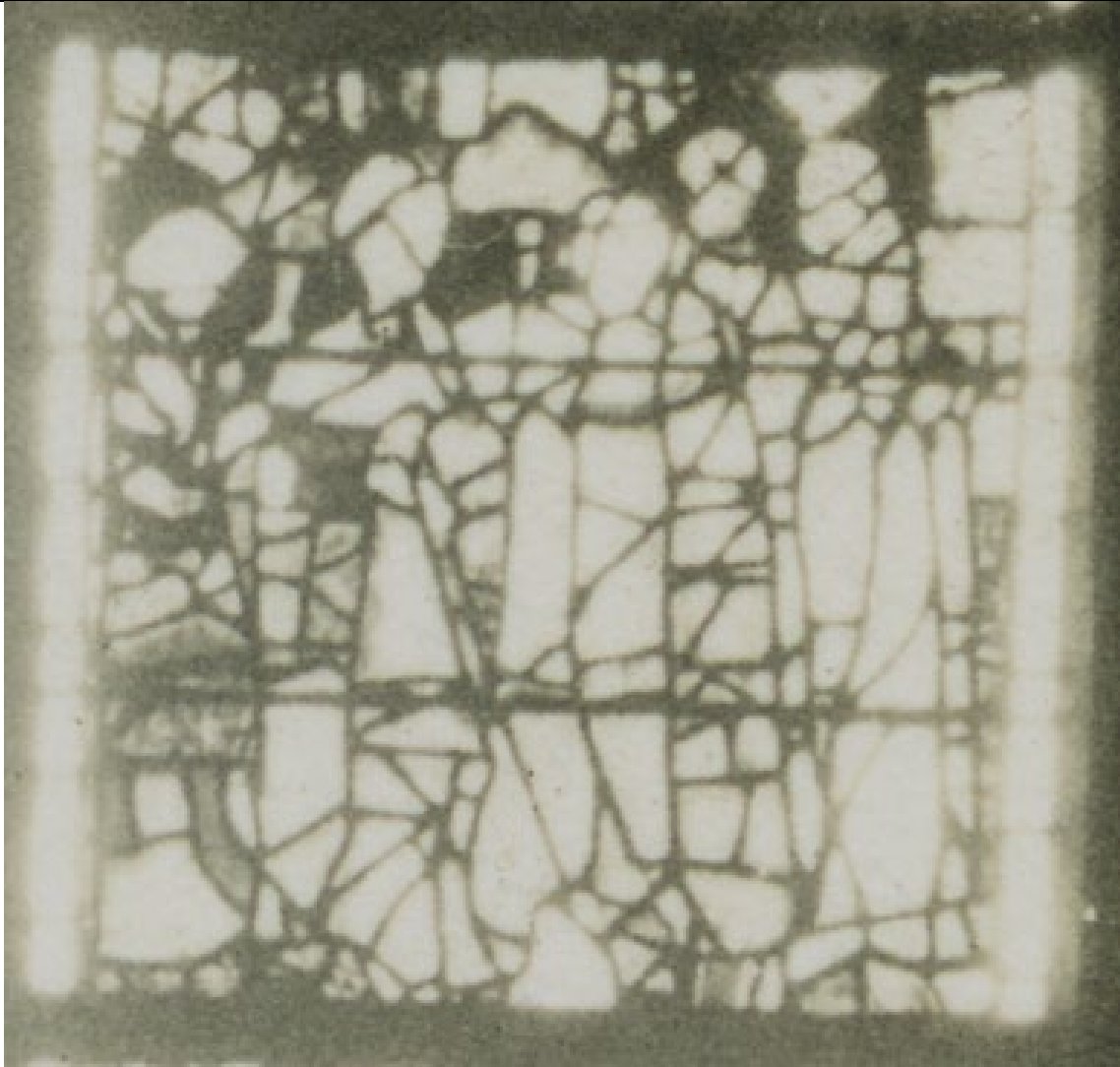
Alterations,  
Milner-White,  
1957:

p.34: "Minor adjustments made this a clear and pleasant panel."

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



14e: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 14e.

15a: Condition Overview and Iconography




*In situ* photograph, 2016

<b>Current location:</b>	15a	<b>Proposed original location:</b>	17b
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	820 x 789
<b>Background colour, type &amp; originality:</b>	Red, hatch-fill foliate pattern, moderately 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.
<b>Canopy type:</b>	F.i	<b>Canopy originality:</b>	Mostly original.

15a: Condition Overview and Iconography					
<b>Description:</b>	On a silver-stained ground (heavily patched) stand two tonsured monks, habited in blue. The left-hand monk is in profile, turned to the right, the monk on the right is frontal, but also turned to the right. Both have their hands raised and look towards St Cuthbert, tonsured, nimbed in silver-stained, bordered in white and habited in blue. Cuthbert has his back to the monks, with his body orientated to the right, but his head is turned to look at them, his right hand raised and his left holding a silver-stained tau-staff.				
<b>Subject:</b>	Cuthbert predicts provision of food				
<b>Paired panels:</b>	17d: Cuthbert predicts end of storm; 16b: Dolphin meat divinely provided				
<b>Iconography:</b>	<p>This panel is the second in a sequence of three depicting events from VP, Chapter 11. On the right, a male figure (Cuthbert) turns to his companions, to predict the provision of food.</p> <p>The canopy firmly locates the panel in row 17, alongside the other two panels depicting scenes from this episode. This makes Barnett's suggestion that the panel depicts a scene from later in the narrative unlikely.</p> <p>The iconography of the panel is similar to Cuthbert's prediction in the illustration to VP, Chapter 11 in Univ. 165 (see below), but this is unlikely to have been available to the window's designers. The resemblance of panels 17d and 16b to the two-page illustration of this episode in YT26 (see Catalogue entries for 17d and 16b) suggest that it was used as a source. Yet 15a represents an additional scene which appears intended to be read in combination with both the preceding and following panels, in order to emphasise multiple aspects of Cuthbert's sanctity. Following Cuthbert's prediction that the storm will calm in 17d, the depiction of Cuthbert and the monks on land in 15a completes the action and confirms his ability. It then begins the next prophecy, of the provision of food. Thus, across the three panels, Cuthbert's prophetic abilities (panels 17d and 15a), faith in God's provision (panels 17d and 15a), and intercession to calm a storm (panels 17d and 15a) and to receive food (panels 15a and 16b) are highlighted.</p> <p>The composition of the figures, which creates strong left to right directionality, supports the linking role of the panel as the central scene in the sequence.</p>				
<b>Textual analogue:</b>	VP, Chapter 11				
<b>Pictorial Analogues:</b>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 30%;"><i>Location:</i></td> <td>Oxford, University College, MS 165, p.38</td> </tr> <tr> <td><i>Medium:</i></td> <td>Manuscript illustration</td> </tr> </table>	<i>Location:</i>	Oxford, University College, MS 165, p.38	<i>Medium:</i>	Manuscript illustration
<i>Location:</i>	Oxford, University College, MS 165, p.38				
<i>Medium:</i>	Manuscript illustration				

### 15a: Condition Overview and Iconography

	Date:	c.1100	
	Description/ image:		 <p>On the left are monks, travelling with Cuthbert. On the right, Cuthbert gestures with his right hand to predict the provision of food, and with his left points to the dolphin meat which has been provided. (For related scenes in other media see entry on panel 16b).</p>

### 15a: Panel History

<b>Past locations:</b>	Torre, 1691, f.52v:	17a	<b>Previous subject proposals:</b>	Fowler, 1877, p.313:	Journey with two monks
	Fowler, 1877, p.372:	16e		Fowler, 1891, p.494:	Journey with two monks
	Fowler, 1891, p.494:	15a		Milner-White, 1957, p.34:	Journey with two monks
	YMLA, GPC 2837, c.1931:	15a		Barnett, 1990, p.128-9:	Cuthbert asks the brethren to bring him a piece of timber twelve-feet long, for the flooring of his hut
	Milner-White, 1957, p.34:	15a		Dumelow, 2007:	N/A
<b>Unpublished past descriptions:</b>	Torre, 1691, f.52v:				
	"47/ stand 3 monks together all habited B(lue) the last of them being St Cuthbert w(i)th glory O(r) & A(rgent) pilgrims staff O(r)"				
	Knowles <sup>1</sup> , c.1886-8, p.2:				
	"[pencil, partially erased:] /52 x\ For 84 that is to be See overleaf No. 84 [pencil:] going to be 52				



## 15a: Panel History

[Red:] **Monks at Farn**

Three ecclesiastics apparently coming to St C(uthbert) with their hands up. The first one having a gash mark on his left hand. The S(ain)t holding his cross in left hand and looking round with his right raised in surprise or caution."



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.560-1929, c.1887.

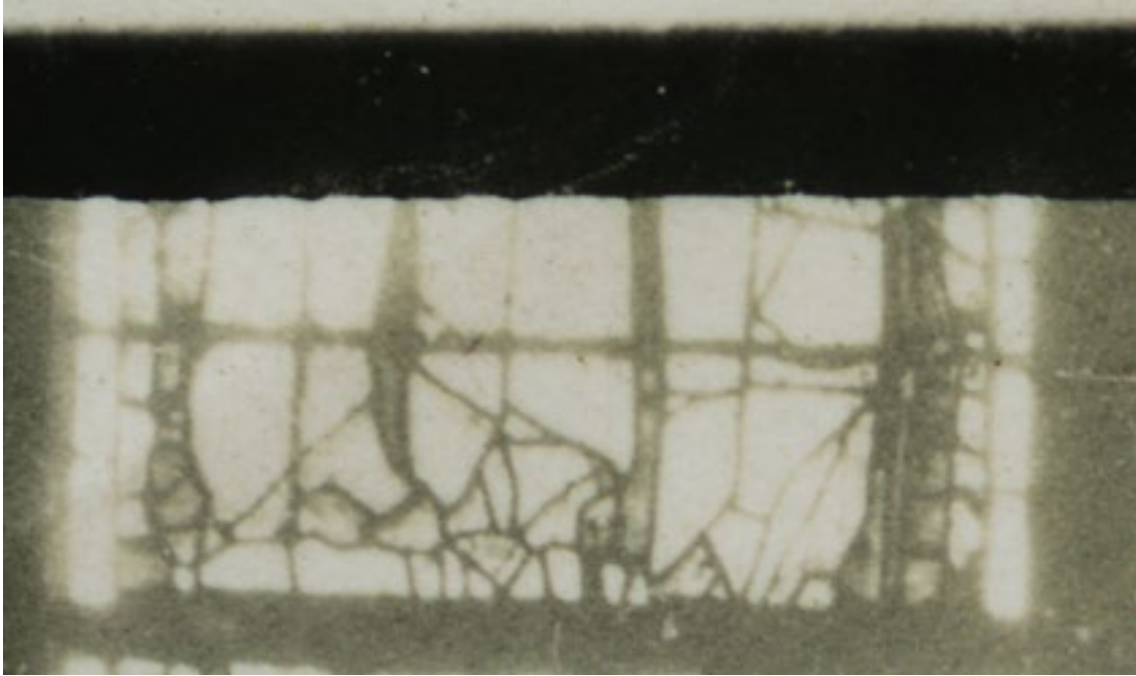
Approx. c.1887  
panel  
dimensions:  
(mm, w x h)

750 x 765

## 15a: Panel History

Alterations,  
Milner-White,  
1957:

p.34: "Almost perfect."  
p.30-31 Canopy and borders altered and patched.



Detail of YMLA, GPC 2837, c.1931, showing panel 15a.

## 15b: Condition Overview and Iconography



*In situ* photograph, 2016



<b>Current location:</b>	15b	<b>Proposed original location:</b>	15a
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	818 x 792
<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 red (probably flashed).	<b>Scratched graffiti:</b>	On exterior surface: [Mostly under lead] “[...]/ 3[?] Row”
<b>Canopy type:</b>	D	<b>Canopy originality:</b>	Partially original.




<b>15b: Condition Overview and Iconography</b>					
<b>Description:</b>	<p>The panel is filled with a white architectural structure, with a white tiled roof; on the left, part is missing and filled with unpainted and reused blue glass. The gable end is on the left, with the long side filling most of the panel to the right. Silver-stained and crosshatched windows are visible behind the figures seated under the long side of the structure.</p> <p>On the left, a monk, tonsured and habited in blue, sits upon a silver-stained bench beneath the crocketed gable end of the structure. He holds an open book in front of him. Within the uprights of the structure he is surrounded by red seaweed pattern. To his right, sits another monk, tonsured and habited, looking towards the first monk with his left hand raised.</p> <p>To the right of the two monks is a group of three monks, two with their hoods raised over their heads. The lefthand monk of this group has his hands crossed over an open book on his lap, the central monk his right hand raised. The central monk's head and hood are 1950s insertions of reused fragments, which replace earlier stopgaps (see Knowles' rubbing). The righthand monk is heavily patched and a monk's head painted by Knowles (probably taken from 11a) has been inserted to replace an earlier stopgap (see Knowles' rubbing). He holds an open book towards the others.</p>				
<b>Subject:</b>	Cuthbert teaches monastic rule				
<b>Paired panels:</b>	None.				
<b>Iconography:</b>	<p>Cuthbert, probably on the far right, teaches monastic rule to the brethren at Lindisfarne.</p> <p>The original heads of the two monks seated to the right are lost, and none of the surviving heads have nimbuses. This makes it likely that Cuthbert is one of the figures whose head has been replaced. When considered alongside the gestures of the figures, it is likely that St Cuthbert is the monk on the far right, who is holding a book towards the others, as if teaching.</p> <p>The placement of Cuthbert on the right side of panel 15b, reverses the composition in YT26, perhaps to create a break between events at Lindisfarne and events on Farne, which occupied the rest of row 15.</p>				
<b>Textual analogue:</b>	VP, Chapter 16				
<b>Pictorial Analogues:</b>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 20%;"><i>Location:</i></td> <td><b>Oxford, University College, MS 165, p.50</b></td> </tr> <tr> <td><i>Medium:</i></td> <td>Manuscript illustration</td> </tr> </table>	<i>Location:</i>	<b>Oxford, University College, MS 165, p.50</b>	<i>Medium:</i>	Manuscript illustration
<i>Location:</i>	<b>Oxford, University College, MS 165, p.50</b>				
<i>Medium:</i>	Manuscript illustration				



## 15b: Condition Overview and Iconography

<p><i>Date:</i></p> <p><i>Description/ image:</i></p>	<p>c.1100</p>
	<div style="text-align: center;">  </div> <p>Cuthbert (possibly depicted twice, or only far left), teaches monastic rule to the brethren of Lindisfarne.</p>
<p><b><i>Location:</i></b></p>	<p><b>London, BL, Yates Thompson MS 26, f.35v</b></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>	<div style="text-align: center;">  </div> <p>Cuthbert, seated on the left, teaches monastic rule to the brethren of Lindisfarne, gathered on the right.</p>

### 15b: Condition Overview and Iconography

<b>Location:</b>	Salisbury Breviary, Paris, Bibliothèque nationale de France, MS lat.17294, f.436r.
<b>Medium:</b>	Manuscript illustration
<b>Date:</b>	c. late 1430s to early 1440s.
<b>Description/ image:</b>	 <p>Cuthbert (left) teaches the monastic rule to brethren on the right.</p>

### 15b: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.53r:</i>	14b	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.313-4:</i>	Delivering the monastic institutes.
	<i>Fowler, 1877, p.372:</i>	21d		<i>Fowler, 1891, p.494:</i>	Delivering the monastic institutes.
	<i>Fowler, 1891, p.494:</i>	15b		<i>Milner-White, 1957, p.34:</i>	Delivering the monastic rule.
	<i>Harrison, 1927, p.115:</i>	15b		<i>Barnett, 1990, p.123:</i>	Cuthbert teaching the Benedictine rule
	<i>Milner-White, 1957, p.34:</i>	15b		<i>Dumelow, 2007:</i>	N/A
<i>Torre, 1691, f.53r:</i>					

## 15b: Panel History

<b>Unpublished past descriptions:</b>	<p>“63/ In 2d Light . sitt 3. Monks &amp; 2 Nuns in a Church all habited B(lue) one of w(hi)ch being St Cuthbert glory A(rgent) having a book on his knee”</p>
	<p><i>Knowles<sup>1</sup>, c.1886-8, p.106-7:</i></p>
	<p>p.106 “[red:] 47 Delivering monastic rule No 29. Two nuns seated on a stone seat which has pillars at the corners terminating in pinnacles and at the left hand a gable arch crocketed &amp; a finial on the top The <del>central</del> nun to the middle of the picture sits with her head in meditative attitude and her hands crossed upon a book which rests on knees, both robe &amp; head gear blue. The next nun sits in a side position and is looking out over her left shoulder with an attentive expression as if listening. She holds her book outwards on her knees, her left hand turning some pages over, her robe is also blue but head dress white there is strong appearance of a nimbus round her head, but shaded in a rather peculiar way. Standing below the seat is another nun in blue dress &amp; white head gear <u>also nimbed</u> looking”</p> <p>p.107 “down at the first nun and with her right hand touching the shoulder of the 2d nun. At the end of the seat under the arched doorway sits a monk upon a yell(ow) seat or maybe a stone one, holding a book which rests on the long seat. Behind the pillar is a monk in a blue dress appealing earnestly to the seated monk. The backg(roun)d behind the nuns is filled up with architecture in bays and pillars surmounted with pinnacles and windows between each”</p>



## 15b: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.761-1929, c.1887.

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

730 x 775

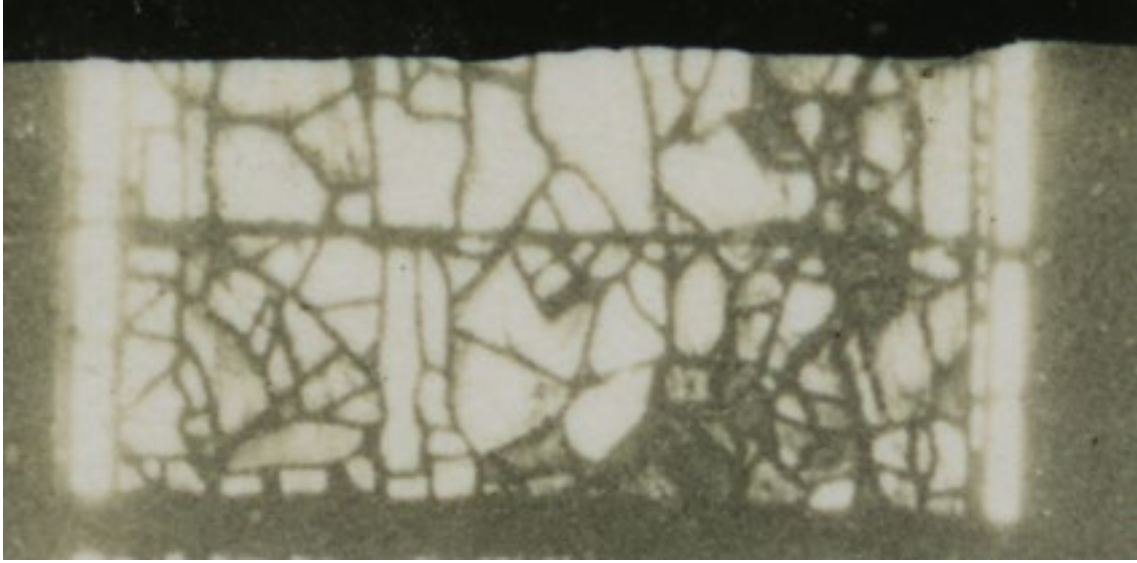
Alterations,  
Milner-White,  
1957:

p.34: "This panel had " suffered a good deal" and was "indistinct" (Fowler). It is now very good indeed. We were able to renew the roof of the church; and to substitute two contemporary monastic heads for the intruded female faces."

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



15b: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 15b.

## 15c: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	15c	<b>Proposed original location:</b>	19e
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	848 x 792
<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>	None detected.
<b>Canopy type:</b>	E	<b>Canopy originality:</b>	Moderately original.

### 15c: Condition Overview and Iconography

<b>Description:</b>	<p>On a silver-stained ground with flowers and a small bush, stands a male figure (Cuthbert), semi-frontal, facing to the right. He is tonsured, nimbed in silver-stain bordered with white and habited in blue. His right hand is raised in greeting, his left holds a silver-stained tau-staff. To the left, behind Cuthbert stands a monk, tonsured and habited in blue, with his right hand raised, looking at St Cuthbert.</p> <p>To the right, facing St Cuthbert is a group of two monks and two laypeople. The monk immediately to the right of Cuthbert, tonsured and habited in blue, kneels before Cuthbert, looks at him with both hands raised. The lower portion of his habit is composed of patching, masking the monk's kneeling posture, but the height of his head, significantly lower than Cuthbert's, accords with other kneeling figures in panel 21a, 21d, and 11b. Behind him is another monk, now with a reused nimbed angel's head. To the right is an old man, with curling white hair and beard, wearing a white robe with silver-stained floral pattern, who also appears to be kneeling. He looks towards Cuthbert and the monk with both hands raised, the left, palm open, the right clenched. Behind him is a second layman, with fragmentary green robes (and some inserted unpainted glass), and short brown hair, also looking at St Cuthbert.</p>
<b>Subject:</b>	Cuthbert forgives the spying monk
<b>Paired panels:</b>	13d: Cuthbert praying in the sea (left) and his feet dried by otters (right), while a monk secretly watches him
<b>Iconography:</b>	<p>The monk who spied upon Cuthbert asking and receiving his forgiveness, witnessed by monks and laymen. This panel probably followed 13d, which shows a monk spying upon Cuthbert's vigil in the sea, and the otters drying his feet. The canopy type (E) places the panel in row 19 or 16, but Torre's evidence (see below), and the probable loss of a panel from row 16 (see catalogue entry for Location 16c) make row 19 more likely.</p> <p>The iconography of the panel has been variously interpreted as Cuthbert giving instruction (Fowler, see below), or preaching to a crowd before a demon distracts them with a phantom fire (Barnett, see below). However, the figure with whom Cuthbert engages is clearly a monk, which does not correspond with the pictorial and textual analogues of these scenes. In contrast, the monk and his kneeling posture are appropriate representations of the monk asking forgiveness from Cuthbert as described in VP. While the text does not describe witnesses, many of the other panels within the window add figures to scenes (see, for example panels 11d, 13b, 13c and 14e).</p>

15c: Condition Overview and Iconography	
	This panel is unique within the pictorial Cuthbertine cycles, and appears to have been devised to provide additional meanings or emphases to the episode. As noted in the entry for panel 13d, Cuthbert praying in the sea provides a the model of servitude and piety, while also contrasting the obedient servitude of animals (otters) with human disobedience (the spying monk) in a similar way to the textual narratives. <sup>12</sup> The addition of a panel depicting Cuthbert forgiving the repentant monk emphasises the monk's swift reparations for his disobedience, and new obedience to the saint; the monk kneeling at Cuthbert's feet mirrors the otters in the preceding panel. <sup>13</sup>
<b>Textual analogue:</b>	VP, Chapter 10
<b>Pictorial Analogues:</b>	None extant. For related scenes in other media, see entry for panel 13d.

15c: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.52r:</i>	20b	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.314:</i>	St. Cuthbert instructing monks and laics
	<i>Fowler, 1877, p.372:</i>	19d		<i>Fowler, 1891, p.494:</i>	Instructing monks and layfolk
	<i>Fowler, 1891, p.494:</i>	15c		<i>Milner-White, 1957, p.34:</i>	Cuthbert instructs monks and lay people
	<i>YMLA, GPC 2837, c.1931:</i>	15c		<i>Barnett, 1990, p.120-1:</i>	First half of the episode in Chap. 13 where Cuthbert is preaching to a crowd and a demon attempts to disrupt his preaching by creating a phantom fire.
	<i>Milner-White, 1957, p.34:</i>	15c		<i>Dumelow, 2007:</i>	N/A
<i>Torre, 1691, f.52r:</i>					

<sup>12</sup> Olga Guskova, "A Saint and the Natural World: A Motif of Obedience in Three Early Anglo-Saxon Saints' Lives," *Studies in Church History* 46 (2016): 44-45.

<sup>13</sup> Benedicta Ward, "The Spirituality of St Cuthbert," in *St. Cuthbert: His Cult and His Community to AD 1200*, ed. Gerald Bonner, David Rollason, and Clare Stancliffe (Woodbridge: Boydell Press, 1989), 72-73.





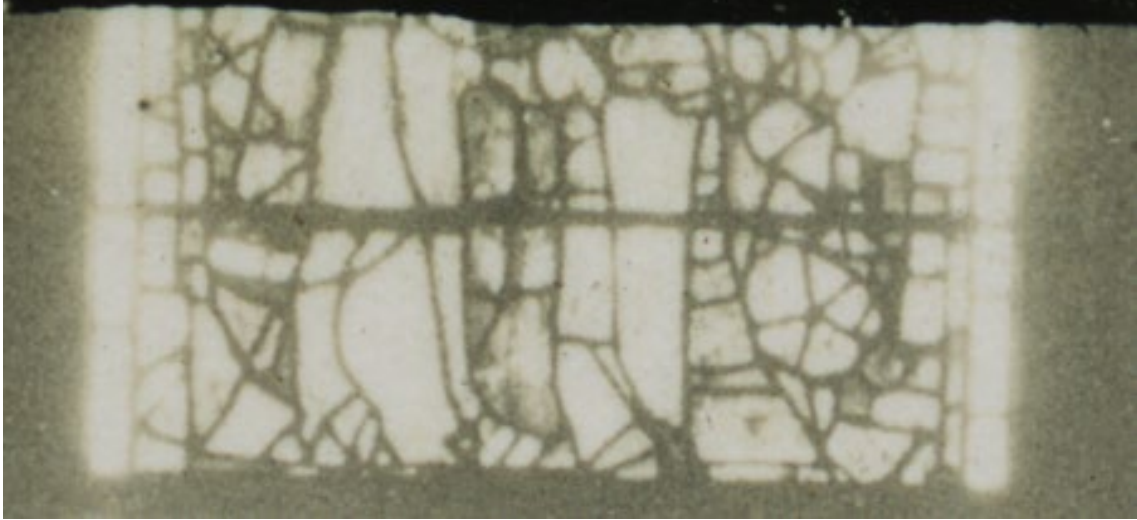
15c: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.762-1929, c.1887.

<p><b>Approx. c.1887</b> panel dimensions: (mm, w x h)</p>	<p>730 x 765</p>
<p><b>Alterations, Milner-White, 1957:</b></p>	<p>p.34: "Very good." p.30-31 Canopy and borders altered and patched.</p>

15c: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 15c.



## 15d: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	15d	<b>Proposed original location:</b>	10a
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	820 x 794
<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 and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	H	<b>Canopy originality:</b>	Moderately original.



15d: Condition Overview and Iconography	
<b>Description:</b>	The panel is filled by a white architectural chair with large hexagonal canopy, supported by shafts on either side; the panelling behind the seat and the ceiling are silver-stained. A male figure is seated upon the chair, tonsured and habited in blue. He is turned towards the left, with his right hand raised, and holds a silver-stained crozier with a crocketed finial in his left hand. On the left, stands a male figure (Cuthbert); he is tonsured and nimbed in white, bordered in silver-stained. His blue habit is heavily patched but his hands are visible. He looks at the abbot and has his right hand raised, while his left overlaps the edge of the seat back. On the right of the panel stands a monk, tonsured and habited in blue. He has his hands crossed over his chest and gazes downwards.
<b>Subject:</b>	Cuthbert persuaded to become bishop by the synod
<b>Paired panels:</b>	Lost panel from location 10b?
<b>Iconography:</b>	<p>St Cuthbert, left, being persuaded to accept the bishopric by an abbot, witnessed by a monk.</p> <p>The designer(s) favoured a centralised composition, which, although depicting fewer figures than the corresponding illustration in YT26 (see below), uses the imposing architecture of the seat to articulate the authority of the abbot and evoke the synod he represents. The gestures of Cuthbert and the abbot, which indicate dialogue, suggest that the designers referred to the manuscript illustration, which conveys the expressivity of the monks' persuasions.</p> <p>The canopy type clearly locates the panel in row 10, where other scenes related to Cuthbert's episcopal election were located; including his consecration, in 19b. The blue background, and the subjects of the other panels, suggest that it was located in light a. While this places the scene later in the narrative than it appears in the textual analogues, VP does not present the events surrounding Cuthbert's election in a clear chronological order. Consequently, the designer(s) may have prioritised thematic groupings or narrative coherence rather than strictly following the text. Additionally, the order of the illustrations in YT26, where Ecgrith is depicted persuading Cuthbert to become bishop on f.51r, preceding chapter 24, while the synod is shown persuading Cuthbert on f.53v, following chapter 24.</p> <p>Unlike in YT26, panel 19a shows Ecgrith accompanied by clerics (see Catalogue entry for 19a). Consequently, the separate depiction of the synod electing, or persuading, Cuthbert, in 15d, suggests its perceived importance to the narrative. The scene conveys Cuthbert's unwillingness to become bishop, by showing the synod's leader</p>

15d: Condition Overview and Iconography	
	<p>compelling him to accept the bishopric. As an expression of humility, this is a common <i>topos</i> in episcopal hagiography, and is particularly emphasised in Bede’s VP.<sup>14</sup> Indeed, as noted above, in YT26, it features as an illustration between chapters 24 and 25, appearing opposite the healing of Sibba’s servant.<sup>15</sup> Its inclusion is significant, as it is one of only two instances within the manuscript where a chapter is followed by an illustration, in addition to the usual prefatory illustration. Hahn suggests that pictorial hagiographers had difficulty depicting humility,<sup>16</sup> which may explain why the designers of YT26 and the St Cuthbert Window were keen to include a scene which clearly articulated this <i>topos</i>.</p> <p>Additionally, the placement of the scene at the start of row 10 may provide evidence of the lost panel from location 10b. Given the two charitable scenes on the other side of Cuthbert’s consecration, it is likely that the panel lost from row 10 also contributed to this <i>topos</i>.<sup>17</sup></p>
<b>Textual analogue:</b>	VP, Chapter 24
<b>Pictorial Analogues:</b>	<i>Location:</i> <b>London, BL, Yates Thompson MS 26, f.53v</b>
	<i>Medium:</i> Manuscript illustration
	<i>Date:</i> c.1200
	<i>Description/ image:</i>

<sup>14</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), 163; Barbara Fay Abou-El-Haj, *The Medieval Cult of Saints: Formations and Transformations* (Cambridge: Cambridge University Press, 1994), 39.

<sup>15</sup> BL, Yates Thompson MS 26, f.53v-54r.

<sup>16</sup> Hahn, *Portrayed*, 163-164.

<sup>17</sup> [See catalogue].

15d: Condition Overview and Iconography



On the left, the monks of the synod elect Cuthbert, right, to be bishop of Lindisfarne.

15d: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.53r:</i>	10a	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.317:</i>	Remonstrating in chapter?
	<i>Fowler, 1877, p.371:</i>	11b		<i>Fowler, 1891, p.494:</i>	Remonstrating in chapter?
	<i>Fowler, 1891, p.494:</i>	15d		<i>Milner-White, 1957, p.34:</i>	Administers discipline in chapter.
	<i>YMLA, GPC 2837, c.1931:</i>	15d		<i>Barnett, 1990, p.131-2:</i>	Cuthbert at the synod on Farne
	<i>Milner-White, 1957, p.34:</i>	15d		<i>Dumelow, 2007:</i>	N/A
<i>Torre, 1691, f.53r:</i>					

### 15d: Panel History

<b>Unpublished past descriptions:</b>	<p>“72/ In 2d under Row &amp; first sits a B(isho)p Enthroned habited B(lue) Crosyer O(r) on each side him stands a Monk both habited B(lue)”</p>
	<p><i>Knowles<sup>1</sup>, c.1886-8, p.78:</i></p>
	<p>“[red:] 49      [Pencil:] Remonst(rat)ion in chapter      No 43  A monk in blue robe seated on a canopied throne holding a crozier his left hand the crook outwards and his right hand raised in protests and looking at a monk who is standing by the side of the throne with smiling expression upon his face his left hand reaching out to the seated figure and his right in a raised position as if attention, but <u>hand gone</u> A nimbus encircles his head At the other side of the throne is a monk looking towards the seated one and his hands clasped across his breast. The throne is very ornate in architecture the canopy having a carved cornice with flying buttress’d pillars terminating in small towers. The seat also has flying offshoots at the two corners with tracery’ windows and a terminal flower”</p>



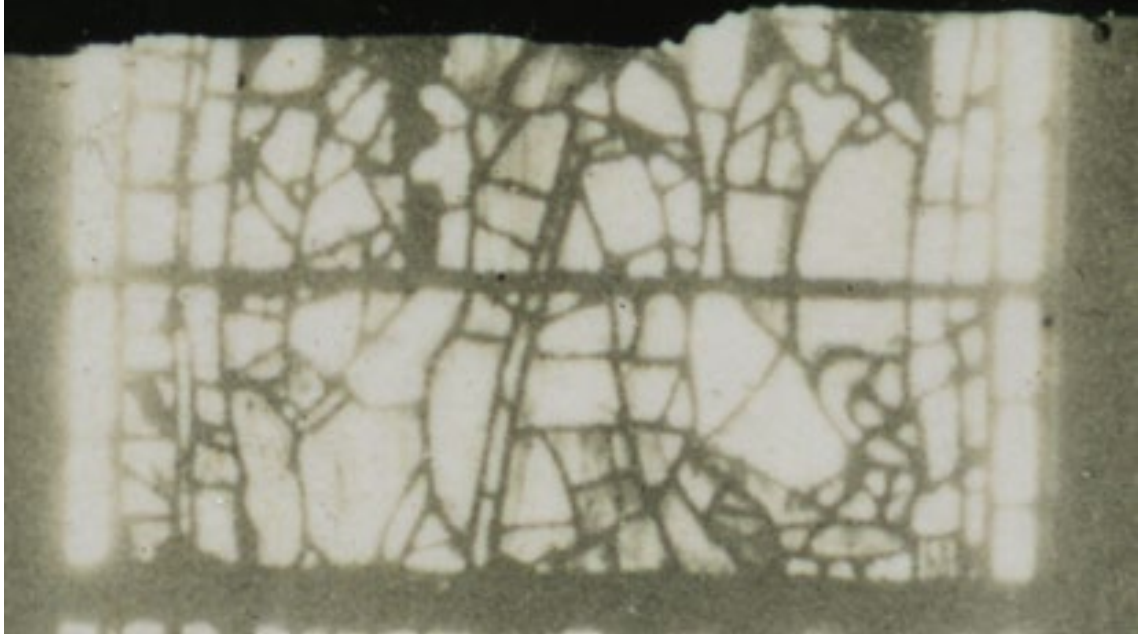
15d: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.763-1929, c.1887.

<p><b>Approx. c.1887 panel dimensions:</b> (mm, w x h)</p>	<p>750 x 780</p>
<p><b>Alterations, Milner-White, 1957:</b></p>	<p>p.34: "Also good." p.30-31 Canopy and borders altered and patched.</p>

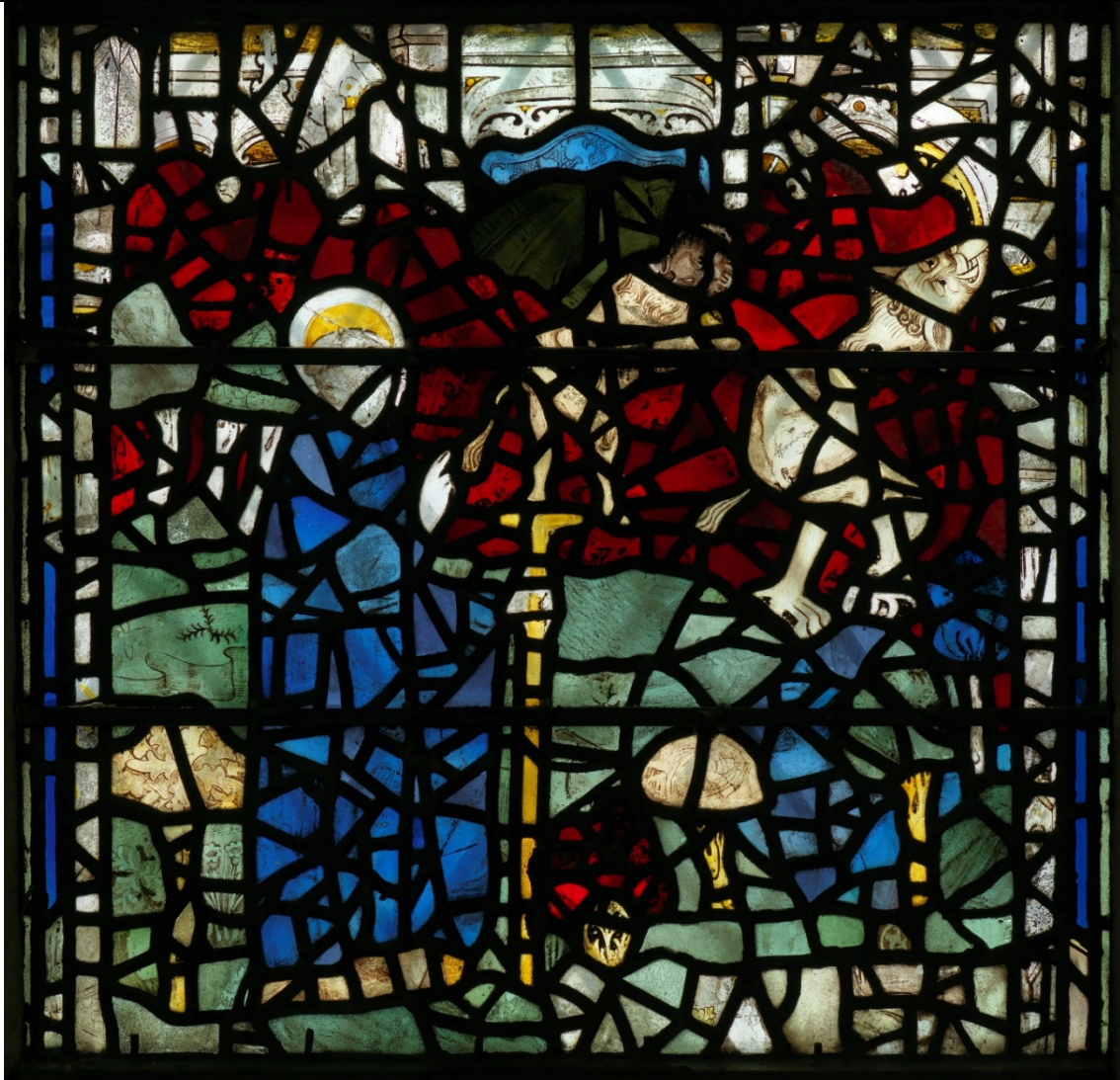
15d: Panel History



Detail of YMLA, GPC 2837, c.1931, showing panel 15d.



## 15e: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	15e	<b>Proposed original location:</b>	15b
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	817 x 789
<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, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	D	<b>Canopy originality:</b>	Partially original.

15e: Condition Overview and Iconography							
<b>Description:</b>	<p>The panel is filled with a green landscape, with small plants and several stylised bushes and trees. The landscape is heavily patched along the lower edge and right side of the panel and an area of blue reused glass has been introduced on the right.</p> <p>On the left stands a male figure (Cuthbert), looking to the right of the panel. He is tonsured, nimbed in silver-stained bordered in white; his lower face has been replaced with insertions. He is habited in blue (heavily patched). In his left hand he holds a silver-stained cross-staff and his right is raised in blessing.</p> <p>To the upper right, are two pale brown demons, which fly upwards and away from Cuthbert. The left-hand demon has dark green wings and its head, belly and lower legs are composed of insertions. The demon on the right retains much of its head, body and lower limbs, but is missing its wings and forelimbs.</p>						
<b>Subject:</b>	Cuthbert expelling devils from Farne						
<b>Paired panels:</b>	None.						
<b>Iconography:</b>	<p>St Cuthbert, on the left, raises his right hand in blessing, banishing two demons from Farne.</p> <p>The canopy type is based upon the combined evidence of the limited surviving fragments and those drawn by Knowles, which suggest type D. This also matches the subsequent scene, also drawn from VP, Chapter 17. The central arch and blue background were probably inserted together; they are clearly from canopy type B or E, which both employ this form of arch. As a result, they provide evidence of a lost panel (see Catalogue entry for Locations 16c and 22a).</p> <p>The iconography of the panel is clear, and draws upon a dual-scene single-page illustration in YT26 (see below) for the arrangement of Cuthbert and the demons. By separately depicting the two events which the manuscript illustration combines, the window's designer(s) have created a visually clearer composition. It also distinguishes the separate significances of the two events: this panel focuses upon Cuthbert's power over demons.</p>						
<b>Textual analogue:</b>	VP, Chapter 17						
<b>Pictorial Analogues:</b>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 20%;"><i>Location:</i></td> <td><b>London, BL, Yates Thompson MS 26, f.39r</b></td> </tr> <tr> <td><i>Medium:</i></td> <td>Manuscript illustration</td> </tr> <tr> <td><i>Date:</i></td> <td>c.1200</td> </tr> </table>	<i>Location:</i>	<b>London, BL, Yates Thompson MS 26, f.39r</b>	<i>Medium:</i>	Manuscript illustration	<i>Date:</i>	c.1200
<i>Location:</i>	<b>London, BL, Yates Thompson MS 26, f.39r</b>						
<i>Medium:</i>	Manuscript illustration						
<i>Date:</i>	c.1200						



## 15e: Condition Overview and Iconography

Description/  
image:




In the foreground, Cuthbert (right) and an angel (left), lower a brick into a wall. Behind, on the right, Cuthbert banishes demons.

**Location:** Carlisle Cathedral, back of choir stalls (painting no. 11)

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

**Date:** c.1478-95

## 15e: Condition Overview and Iconography

	Description/ image:	
		<p>Titulus: "Her he prayers fendys out farn gl/ad \ /and w(ith) Angel ha(n)d(s) hys hous mad"</p> <p>In the foreground, Cuthbert (right) and an angel (left), lower a brick into a wall. Behind, on the right, Cuthbert banishes demons.</p>

## 15e: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.52v:</i>	15d	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.317-8:</i>	Driving away fiends from Farne
	<i>Fowler, 1877, p.372:</i>	20b		<i>Fowler, 1891, p.494:</i>	Driving away fiends from Farne
	<i>Fowler, 1891, p.494:</i>	15e		<i>Milner-White, 1957, p.34:</i>	Drives away fiends from Farne
	<i>Harrison, 1927, p.115:</i>	15e		<i>Barnett, 1990, p.124:</i>	Cuthbert drives away the demons from Farne
	<i>Milner-White, 1957, p.34:</i>	15e		<i>Dumelow, 2007:</i>	N/A
	<i>Torre, 1691, f.52v:</i>				

## 15e: Panel History

**Unpublished  
past  
descriptions:**

"60/ In 4th Light stands St Cuthbert habited B(lue) glory O(r) & A(rgent) staff O(r) And 2. Specters flying before him A(rgent) the first bodyed like a Man & headed like a catt. the other in the like body & a boars head."

*Knowles<sup>1</sup>, c.1886-8, p.114:*

"Driving fiends from Farne No 25.

St C. in a partly seated position on a green bank in a field where plants & trees are growing. His ~~right~~ \left/ hand resting on his staff, his right hand held up as in admonition, head nimbed but face gone. In the air some \2/ huge animals like lion's, heads \like/ mens faces and large green wings like a bat."



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.764-1929, c.1887.



### 15e: Panel History

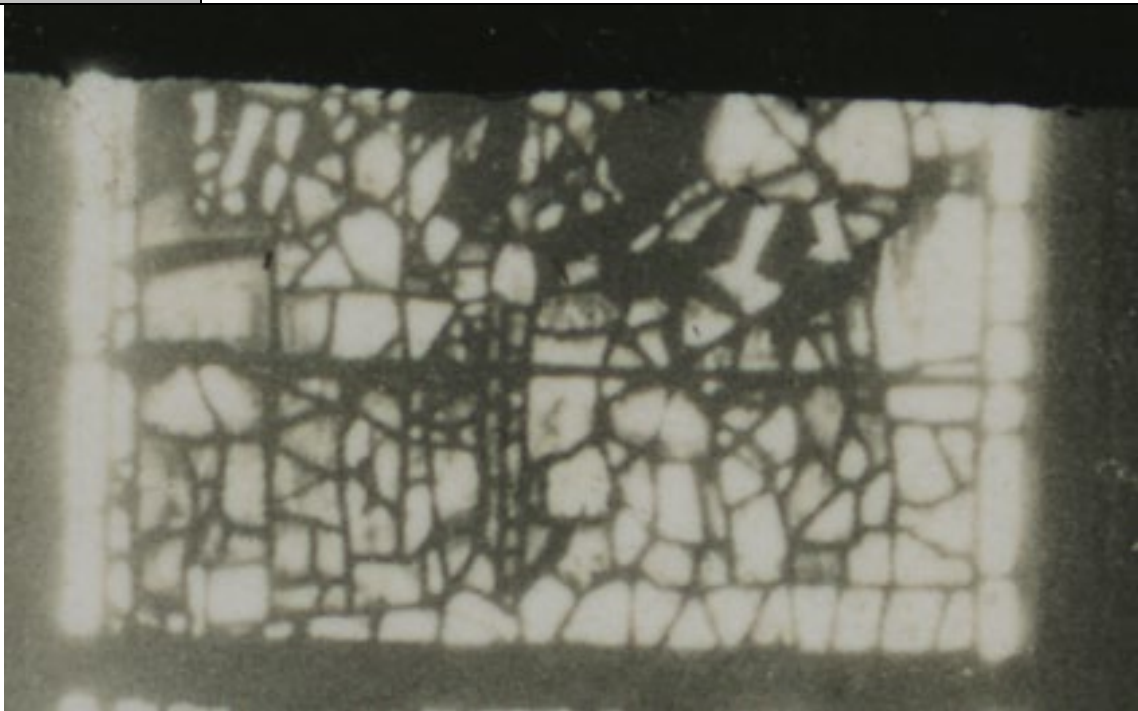
**Approx. c.1887  
panel  
dimensions:**  
(mm, w x h)

755 x 800

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

p.34: "Now a fine panel. We improved wild disorder in centre and lower R. The demon with the green wings received a face, and the ground was cleared of patch-fragments."

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



Detail of YMLA, GPC 2837, c.1931, showing panel 15e.



## 16a: Condition Overview and Iconography





*In situ* photograph, 2016

<b>Current location:</b>	16a	<b>Proposed original location:</b>	15c
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	820 x 790
<b>Background colour, type &amp; originality:</b>	Purple, hatch-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: "6 from Top/ [..??] Row" On interior surface: "6 from top/ 2 Row"
<b>Canopy type:</b>	D	<b>Canopy originality:</b>	Mostly original.

16a: Condition Overview and Iconography	
<b>Description:</b>	<p>The panel consists of a brown ground, with plants and small stylised trees and bushes. A low, white wall, runs along the foreground on the left; it likely extended across the whole panel, as the green beneath and to the right consists of later insertions.</p> <p>On the left, a male figure (Cuthbert) stands in semi-profile, bent over a taller portion of the wall, which rises in the centre of the panel. He is tonsured, nimbed in silver-stain bordered in white and habited in blue. He holds a pair of compasses over the wall. To the right, on the other side of the wall, stands an angel in semi-profile facing Cuthbert, habited in blue, with large, white feathered wings spread open on either side of its body. The angel has silver-stained hair and a white nimbus with a silver-stained highlight and holds a silver-stained set-square.</p> <p>The background is apparently composed entirely of reused and unpainted insertions. Some of the purple patches with hatched foliate may have come from hangings in other panels. If the backgrounds were originally counter-changed, the background would probably have been red.</p>
<b>Subject:</b>	Cuthbert building a wall with angelic aid
<b>Paired panels:</b>	None.
<b>Iconography:</b>	<p>The angel's assistance of Cuthbert building the wall is signified by the set-square and pair of compasses which they respectively hold.</p> <p>While the composition draws upon the illustration in YT26 (see below), the iconography departs from the textual and pictorial analogues, which have the angel helping lift heavy stones for the wall.<sup>18</sup> Instead, the act of building is conveyed using a visual convention which is also used in fifteenth-century depictions of creation (e.g. York Minster, s27, 4a). This could represent an attempt to elevate Cuthbert's status, or may simply have been intended to make the action comprehensible to a fifteenth-century viewer.</p> <p>Either way, the depiction of the scene separately from the banishing of demons, with which it is combined in YT26's illustration, emphasises both Cuthbert's actions in building a religious edifice, and more importantly, his receipt of divine assistance. The latter is highlighted through the use of mirroring to articulate similitude: Cuthbert's figure mirrors the angel's, encouraging the viewer to draw parallels between the two figures.</p>


<sup>18</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), 216-217.

16a: Condition Overview and Iconography

<p><b>Textual analogue:</b></p>	<p>VP, Chapter 17</p>	
<p><b>Pictorial Analogues:</b></p>	<p><i>Location:</i></p>	<p>Oxford, University College, MS 165, p.55</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>	
	<p><i>Location:</i></p>	<p>London, BL, Yates Thompson MS 26, f.39r</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>		



### 16a: Condition Overview and Iconography

		In the foreground, Cuthbert (right) and an angel (left), lower a brick into a wall. Behind, on the right, Cuthbert banishes demons.
	<b>Location:</b>	<b>Carlisle Cathedral, back of choir stalls (painting no. 11)</b>
	<b>Medium:</b>	Panel painting, oil on wood
	<b>Date:</b>	c.1478-95
	<b>Description/ image:</b>	 <p>Titulus: "Her he prayers fendys out farn gl/ad \ /and w(ith) Angel ha(n)d(s) hys hous mad"</p> <p>In the foreground, Cuthbert (right) and an angel (left), lower a brick into a wall. Behind, on the right, Cuthbert banishes demons.</p>

### 16a: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.52v:</i>	15a	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.318-320:</i>	Building cell in Farne
	<i>Fowler, 1877, p.372:</i>	17b		<i>Fowler, 1891, p.494:</i>	Building cell in Farne





16a: Panel History



## 16a: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.765-1929, c.1887.

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

765 x 780

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

p.34: "We had to rebuild the centre stone building with the compass and square above.  
 Lazenby did this (with the original pieces) admirably, and rearranged the landscape and trees no less accurately.  
 Notice the unusual background in pink, the only one in the window. The whole colour scheme with its brown-pinks, browns and blue is lovely."



## 16a: Panel History

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

## 16b: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	16b	<b>Proposed original location:</b>	17c
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	828 x 794
<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,	<b>Scratched graffiti:</b>	None detected.



16b: Condition Overview and Iconography			
	green and red (probably flashed).		
<b>Canopy type:</b>	F.i	<b>Canopy originality:</b>	Mostly original.
<b>Description:</b>	<p>The scene is set outside, on a pale brown ground, with clusters of stylised green trees with white and silver-stained trunks. The lower edge and right corner are heavily patched.</p> <p>On the left stands a group of three monks, tonsured and habited in blue. All look towards a fourth male figure (Cuthbert) and have their hands raised, two with palms open, the other with them crossed over his chest. To the right, Cuthbert stands, frontal and facing the other monks, with his arms raised on either side of his body, a silver-stained tau-staff in his left hand. He is tonsured, with a silver-stained nimbus. His blue habit has numerous insertions, but a significant proportion is original.</p>		
<b>Subject:</b>	Dolphin meat divinely provided		
<b>Paired panels:</b>	17d: Cuthbert predicts end of storm; 15a: Cuthbert predicts provision of food		
<b>Iconography:</b>	<p>Cuthbert, on the right, reveals the dolphin meat (now lost, originally lower right), divinely-provided as he had predicted in panel 15a, to the monks who stand on the left.</p> <p>The canopy type (F.i), securely locates the panel in row 17, alongside the other two panels depicting the same episode. The interpretation of the panel is supported by Knowles' rubbing (see below), which shows the original location of the now-lost glass depicting the dolphin meat. This provides evidence for other panels where key iconographic details have been lost due to damage and past interventions.</p> <p>The iconography of the panel draws upon the illustration in YT26 (see below), although the composition places Cuthbert on the right, directly above the dolphin meat. This both serves to underline the completion of the sequence, as well as underlining Cuthbert's role in both predicting the provision of food, as well as interceding with prayers to secure divine providence.</p>		
<b>Textual analogue:</b>	VP, Chapter 11		
<b>Pictorial Analogues:</b>	<i>Location:</i>	Oxford, University College, MS 165, p.38	
	<i>Medium:</i>	Manuscript illustration	
	<i>Date:</i>	c.1100	

## 16b: Condition Overview and Iconography

Description/  
image:



Location:

London, BL, Yates Thompson MS 26, f.26v

Medium:

Manuscript illustration

Date:

c.1200

Description/  
image:



On the left are two monks, reacting to Cuthbert, on the right, who gestures to the dolphin meat which has been provided (far right).

(For related scenes in other media, see entry for panel 17d)

16b: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.52v:</i>	15b	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.320:</i>	With monks in Farne?
	<i>Fowler, 1877, p.371:</i>	10b		<i>Fowler, 1891, p.494:</i>	With monks in Farne
	<i>Fowler, 1891, p.494:</i>	16b		<i>Milner-White, 1957, p.34:</i>	On Farne island with monks.
	<i>Harrison, 1927:</i>	N/A		<i>Barnett, 1990, p.129:</i>	The brethren return without the wood, but the night tide brings timber of the required length
	<i>Milner-White, 1957, p.34:</i>	16b		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.52v:</i>				
	"58/ In 2d Light are 4 Monks travelling habited B(lue) the foremost being St Cuthbert . glory & staff O(r)."				
	<i>Knowles<sup>1</sup>, c.1886-8, p.2:</i>				
	"52.x [pencil:] with months at Farne No 85. St C. Standing to the right hand of panel and turning round with the right hand raised. Tau cross in left hand three monks standing facing the S(ain)t. The first two with hands raised in surprise the 3 <sup>rd</sup> with hands cross(e)d on breast. Backg(roun)d a garden with trees. A fish at the feet of the S(ain)t raising its head up as if out of some water."				

## 16b: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.766-1929, c.1887.

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

750 x 750

Alterations,  
Milner-White,  
1957:

p.34: "A panel once again perfect."  
p.30-31 Canopy and borders altered and patched.



16c: Condition Overview and Iconography




*In situ* photograph, 2016

<b>Current location:</b>	16c	<b>Proposed original location:</b>	14a
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	847 x 787
<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, green and red (probably flashed).	<b>Scratched graffiti:</b>	On exterior surface: "8 from Top/ 3[?] Row"
<b>Canopy type:</b>	B	<b>Canopy originality:</b>	Moderately original.

## 16c: Condition Overview and Iconography

<b>Description:</b>	<p>In the foreground and background is a silver-stained picket fence, within which the ground is furrowed and strewn with silver-stained seeds, except for a thin strip of green ground in front of the back fence, which has small stylised trees.</p> <p>In the centre, a male figure (Cuthbert) stands in semi-profile, tonsured, nimbed in silver-stain bordered in white. He wears a blue habit which is heavily patched below the waist, and on the right shoulder. In his right hand he holds a silver-stained tau-staff, his left is open and tilted towards the ground. He looks at a monk who stands to the right, facing him. The monk, tonsured and habited in blue, stands in semi-profile, leaning towards St Cuthbert. He wears a silver-stained basket on a strap across his shoulder and holds it with his left hand. His right hand is outstretched and holds small seeds. He looks at St Cuthbert.</p> <p>On the left of the panel, stands a monk, tonsured and habited in blue, facing away from St Cuthbert, looking to the left edge of the panel; his head is damaged and is heavily patched, his face may be an insertion. His right hand is raised in front of his chest and he holds a silver-stained spade in his right hand.</p>
<b>Subject:</b>	Cuthbert and monks sow barley
<b>Paired panels:</b>	16d: Cuthbert rebukes birds for eating crop, and they apologise
<b>Iconography:</b>	<p>Cuthbert, in the centre, sows barley seeds, assisted by a monk on the right, who holds a basket of seeds, which he scatters. A monk on the left is also helping; he holds a spade but has paused digging and raises his hand towards Cuthbert and the other monks. The posture of his body suggests that he originally looked towards them. His gesture may therefore suggest a response to the miraculous. This may be intended to evoke the miraculous nature of the Barley in VP, where Bede describes it as growing despite being out of season. This aspect of the episode is not clearly emphasised in the illustration in YT26 (see below), although the scalloped upper edge of the ground may have been intended to suggest the full-grown barley, which the birds eat in the text.</p> <p>This may explain the depiction of seeds, rather than full-grown barley, in both this panel, and the next scene in 16d. The posture of the monk on the right closely resembles the figure in YT26, suggesting that the designers did draw upon the manuscript when devising this panel. However, the gestures and actions of both monks suggest that the designers may instead have intentionally focused upon obedience. If so, the obedience of the monks, who follow Cuthbert's instruction in sowing the seeds out of season, both contrasts with the initial</p>

16c: Condition Overview and Iconography	
	disobedience of the birds in the following panel (16d), as well as prefiguring their repentance.
<b>Textual analogue:</b>	VP, Chapter 19
<b>Pictorial Analogues:</b>	<i>Location:</i> <b>London, BL, Yates Thompson MS 26, f.42v</b>
	<i>Medium:</i> Manuscript illustration
	<i>Date:</i> c.1200
	<i>Description/ image:</i> <div style="text-align: center;">  </div> <p>On the right, a monk sows seeds, which are eaten by birds (far right). On the left, Cuthbert rebukes the birds for eating the seeds and they fly away.</p>

16c: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.53r:</i>	14a	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.320-1:</i>	Cuthbert and monks sowing corn
	<i>Fowler, 1877, p.372:</i>	15c		<i>Fowler, 1891, p.494:</i>	Sowing corn

16c: Panel History					
	<i>Fowler, 1891, p.494:</i>	16c		<i>Milner-White, 1957, p.34:</i>	Sowing corn
	<i>Harrison, 1927:</i>	N/A		<i>Barnett, 1990, p.126:</i>	Cuthbert sowing wheat
	<i>Milner-White, 1957, p.34:</i>	16c		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.53r:</i>				
	"62/ In the 4th Row. & first Light stands St Cuthbert & 2. Monks together all habited B(lue) w(i)th pilgrim staves O(r)"				
	<i>Knowles<sup>1</sup>, c.1886-8, p.42:</i>				
	<p>"[red:] 53 Cuthb(ert) &amp; monks sowing corn  No 64 S. C. standing in the centre of a field or \patch of ground/ [pencil in margin:] Earl Sibba's sword hilt see pg 82. with a staff in his hand and by him two monks, one with a basket of seed slung at his side by a strap over the shoulder and his right hand scattering seed on the ground. The ground being covered with seeds, to the other side of panel a mink with spade in his left hand and right hand raised. A railed fence runs across the base and upper part of the picture. The upper fence resting on a green bank out of which at intervals grow trees. Backg(round) of the picture ruby."</p>				



16c: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.767-1929, c.1887.

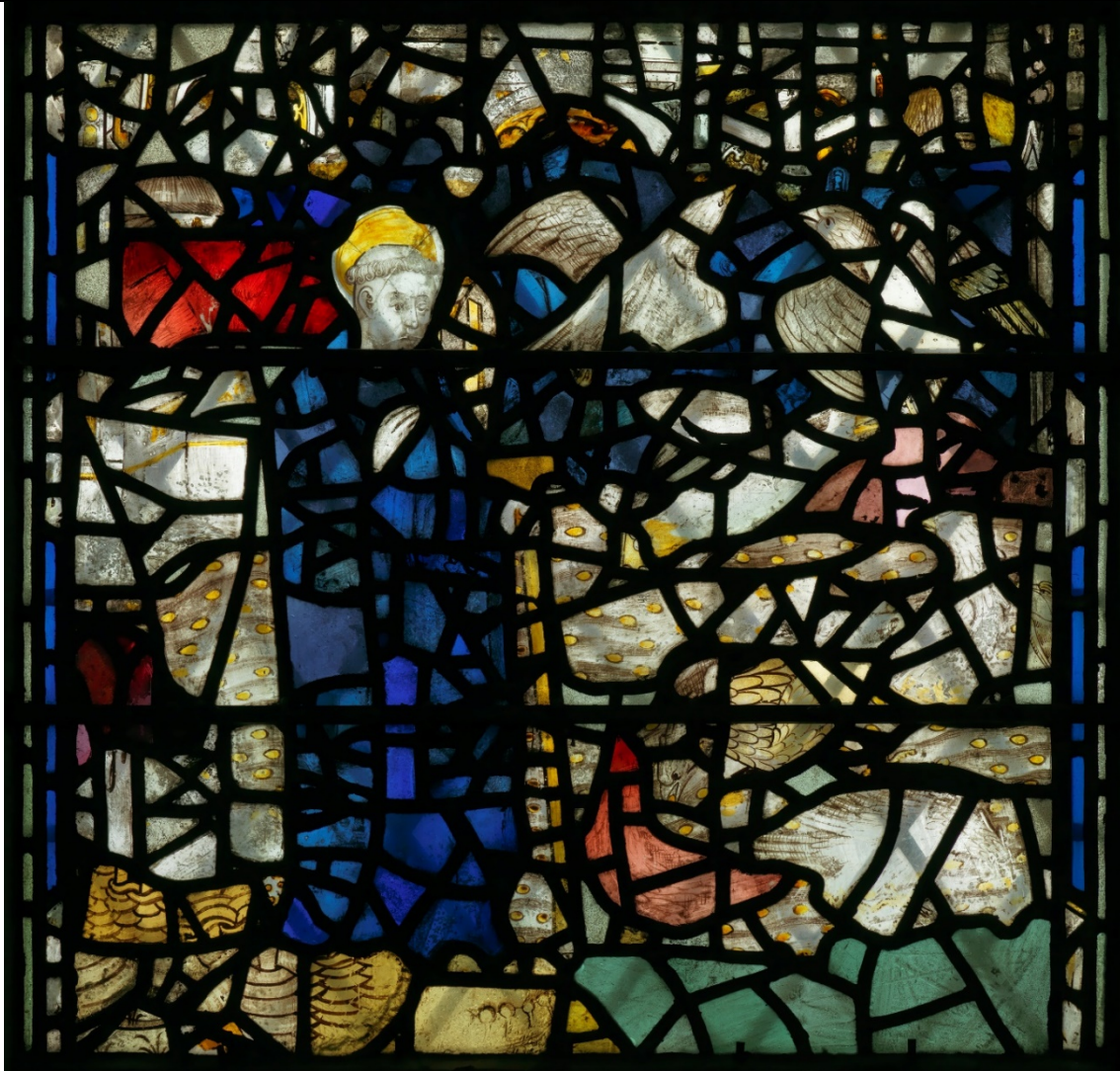
Approx. c.1887  
panel  
dimensions:  
(mm, w x h)

755 x 785

Alterations,  
Milner-White,  
1957:

p.34: "The left hand monk was given a head from our reserves."  
p.30-31 Canopy and borders altered and patched.

16d: Condition Overview and Iconography




*In situ* photograph, 2016

<b>Current location:</b>	16d	<b>Proposed original location:</b>	14b
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	819 x 794
<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 pale blue, pink, green and red (probably flashed).	<b>Scratched graffiti:</b>	On exterior surface: "Top/ 3 Row"
<b>Canopy type:</b>	B	<b>Canopy originality:</b>	Partially original.

16d: Condition Overview and Iconography	
<b>Description:</b>	<p>In the foreground is a silver-stained wattle fence on the left, which probably originally extended across the entire panel. This is supported by the shapes created by the leadlines along the bottom of the field on the right; this is evident in both the panel and Knowles' rubbing, suggesting it retains something of the original form. The unpainted green glass on the right beneath this line inserted under Milner-White's intervention (see below), along with reused inserted yellow glass, which patches the original wattle recorded by Knowles.</p> <p>On the left, a male figure (Cuthbert) stands behind the fence on an area of furrowed ground strewn with silver-stained seeds. He is tonsured, nimbed in silver-stained edged in white and wears a blue habit (substantially composed of insertions). He is semi-frontal, facing to the right of the panel, with his right hand raised and a silver-stained tau-staff in his left hand. He looks down to a flock of birds which are eating the seeds on the right. Two of the birds are white, another silver-stained. A red bird stands directly in front of Cuthbert, looking up at him. Above these birds, three white birds are flying upwards. An area of murrey glass beneath the bird on the right consists of later insertions.</p> <p>On the left, behind St Cuthbert, is a low white wall with silver-stained string course, over which is a red, thatched roof, with part of a short white tower with silver-stained round-topped windows and a brown thatched roof.</p>
<b>Subject:</b>	Cuthbert rebukes birds for eating crop, and they apologise
<b>Paired panels:</b>	16c: Cuthbert and monks sow barley
<b>Iconography:</b>	<p>Despite expanding the episode across two panels, the designers depict three moments within this panel. On the right, three birds eat the seeds sown by Cuthbert and the monks in the preceding panel (16c). Above them, two fly away, as Cuthbert, on the left, rebukes them for consuming his crop. The completion of the episode is conveyed by the red bird, who stands before Cuthbert, repenting for its actions.</p> <p>This evocation of multiple moments, which all rely upon the same figure of Cuthbert, is similar to compositions seen in YT26 (and Univ.165), but is not drawn from the illustration of this episode (see below).</p> <p>The moments depicted demonstrate Cuthbert's power over the birds, as well as their repentance and ultimate obedience. As noted in the Catalogue entry for panel 16c, this contrasts and complements the obedience of the monks in the preceding panel.</p>



16d: Condition Overview and Iconography		
<b>Textual analogue:</b>	VP, Chapter 19	
<b>Pictorial Analogues:</b>	<i>Location:</i> <b>Oxford, University College, MS 165, p.61</b>	
	<i>Medium:</i> Manuscript illustration	
	<i>Date:</i> c.1100	
	<i>Description/ image:</i>	 <p><b>E</b>T PRIOYQJ qdē p modicū ab eis panē  queſceret accipiebat. ac ſuo bibeat  e fonte. p modū ū ppo manuū labore iuxta</p>
	On the left, Cuthbert rebukes the birds, on the right, who are eating his crops.	
<i>Location:</i> <b>London, BL, Yates Thompson MS 26, f.42v</b>		
<i>Medium:</i> Manuscript illustration		
<i>Date:</i> c.1200		



16d: Condition Overview and Iconography

Description/  
image:



On the right, a monk sows seeds, which are eaten by birds (far right). On the left, Cuthbert rebukes the birds for eating the seeds and they fly away.

16d: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.52v:</i>	16a	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.321-2:</i>	Rebuking the birds that stole his corn
	<i>Fowler, 1877, p.372:</i>	23c		<i>Fowler, 1891, p.494:</i>	Rebuking birds that stole corn
	<i>Fowler, 1891, p.494:</i>	16d		<i>Milner-White, 1957, p.34:</i>	Cuthbert rebukes the birds that stole his grain
	<i>Harrison, 1927:</i>			<i>Barnett, 1990, p.126:</i>	Some ravens come and eat Cuthbert's crop
	<i>Milner-White, 1957, p.34:</i>	16d		<i>Dumelow, 2007:</i>	N/A





### 16d: Panel History

<p><b>Approx. c.1887</b> panel dimensions: (mm, w x h)</p>	<p>735 x 775</p>
<p><b>Alterations, Milner-White, 1957:</b></p>	<p>p.34: "New green foreground added R: the yellow hurdles, bottom L., are all from our spares." p.30-31 Canopy and borders altered and patched.</p>

### 16e: Condition Overview and Iconography



*In situ* photograph, 2016

<p><b>Current location:</b></p>	<p>16e</p>	<p><b>Proposed original location:</b></p>	<p>15e</p>
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16e: Condition Overview and Iconography			
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	821 x 785
<b>Background colour, type &amp; originality:</b>	Red, hatch-fill foliate pattern, moderately 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: "Top/ 4 Row"
<b>Canopy type:</b>	D	<b>Canopy originality:</b>	Moderately original.
<b>Description:</b>	<p>In the foreground, over an area of dark fragments, is a low white wall, with silver-stained string courses and foliate carvings. Along the back of the panel is a second wall of dressed stone. Within the two walls, the ground is brown, with small plants. On the left is a stylised oak, with silver-stained trunk and green leaves. On the right is a silver-stained wooden structure, partially thatched, with bare rafters visible.</p> <p>On the left, just behind the wall in the foreground, a male figure (Cuthbert), seen in semi-profile, bends over to the left of the panel. He is tonsured and nimbed in silver-stained bordered in white; his face appears to have been rotated away from his nimbus. He wears a blue habit, which is heavily patched along his belly and shoulders. His right arm is not distinguishable, but Knowles' rubbing shows that he originally held a trowel in his right hand. He holds a silver-stained bucket containing a white substance in his left hand, resting it on the wall. To the right of the bucket, two stone blocks are visible on top of the wall.</p> <p>Behind Cuthbert is a monk, in profile facing to the right of the panel. He is tonsured and habited in blue (mostly reused insertions) and holds a block of stone. To the right, another block is visible on top of the wall, indicating the area he is building.</p> <p>To the right, in front of the wooden structure, is a monk, tonsured and habited in blue. His body is a jumble of blue reused insertions and he looks down at a silver-stained plank which rests across the ground and the wall. He is touching the plank with at least one hand, but his arms are unclear.</p>		
<b>Subject:</b>	Cuthbert and monks build using plank provided by sea		




16e: Condition Overview and Iconography	
<b>Paired panels:</b>	14e or lost panel from location 14e/15d: the sea provides a plank forgotten by monks
<b>Iconography:</b>	<p>The panel clearly shows the monks who forgot to bring Cuthbert a plank helping him to build. Cuthbert is building a wall on the left. One monk lifts a small stone block onto the rear wall. The other, on the right, uses the plank provided by the sea.</p> <p>The iconography of this panel is unique amongst the pictorial analogues, which show the provision of the plank, rather than its use (see Catalogue entry for panel 14e). The panel is probably the second in a pair depicting the episode, although it is uncertain whether the previous scene was shown on panel 14e or the lost panel from location 14e/15d (see Catalogue entries).</p> <p>The focus upon Cuthbert and the monks building with the panels may be due to the metaphorical and symbolic importance of church building for authenticating episcopal sanctity.<sup>19</sup></p>
<b>Textual analogue:</b>	VP, Chapter 21
<b>Pictorial Analogues:</b>	None extant. For related scenes see entry on panel 14e.

16e: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.52v:</i>	15c	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.322:</i>	Building with sea-borne plank
	<i>Fowler, 1877, p.372:</i>	23d		<i>Fowler, 1891, p.495:</i>	Building with sea-borne plank
	<i>Fowler, 1891, p.495:</i>	16e		<i>Milner-White, 1957, p.35:</i>	Planks cast up by the sea assist the builders
	<i>Harrison, 1927, p.155:</i>	16e		<i>Barnett, 1990, p.125:</i>	Cuthbert and his monks building a house for the brethren on Farne
	<i>Milner-White, 1957, p.35:</i>	16e		<i>Dumelow, 2007:</i>	N/A

<sup>19</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), 152-153, 166-157, 204.

## 16e: Panel History

<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.52v:</i>
	“59/ In 3d Light St Cuthbert & 3 Monks stand by a Church. habited B(lue) the 1st stooping to take up a piece of wood O(r) the 2d to take up a basket the 3d w(i)th a book in his hand closed”
	<i>Knowles<sup>2</sup>, c.1886-8, p.138:</i>
	<p>“[red:] 55                      Sea borne plank                      No 15</p> <p>Three monks building a low wall across the base of the picture moulded and enriched with ornament. A monk with a blue dress nimbed is stooping with a trowel in the right hand and a shallow vessel with a handle to it like a frying pan in his left. A second monk with yellow hair is placing a narrow beam or straight edge on the wall, obliquely whilst the 3<sup>r</sup> monk is lifting a stone on to a half built wall which runs across the background of picture a thatched shed standing on this wall line, in the enclosed ground is a grassy field with a tree and plants growing in it. Note the trowel has a twisted handle thus [sketch]”</p>
	

16e: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.769-1929, c.1887.

<p><b>Approx. c.1887</b> panel dimensions: (mm, w x h)</p>	<p>750 x 770</p>
<p><b>Alterations, Milner-White, 1957:</b></p>	<p>p.35: "Planks cast up by the sea assist the builders. So did we, by making up the disordered building and wall on the right! The garments of the two blue figures were completed."  p.30-31 Canopy and borders altered and patched.</p>

17a: Condition Overview and Iconography




*In situ* photograph, 2016

<b>Current location:</b>	17a	<b>Proposed original location:</b>	14c
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	818 x 789
<b>Background colour, type &amp; originality:</b>	Red, hatch-fill foliate pattern, moderately original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, green and red (flashed).	<b>Scratched graffiti:</b>	On exterior surface: "Top 3 R[/]"
<b>Canopy type:</b>	B	<b>Canopy originality:</b>	Partially original.



17a: Condition Overview and Iconography	
<b>Description:</b>	<p>On the left, a male figure (Cuthbert) stands upon a green ground with plants and a small tree. He is in semi-profile facing to the right of the panel, with his right hand raised and holding a silver-stained tau-staff in his left hand. He is tonsured and has a silver-stained nimbus bordered in white. Several fragments of his blue habit are disarranged and there are insertions to his left torso and lower legs.</p> <p>Cuthbert looks up at a bird which is perched upon (or hovering above) a small white building, with silver-stained carvings. The side facing out of the panel has a half-open door beneath a raised portcullis and crocketed gable, surmounted with crenulations emblazoned with small crosses. Behind this, the blue tiled roof of a small building is visible. To either side of the door is a low wall, with a path (or steps) in between. Above, perched on capitals or corbels on either side of the doorway, is a white bird with silver-stained beak; both look towards St Cuthbert.</p>
<b>Subject:</b>	Cuthbert rebuking a raven which stole thatch from the guesthouse on Farne
<b>Paired panels:</b>	17b: The raven apologises and brings butter
<b>Iconography:</b>	<p>On the left, Cuthbert rebukes the birds for stealing thatch from the roof of the guesthouse on Farne.</p> <p>The composition of the panel does not appear to have been drawn from YT26, although the scenes selected for depiction in this panel and 17b correspond with the two aspects of the manuscript illustration (see below and Catalogue entry for panel 17b). The similarity in composition between this panel and the illustration in Univ. 165 (see below) may be coincidental, but may alternatively indicate that the designer(s) consulted more than one pictorial source.</p> <p>The focus of the scene is apparently Cuthbert's rebuke of the birds, rather than their misdeed, as they are not shown damaging the building, which is unusually not shown with thatch. Although possibly a mistake, it appears to be a deliberate iconographic choice, particularly as buildings in other panels are shown with thatch (e.g. 16d, 16e). Combined with the attentive poses of the birds, this suggests that the scene was devised to emphasise their immediate obedience when rebuked by Cuthbert. This parallels Bede's emphasis in VP, where he described Cuthbert initially stopping them with a motion of his hand, the stresses that, when commanded to leave after initially continuing to damage the thatch, they flew away immediately.</p>

17a: Condition Overview and Iconography

<p><b>Textual analogue:</b></p>	<p>VP, Chapter 20</p>		
<p><b>Pictorial Analogues:</b></p>	<p><i>Location:</i></p>	<p>Oxford, University College, MS 165, p.63</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>	 <p>On the left, Cuthbert rebukes the ravens stealing thatch. On the right, the apologetic ravens bring fat.</p>	
	<p><i>Location:</i></p>	<p>London, BL, Yates Thompson MS 26, f.44r</p>	
	<p><i>Medium:</i></p>	<p>Manuscript illustration</p>	
<p><i>Date:</i></p>	<p>c.1200</p>		

17a: Condition Overview and Iconography

Description/  
image:



In the foreground, Cuthbert rebukes a raven, while, above, four ravens steal thatch. To the right of Cuthbert, the apologetic raven brings fat.

**Location:** Carlisle Cathedral, back of choir stalls (painting no. 13)

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

**Date:** c.1478-95

Description/  
image:

## 17a: Condition Overview and Iconography



Titulus: "The crowys yt did hys hous unthek/ y(er)for full law fell at hys fete"

In the foreground, Cuthbert rebukes a raven, while, above, four ravens steal thatch. To the right of Cuthbert, the apologetic raven brings fat.

## 17a: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.53r:</i>	14c	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.323-4:</i>	Rebuking the crows that stole his thatch
	<i>Fowler, 1877, p.372:</i>	17c		<i>Fowler, 1891, p.495:</i>	Rebuking crows that stole his thatch
	<i>Fowler, 1891, p.495:</i>	17a		<i>Milner-White, 1957, p.35:</i>	The crows which stole the thatch rebuked.
	<i>Harrison, 1927:</i>	N/A		<i>Barnett, 1990, p.127:</i>	Cuthbert rebuking the ravens
	<i>Milner-White, 1957, p.35:</i>	17a		<i>Dumelow, 2007:</i>	N/A
<i>Torre, 1691, f.53r:</i>					



## 17a: Panel History

**Unpublished  
past  
descriptions:**

"64/ In 3d Light is St Cuthbert walking to a Castle O(r) he being habited B(lue) glory & pilgrim staff O(r)"

*Knowles<sup>1</sup>, c.1886-8, p.2:*

"[pencil:] 56 x Rebuking crows that stole thatch  
Panel 82. St C. holding in his left hand a tau cross and his right hand held up in surprise opposite a shrine or building out of and above which birds are flying. Backg(ound) a garden with trees."



**Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.770-1929, c.1887.**

**Approx. c.1887  
panel  
dimensions:**

745 x 760

### 17a: Panel History

(mm, w x h)	
<b>Alterations, Milner-White, 1957:</b>	p.35: "The details of the delightful doorway were clarified, and the incomplete trees made up" p.30-31 Canopy and borders altered and patched.

### 17b: Condition Overview and Iconography




*In situ* photograph, 2016

<b>Current location:</b>	17b	<b>Proposed original location:</b>	14d
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	829 x 791

<b>17b: Condition Overview and Iconography</b>			
<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, green and red (probably flashed).	<b>Scratched graffiti:</b>	On exterior surface: "2 [4?] from/ Top 3"
<b>Canopy type:</b>	B	<b>Canopy originality:</b>	Heavily patched.
<b>Description:</b>	<p>The foreground is of furrowed earth, with a small red tree upon a stylised outcrop. Beyond this is a green ground with plants and small trees and white cross-plan building with red roof and a central crenulated tower on the left. Along the back of the green ground runs a white stone wall.</p> <p>A male figure (Cuthbert) stands in the foreground, semi-frontal. His head and nimbus are reused insertions. His blue habit is largely intact and his right foot protrudes from beneath the hem. He has his left hand raised and holds a spade in his right hand. He looks down at a white bird which holds a silver-stained diamond-shaped object in its beak, next to his left hand. Above the bird, two more white birds are flying towards Cuthbert, also holding silver-stained objects in their beaks. These upper two birds are heavily patched, but Knowles' rubbing confirms their originality. On the ground in front of St Cuthbert, a fourth bird stands with its wings raised and its head bent towards the ground.</p>		
<b>Subject:</b>	The raven apologises and brings butter.		
<b>Paired panels:</b>	17a: Cuthbert rebuking a raven which stole thatch from the guesthouse on Farne		
<b>Iconography:</b>	<p>Two moments are shown within the panel, which provides the second half of the episode depicted in 17a. Cuthbert, on the left, is shown digging when one of the birds which he rebuked and sent away returns and signals its repentance. Having been forgiven and given permission to return by Cuthbert, the bird, with its mates, returns carrying hog's lard.</p> <p>The iconography of this panel is particularly close to the text of VP, where Bede describes Cuthbert digging when the first bird comes to seek forgiveness, although additional birds are shown returning with gifts of lard. While the arrangement of Cuthbert and the first bird is similar to the illustration in YT26, the depiction of the other birds flying in with lard and of Cuthbert in the act of digging is closer to Univ. 165</p>		



17b: Condition Overview and Iconography		
	<p>(see below). Whether this indicates the use of an additional pictorial source, or independent close reading of the text cannot be determined.</p> <p>In combination with 17a, the panel provides models of repentance and obedience.</p>	
<b>Textual analogue:</b>	VP, Chapter 20	
<b>Pictorial Analogues:</b>	<i>Location:</i>	<b>Oxford, University College, MS 165, p.63</b>
	<i>Medium:</i>	Manuscript illustration
	<i>Date:</i>	c.1100
	<i>Description/ image:</i>	 <p>hortali que ipse plantauerat uno onagros sermone cōpescuit: <b>xx. Q</b>uom̄ corui inuria quiro di intulerat. p̄cibꝫ munere purgaueris; <b>L</b>iber etia q̄ddā beati cuthberti in exēplu prefati patris benedicti factū narrare mi</p> <p>On the left, Cuthbert rebukes the ravens stealing thatch. On the right, the apologetic ravens bring fat.</p>
	<i>Location:</i>	<b>London, BL, Yates Thompson MS 26, f.44r</b>
	<i>Medium:</i>	Manuscript illustration
<i>Date:</i>	c.1200	



## 17b: Condition Overview and Iconography

*Description/  
image:*




In the foreground, Cuthbert rebukes a raven, while, above, four ravens steal thatch. To the right of Cuthbert, the apologetic raven brings fat.

***Location:*** Carlisle Cathedral, back of choir stalls (painting no. 13)

*Medium:* Panel painting, oil on wood

*Date:* c.1478-95

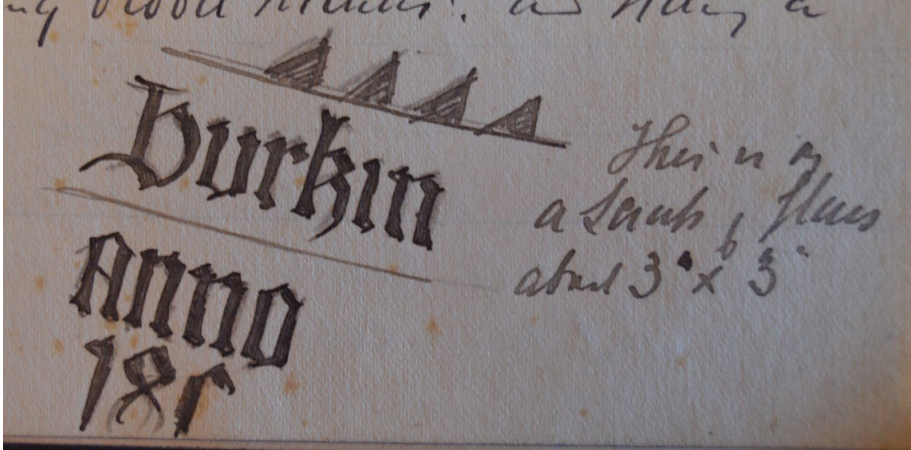
## 17b: Condition Overview and Iconography

	<p>Description/ image:</p>	
		<p>Titulus: “The crowys yt did hys hous unthek/ y(er)for full law fell at hys fete”</p> <p>In the foreground, Cuthbert rebukes a raven, while, above, four ravens steal thatch. To the right of Cuthbert, the apologetic raven brings fat.</p>

## 17b: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.53r:</i>	14d	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.324-5:</i>	Crow bringing a piece of fat.
	<i>Fowler, 1877, p.372:</i>	20c		<i>Fowler, 1891, p.495:</i>	Crow bringing fat
	<i>Fowler, 1891, p.495:</i>	17b		<i>Milner-White, 1957, p.35:</i>	The crows bring an offering of fat
	<i>Harrison, 1927:</i>	N/A		<i>Barnett, 1990, p.127:</i>	Return of the ravens with a piece of fat
	<i>Milner-White, 1957, p.35:</i>	17b		<i>Dumelow, 2007:</i>	N/A

## 17b: Panel History

<p><b>Unpublished past descriptions:</b></p>	<p><i>Torre, 1691, f.53r:</i></p>
	<p>“65/ In 4th Light stands St Cuthbert . habited B(lue) glory A(rgent) w(i)th a spade in his hand under him stands a dove upon sev(er)all chests of Treasure A(rgent)”</p>
	<p><i>Knowles<sup>1</sup>, c.1886-8, p.28:</i></p>
	<p>“[red:] 57. Crows bringing fat <span style="float: right;">No 71.</span> A mutilated figure of S. C. with a spade in his right hand the blade of which is embedded in turned up soil at his feet. His left hand raised in surprise. A crow with wings displayed is bowing its head near to the spade. Plants &amp; trees surround them. A battlemented wall runs across the picture and in front of it and coming over are other crows with conical plates in their mouths. Behind the St is a cruciform church with a tower to it. The rood of church is red but lined out to imitate lead <u>not tiles</u> prob’ on acct of a blue backg(roun)d being adopted. A bank of earth out of which a tree grows completes that side of the picture. Where the S(ain)ts head would have been is inserted a head of our Lord with crown of thorns and face covered with trickling blood trails and having a cruciform nimbus. This is on a scrap of glass about 3”x3” [sketch]”</p>
	



17b: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.771-1929, c.1887.

<p><b>Approx. c.1887 panel dimensions:</b>  (mm, w x h)</p>	<p>745 x 765</p>
<p><b>Alterations, Milner-White, 1957:</b></p>	<p>p.35: "A scrappy panel spoilt by the heavy overleading of former repair work. Yet there are charming details, the cruciform church, top R, and an excellently decorative landscape." p.30-31 Canopy and borders altered and patched.</p>



## 17c: Condition Overview and Iconography




*In situ* photograph, 2016

<b>Current location:</b>	17c	<b>Proposed original location:</b>	16d
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	845 x 792
<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, purple, green and red (flashed).	<b>Scratched graffiti:</b>	On exterior surface: "Top/ 2 Row"
<b>Canopy type:</b>	E	<b>Canopy originality:</b>	Partially original.

### 17c: Condition Overview and Iconography

<b>Description:</b>	<p>The panel consists of a yellow-stained ground with small plants and flowers. In the upper right is a white ecclesiastical building, with a blue tiled roof. Its gable end is visible to the right and a two-light silver-stained window can be seen in the long side.</p> <p>On the left is a figure, habited in blue, looking to the right of the panel. He is tonsured, but the rest of his face is composed of reused insertions, including a fragment of a Knowles face. His left hand is raised, his right lowered in front of his stomach. His upper torso appears heavily patched.</p> <p>To the right is a male figure (Cuthbert), frontal and turned to the right. He is dressed in a blue habit, with a few insertions around his knees. His head is a reused medieval fragment and he holds a silver-stained tau-staff in his left hand. His right hand is an insertion, outstretched to the right hand of a layman who stands in front of Cuthbert, semi-frontal facing the left of the panel, with his left hand raised in greeting. He has short brown hair and a short beard and is wearing a red tunic trimmed in white, with blue legs and feet (insertions) and a silver-stained undershirt.</p> <p>Behind the layman, a second layman, wearing a white garment with cinquefoil flowers, stands in semi-profile, looking to the right of the panel. His upper head is composed of reused insertions, surmounted by a long, baggy hat, with a thick brim. He holds the silver-stained reins of a white horse, whose head is raised, in his left hand. His right hand is obscured by a second white horse, which is visible from the saddle forwards, facing the left, its rear disappearing at the edge of the panel. Its lower forelegs are composed of reused insertions.</p>
<b>Subject:</b>	Hildmer asks Cuthbert to help his wife
<b>Paired panels:</b>	20c: Cuthbert heals Hildmer's wife
<b>Iconography:</b>	<p>On the left, Cuthbert, accompanied by a monk, greets Hildmer, who arrives from the right, asking Cuthbert to help his wife. Hildmer's servant stands behind him, holding their horses. Cuthbert agrees to accompany Hildmer to heal his wife.</p> <p>Although Cuthbert's head has been lost, the presence of his tau-staff enables his secure identification. This puts the greeting during his monastic life, while the location of the panel in row 16 is supported by the evidence of the canopy and Torre's observations. This supports the interpretation of the subject as showing Hildmer approaching Cuthbert and rejection of Cuthbert sending his girdle to Aelflede, as previously</p>

## 17c: Condition Overview and Iconography

	<p>proposed (see below). The glass around Cuthbert and Hildmer's hands is relatively intact, leaving little doubt that a girdle was never depicted.</p> <p>The iconography of the panel appears to have been developed independently of the pictorial analogues (see below, and Catalogue entry for panel 20c). Instead, the design appears to draw upon the textual details of the episode, which describes Hildmer travelling by horse to seek Cuthbert's help and Cuthbert deciding to visit Hildmer's wife rather than sending a priest.<sup>20</sup> It is possible that the scene was also intended to allude to Cuthbert's healing of the woman while still travelling with Hildmer, by predicting that she would be freed of the demon who had possessed her. Yet this may instead be conveyed by the second panel of the episode, which is closely-modelled upon the illustration in YT26 (see Catalogue entry for panel 20c).</p> <p>In either case, the panel emphasises the appeal to the saint for help and his personal intercession. The creation of this emphasis may have been intended to encourage Cuthbertine devotion by advertising his healing powers.</p>	
<b>Textual analogue:</b>	VP, Chapter 15	
<b>Pictorial Analogues:</b>	<i>Location:</i>	Oxford, University College, MS 165, p.47
	<i>Medium:</i>	Manuscript illustration
	<i>Date:</i>	c.1100
	<i>Description/ image:</i>	 <p>On the left, Hildmer kneels before Cuthbert, asking for help. To the right, Cuthbert, riding a horse, predicts Hildmer's wife will be healed. On the far right, Hildmer's wife, healed, greets them.</p> <p>(For related scenes in other media, see entry on panel 20c).</p>

<sup>20</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), 204-205.

### 17c: Panel History

17c: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.53r:</i>	14e	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.325-6:</i>	Cuthbert's Girdle brought to Abbess Aelflede?
	<i>Fowler, 1877, p.372:</i>	23 b		<i>Fowler, 1891, p.495:</i>	Cuthbert's Girdle brought to Aelflede
	<i>Fowler, 1891, p.495:</i>	17c		<i>Milner-White, 1957, p.35:</i>	Cuthbert receives a visitor.
	<i>Harrison, 1927, p.115:</i>	17c		<i>Barnett, 1990, p.130:</i>	Cuthbert sends his girdle to Aelflede
	<i>Milner-White, 1957, p.35:</i>	17c		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.53r:</i>				
	"66/ In 5th Light is a Church & 2 Monks habited B(lue) standing before it. the foremost being St Cuthbert giving something to a young Man that stands by him un coverd habited gu(les) leggs B(lue). behind the last appears the head & shoulders of a Lady mantled Erm. Hooded B(lue) Also a prince robed A(rgent) is mounted on a white horse ./"				
	<i>Knowles<sup>1</sup>, c.1886-8, p.101, 112:</i>				
<p>p.101 "No 23. On this panel is scratched This window repaired 1721 Stone work and glass Do again repaired 1775 D again 1830"</p> <p>p.112 "No 23.  A figure of S. C. without head {head an insertion of the virgin crowned} his left hand holding his staff his right either taking hold of or putting something into the hand of a man with close cut hair clad in a red coat lined and edged with fur, girdled at the waist. Blue hose. He holds his right hand out to the St and his left up in surprise. Behind the St is a monk, head gone {head of a female with a neckcloth taking its place} holding right hand up and left across waist. At the back of the man in red coat is a man in a white coat lined with fur with inner tunic high fur collar a large blue head dress holding 2 horses \by the reigns. Something like the staff of a spear near his head/ to the left of the panel is a church with gable end surmounted with a cross and a blue roof to it in imitation of lead the foreground is covered with plants. [pencil:] 24 wanted[?]"</p>					



## 17c: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.772-1929, c.1887.

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

755 x 785

Alterations,  
Milner-White,  
1957:

p.35: "Fowler has not identified this scene, perplexed perhaps by two intruded female heads on the saint's head and another's. Once these were removed and replaced by male heads, and the scene becomes simply the arrival of a messenger, — from whom and for what?"  
p.30-31 Canopy and borders altered and patched.

## 17d: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	17d	<b>Proposed original location:</b>	17a
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	822 x 790
<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, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	F.i	<b>Canopy originality:</b>	Heavily patched.

### 17d: Condition Overview and Iconography

<b>Description:</b>	<p>Although the architectural canopy is heavily patched, with numerous insertions, Knowles' rubbing suggests that the cluster of shafts on the left is original. This formation is unique to type F.i, and matches closely with more complete examples in panels 13b, 14a, 15a and 16b. This is supported by the surviving border line on the seaweed background on the right, which is very close to that in 16b (type F.i). Additionally, the leadline of the left border in Knowles' rubbing closely resembles the leadline around the surviving border shaft with a small figure in 13b, also of type F.i.</p> <p>On a fragmentary white sea is a silver-stained ship, with a single mast topped with a crow's nest, to which is attached rigging and a billowing sail (with some stippled green insertions). In the upper right corner is a small patch of green land, with a tree with white and silver-stained trunk beneath three clumps of stylised brown oak leaves. In the sea in the foreground is a collection of fragments, some showing feathers, and one depicting the scaled head of a fish or dolphin. It is similar to the dolphin head shown in Knowles' rubbing of panel 16b, and may have been removed from this panel.</p> <p>On the left, in the stern of the boat, stands a male figure (Cuthbert), with yellow tonsured hair, a silver-stained nimbus with a scalloped white border. He wears a blue habit, which is patched only on the right arm. He is seen in semi-profile, facing the right of the panel and has his left hand raised, holding a silver-stained tau-staff in his right hand. To the right, next to the mast, is a monk, with silver-stained tonsure, habited in blue (some insertions). He is semi-frontal, looking at Cuthbert and his left hand is raised behind a rope securing the mast; his right hand is lost. In the bow of the boat is a layman with short wavy hair and beard, seen in semi-profile facing Cuthbert. He is wearing a red garment and green hat (composed of reused fragments of green ground). He has his hands raised in front of him, the right hand lost.</p>
<b>Subject:</b>	Cuthbert predicts end of storm
<b>Paired panels:</b>	15a: Cuthbert predicts provision of food; 16b: Dolphin meat divinely provided
<b>Iconography:</b>	<p>This panel is the first of three, depicting an episode from VP, Chapter 11. Cuthbert, on the left, predicts the calming of the storm which is preventing the ship from going ashore. A monk and sailor react to his prophecy.</p> <p>The iconography of this panel, as well as 16b, the third panel in the sequence, draws upon the composition of the two-page illustration of this episode in YT26 (see below and Catalogue entry for panel 16b). The</p>



**17d: Condition Overview and Iconography**

rearrangement of the figures to face Cuthbert emphasises his prophecy and faith in God. This is fulfilled in the following panel, 15a.

Previously, this panel has been misidentified as Cuthbert’s voyage to visit Aelflede on Coquet Island (VP, Chapter 23). While this would be a plausible interpretation of the iconography, the panel’s resemblance to the illustration of VP, Chapter 11, and the lack of Cuthbert’s voyage in the pictorial analogues of VP Chapter 23, diminish the likelihood of this interpretation. More significantly, the combined evidence of the canopy type and its location in 1690 suggest a location in row 17, alongside the other panels depicting VP, Chapter 11.

**Textual analogue:**

VP, Chapter 11

*Location:*

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

*Medium:*

Manuscript illustration

*Date:*

c.1200

*Description/ image:*

**Pictorial Analogues:**

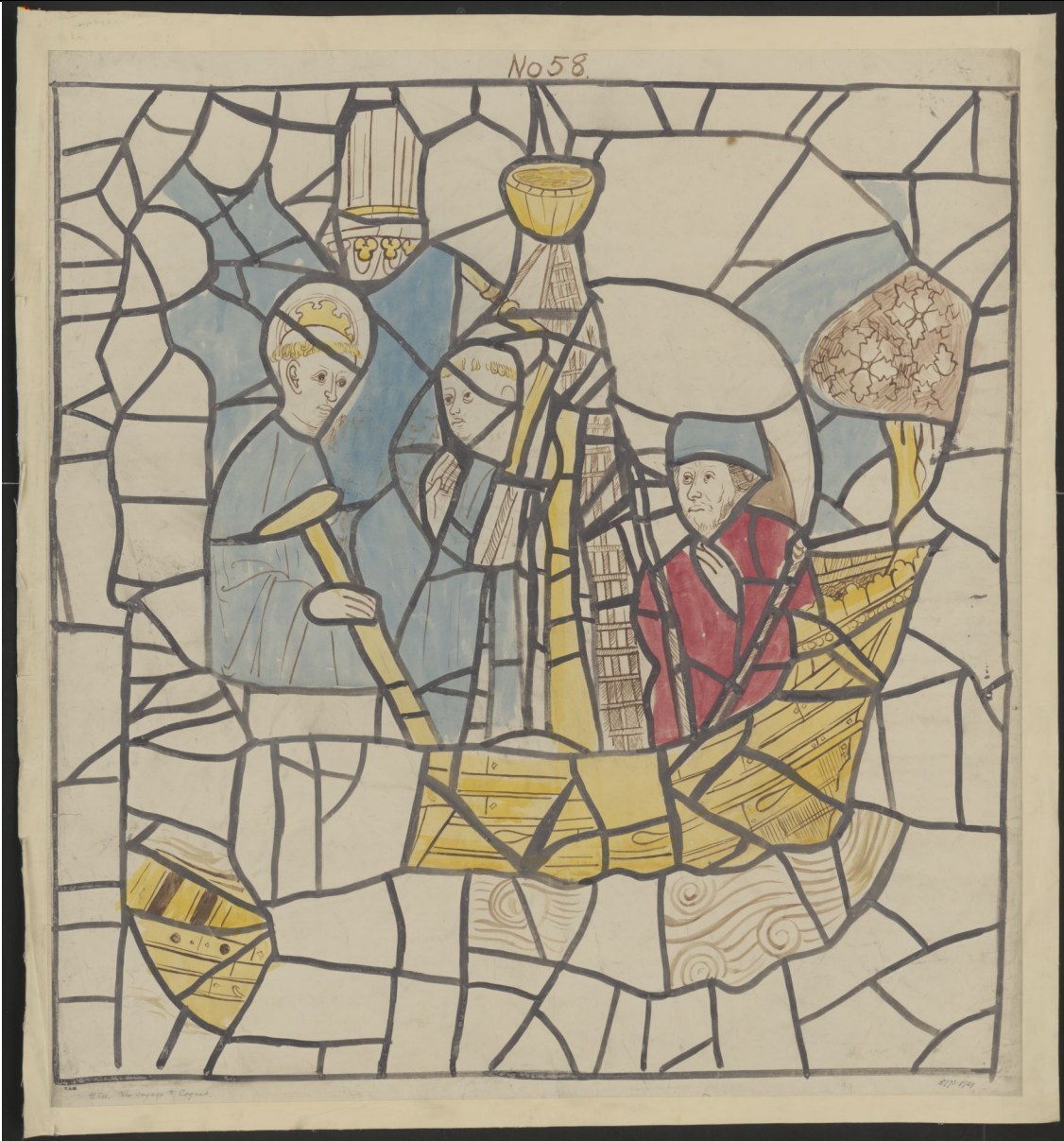


In a boat on a stormy sea, Cuthbert (centre) predicts the storm will end. (For related scenes in other media, see entry for panel 17d)



17d: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.52v:</i>	17b	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.327-8:</i>	Voyage to coquet island?
	<i>Fowler, 1877, p.372:</i>	17a		<i>Fowler, 1891, p.495:</i>	Voyage to coquet
	<i>Fowler, 1891, p.495:</i>	17d		<i>Milner-White, 1957, p.35:</i>	Voyage to coquet island?
	<i>Harrison, 1927, p.116:</i>	17d		<i>Barnett, 1990, p.151:</i>	Voyage to coquet island
	<i>Milner-White, 1957, p.35:</i>	17d		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.52v:</i>				
	"48./ In 2d Light is a ship w(i)th one mast under sayl & 3 Monks in her the 1st St Cuthbert habited B(lue) glory & pilgrim staff O(r). 2d. Monk habited B(lue) 3d. gu(les) Cap O(r)"				
	<i>Knowles<sup>1</sup>, c.1886-8, p.52:</i>				
	"[red:] 59 voyage to coquet No 58  A ship with with sail blown out. mast with rope ladder and a hutch or watch place at its head. An old man with red coat & blue hat seated and holding by a rope with a frightened expression of face. A monk stands beside the mast with yell(ow) hair and before him stands S. C with his right hand on his staff and left hand raised. Trees and part of a bank side are seen to the right of the picture and part of a small boat is seen in the lower left hand corner"				

17d: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.773-1929, c.1887.

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

760 x 785

Alterations,  
Milner-White,  
1957:

p.35: "Whatever the destination, this is a lovely light."  
p.30-31 Canopy and borders altered and patched.

## 17e: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	17e	<b>1888 location:</b>	17e
<b>Date:</b>	c.1888	<b>Approx. dimensions:</b> (w x h, mm)	819 x 797
<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>	On the right, on a stone bench, sits St Cuthbert, frontal, facing the left, with his arms crossed in front of his chest. To the left sits an abbess, habited in blue, with a yellow belt and wearing a white veil and		

17e: Condition Overview and Iconography	
	<p>wimple. She holds a crozier in her left hand and raises her right hand, looking right to St Cuthbert.</p> <p>The foreground is made up of green and yellow ground, with stylised plants. Behind St Cuthbert and the abbess is a white church, with silver-stained windows and a blue roof. On the right is an open doorway.</p> <p>To the left of the panel is an inlet of water, with stylised green land and trees behind. In the water is the prow of a silver-stained boat, in which sits a male figure, wearing a blue robe and red hat. He looks to his right.</p>
<b>Subject:</b>	Aelflede questioning Cuthbert about the future.
<b>Paired panels:</b>	Intended to be paired with panel 17d, which Fowler identified as "Voyage to Coquet Island" (see Catalogue for panel 17d).
<b>Iconography:</b>	<p>Devised by Fowler and Knowles, based upon VP, Chapter 24, to show Abbess Aelflede asking Cuthbert to tell her about the future, on Coquet Island. Fowler had misidentified panel 17d as showing the Cuthbert's voyage to Coquet Island, to meet with Aelflede (See Panel History, below). The panel's iconography draws upon Bede's description of Cuthbert's visit to Aelflede.</p> <p>The details of the setting show reference to the original glass. Similarly, the ship and sailor appear based upon panels 17d and 22a. The architectural frame appears based upon canopy type B.</p>
<b>Textual analogue:</b>	VP, Chapter 24.

17e: Panel History					
<b>Past locations:</b>	<i>Fowler, 1891, p.495:</i>	17e	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.328:</i>	Aelflede questioning Cuthbert?
	<i>Harrison, 1927, p.115:</i>	17e		<i>Fowler, 1891, p.495:</i>	Aelflede questioning Cuthbert
	<i>Milner-White, 1957, p.35:</i>	17e		<i>Milner-White, 1957, p.35:</i>	? Abbess Aelflede questions Cuthbert



## 17e: Panel History



Knowles & Sons cartoon, Victoria & Albert Museum, E.774-1929, c.1887.

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

700 x 770 (25-40mm unpainted row on bottom)

Alterations,  
Milner-White,  
1957, p.35:

None specified.

## 18a: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	18a	<b>Proposed original location:</b>	18b or 18d
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	818 x 331
<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>	F.ii	<b>Canopy originality:</b>	Heavily patched.
<b>Contiguous with canopy type:</b>	F.i	<b>Panels with contiguous canopy type:</b>	14a, 15a, 16b, 17d, 13b
<b>Commentary:</b>	Fowler (1877, p.328) comments on the existence of three panels with red backgrounds, and with two blue, in row 18, as well as their “re-made” appearance. However, it seems unlikely that there were originally three blue and two red, as he suggests. Instead, the panels’ background colours appear to have been counter-changed with those in the row below.		

## 18a: Panel History

<b>Past locations:</b>	<i>Fowler, 1877, p.328:</i>	Row 18
<b>Alterations, Milner-White, 1957:</b>	p.30-31 Canopy and borders altered and patched.	

## 18b: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	18b	<b>Proposed original location:</b>	18a, 18c or 18e
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	829 x 329
<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>	None detected.
<b>Canopy type:</b>	F.ii	<b>Canopy originality:</b>	Heavily patched.
<b>Contiguous with canopy type:</b>	F.i	<b>Panels with contiguous canopy type:</b>	14a, 15a, 16b, 17d, 13b
<b>Commentary:</b>	<p>Although damaged, the surviving glass provides evidence of the original appearance of canopy type F.ii, and corresponds with surviving details in other panels of this type. Together, they provide evidence of the alignment of type F.ii canopies with type F.i.</p> <p>See discussion in Catalogue entry for panel 18a regarding background colour counter-change in row 18.</p>		

### 18b: Panel History

<b>Past locations:</b>	<i>Fowler, 1877, p.328:</i>	Row 18
<b>Alterations, Milner-White, 1957:</b>	p.30-31 Canopy and borders altered and patched.	

### 18c: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	18c	<b>Proposed original location:</b>	18a, 18c or 18e
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	845 x 331
<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: "11L R [R?]"
<b>Canopy type:</b>	F.ii	<b>Canopy originality:</b>	Partially original.
<b>Contiguous with canopy type:</b>	F.i	<b>Panels with contiguous canopy type:</b>	14a, 15a, 16b, 17d, 13b
<b>Commentary:</b>	Although damaged, the surviving glass provides evidence of the original appearance of canopy type F.ii, and corresponds with surviving details in other panels of this type. Together, they provide evidence of the alignment of type F.ii canopies with type F.i.		



### 18c: Condition Overview and Iconography

See discussion in Catalogue entry for panel 18a regarding background colour counter-change in row 18.

### 18c: Panel History

<b>Past locations:</b>	<i>Fowler, 1877, p.328:</i>	Row 18
<b>Alterations, Milner-White, 1957:</b>	p.30-31 Canopy and borders altered and patched.	

### 18d: Condition Overview and Iconography




*In situ* photograph, 2016

<b>Current location:</b>	18d	<b>Proposed original location:</b>	18a, 18c, or 18e
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	822 x 336
<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 Row/2 5 I [?]" [other letters on nearby pieces, but illegible]
<b>Canopy type:</b>	F.ii	<b>Canopy originality:</b>	Partially original.

18d: Condition Overview and Iconography			
<b>Contiguous with canopy type:</b>	F.i	<b>Panels with contiguous canopy type:</b>	14a, 15a, 16b, 17d, 13b
<b>Commentary:</b>	<p>Although fragmentary, the surviving glass provides evidence of the original appearance of canopy type F.ii, and corresponds with surviving details in other panels of this type. Together, they provide evidence of the alignment of type F.ii canopies with type F.i.</p> <p>See discussion in Catalogue entry for panel 18a regarding background colour counter-change in row 18.</p>		

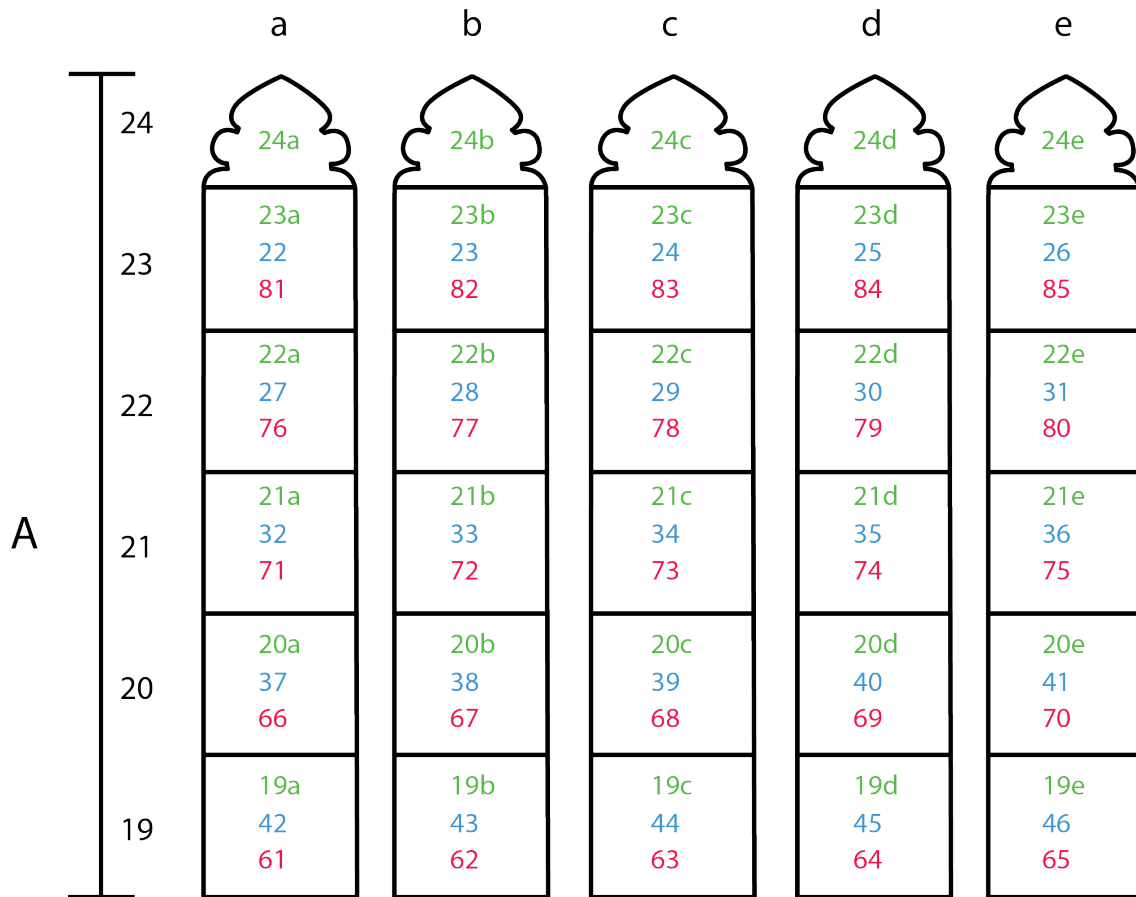
18d: Panel History	
<b>Past locations:</b>	<i>Fowler, 1877, p.328:</i> Row 18
<b>Alterations, Milner-White, 1957:</b>	p.30-31 Canopy and borders altered and patched.

18e: Condition Overview and Iconography			
			
<i>In situ photograph, 2016</i>			
<b>Current location:</b>	18e	<b>Proposed original location:</b>	18b or 18d
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	819 x 335
<b>Background colour, type &amp; originality:</b>	Blue, heavily patched.	<b>Special techniques:</b>	None detected.

18e: Condition Overview and Iconography			
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue.	<b>Scratched graffiti:</b>	On exterior surface: "2 from Top/ 4 Row"
<b>Canopy type:</b>	F.ii	<b>Canopy originality:</b>	Partially original.
<b>Contiguous with canopy type:</b>	F.i	<b>Panels with contiguous canopy type:</b>	14a, 15a, 16b, 17d, 13b
<b>Commentary:</b>	<p>Although damaged, the surviving glass provides evidence of the original appearance of canopy type F.ii, and corresponds with surviving details in other panels of this type. Together, they provide evidence of the alignment of type F.ii canopies with type F.i.</p> <p>See discussion in Catalogue entry for panel 18a regarding background colour counter-change in row 18.</p>		

18e: Panel History	
<b>Past locations:</b>	<i>Fowler, 1877, p.328:</i> Row 18
<b>Alterations, Milner-White, 1957:</b>	p.30-31 Canopy and borders altered and patched.

### Catalogue: Panels 19a-24e



1a - CVMA Numbering

97 - Torre Numbering

1 - Fowler Numbering



19a: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	19a	<b>Proposed original location:</b>	11c
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	818 x 788
<b>Background colour, type &amp; originality:</b>	Red, 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, purple, green and red (probably flashed).	<b>Scratched graffiti:</b>	On exterior surface: “[/] from/ Bott 3/ 3rd [/]”
<b>Canopy type:</b>	G.i	<b>Canopy originality:</b>	Partially original.

**19a: Condition Overview and Iconography**

<p><b>Description:</b></p>	<p>On the left, a male figure (Cuthbert) stands on a brown ground, he is semi-frontal facing to the right of the panel. He is tonsured and nimbed in silver-stained bordered in white. He wears a blue habit, which is composed of unpainted insertions below the waist, with white reused insertion on the lower right. He has his right hand raised in front of his chest and holds a silver-stained crosier in his left hand.</p> <p>Behind him stand two monks, both tonsured, the first habited in blue, the shoulders of the second composed of unpainted red insertions. Both look towards the centre of the panel. Immediately to the right of Cuthbert is a king (Ecgrith), seen semi-frontal facing the left of the panel. His blue robe is composed entirely of reused and unpainted insertions, probably replacing purple, which was recorded by Torre (see below). Over this is a white cloak with silver-stained pattern and a silver-stained crown, both largely original. The king's head is also a reused insertion. In his right hand he grasps the crosier Cuthbert is holding and his left hand is raised horizontally in front of his body.</p> <p>To the right of the king is a bearded layman, frontal, wearing a red tunic with white fur cuffs and hem, over a white and silver-stained undergarment. One side of the tunic's skirt is dagged. His legs are green stippled insertions. He wears a green hat with dagged tassels, and looks away from the king, to the right, at a sheathed sword, which he holds in his left hand, the blade rising up over his left shoulder, and touches the blade of the sword with his right hand. To the right of the layman is a monk, in profile, facing the left of the panel, tonsured and habited in blue. Behind these two figures are three heads, from left to right: an inserted reused head with a nimbus, the tonsured head of a monk, looking to the right of the panel and a bearded man in a blue hat looking to the left. The tip of the sword held by the first layman crosses the beard and face of this last man.</p>
<p><b>Subject:</b></p>	<p>Ecgrith asks Cuthbert to be bishop</p>
<p><b>Paired panels:</b></p>	<p>None.</p>
<p><b>Iconography:</b></p>	<p>Ecgrith, in the centre, leads a group of laymen and monks in asking Cuthbert to accept the bishopric of Lindisfarne.</p> <p>The evidence of the canopy securely places this panel in row 11, above row 10, where panel 19b shows Cuthbert's consecration. This contrasts with previous interpretations, which have placed the panel immediately before Cuthbert's consecration, despite correctly identifying its subject (see below).</p>

## 19a: Condition Overview and Iconography

	<p>The composition of the panel draws upon the illustration of the scene in YT26 (see below). In the manuscript, the illustration of Ecgfrith’s visit to Cuthbert to secure his assent notably omits bishop Trumwine, whom Bede described as accompanying the king to Farne, despite depicting the “many other religious and powerful men” who also made the journey.<sup>21</sup> This may have guided the depiction in panel 19a, which, although adding a number of monks to the scene, does not show the bishop. The addition of the monks may allude to the synod at which Cuthbert was elected, which, in contrast to VP, but in common with the sequence of illustrations in YT26, appears to have been more fully represented later in the narrative sequence (see Catalogue entry for panel 15d).</p> <p>Although Ecgfrith’s robe and head are heavily patched, his cloak and hands suggest that the mirrored postures of the king and Cuthbert may originally have been more pronounced. If so, it may have been intended to heighten the emphasis placed on Ecgfrith’s role in Cuthbert’s election by visually placing the king and saint on a more equal footing. Additionally, his original purple robe would have conformed to the contemporary visual <i>topos</i> of royal dress, creating a stronger visual and symbolic link between Ecgfrith and the Lancastrian kings in the donor section. Consequently, Ecgfrith’s role in Cuthbert’s election and relationship with the holy bishop, may have been intended to parallel and prefigure the relationship between the kings and prelates of the donor section.</p>	
<b>Textual analogue:</b>	VP, Chapter 24	
<b>Pictorial Analogues:</b>	<i>Location:</i>	London, BL, Yates Thompson MS 26, f.51r
	<i>Medium:</i>	Manuscript illustration
	<i>Date:</i>	c.1200

<sup>21</sup> BL, Yates Thompson MS 26, f.50r; 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), 238-239.

## 19a: Condition Overview and Iconography

*Description/  
image:*



On the left, Cuthbert stands in the doorway of his hermitage on Farne. To his right is a group of people, led by King Egfrith, who grasps Cuthbert's hand and points to him, asking him to be bishop. The boat the group arrived in is in the lower right corner.

*Location:*

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

*Medium:*

Manuscript illustration

*Date:*

c. late 1430s to early 1440s.



19a: Condition Overview and Iconography

Description/  
image:

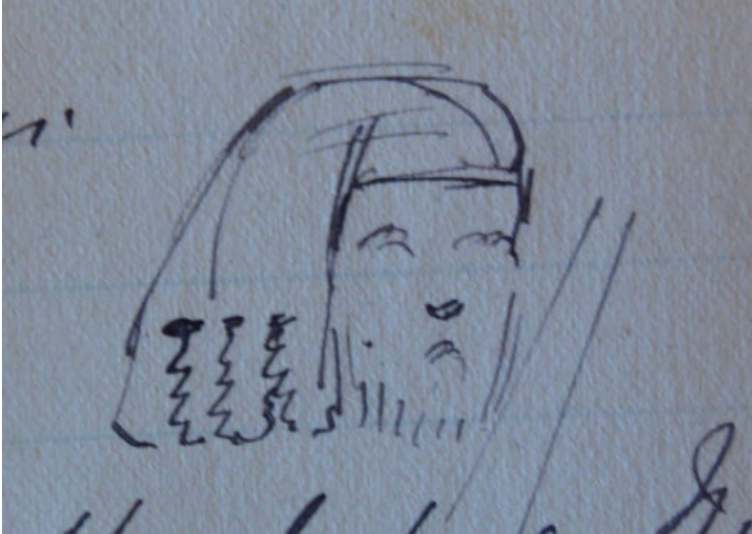


On the left, Cuthbert kneels before a group of monks and an altar, facing King Egfrith, who asks him to be bishop.

19a: Panel History

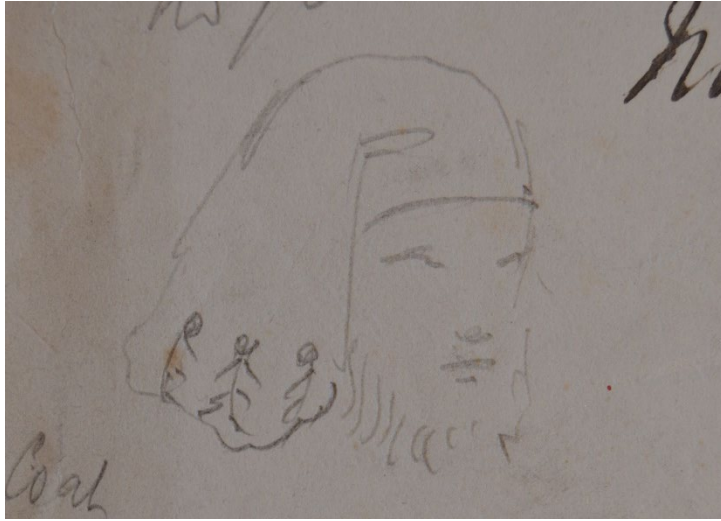
<b>Past locations:</b>	<i>Torre, 1691, f.53r:</i>	11c	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.328-332:</i>	Investiture by King Egfrith
	<i>Fowler, 1877, p.371:</i>	11c		<i>Fowler, 1891, p.495:</i>	Investiture by King Egfrith
	<i>Fowler, 1891, p.495:</i>	19a		<i>Milner-White, 1957, p.35:</i>	Investiture by King Egfrith [sic]
	<i>Harrison, 1927, p.116:</i>	19a		<i>Barnett, 1990, p.130-1:</i>	King Egfrith comes to Farnham to persuade Cuthbert to accept the bishopric

## 19a: Panel History

	<i>Milner-White, 1957, p.35:</i>	19a		<i>Dumelow, 2007:</i>	N/A
<p><b>Unpublished past descriptions:</b></p>	<i>Torre, 1691, f.53r:</i>				
	<p>“69/ In 3d Light stands a king robed A(rgent) from his breast downwards purple. Crowned &amp; sceptre O(r) before him stand 3 holy men habited B(lue) glories O(r) &amp; A(rgent) the foremost holding a Crosyer in his hand O(r). A sword bearer stands behind the king habited gu(les) hood v(er)t. sword Erected O(r) Also behind him stand 3 other Monks 1st habited v(er)t/ 2d B(lue)/ 3d Cap A(rgent)”</p>				
	<i>Knowles<sup>1</sup>, c.1886-8, p.16-7, loose page:</i>				
<p>“[red:] 61      [Pencil:] Investiture</p>					
<p>No. 76. St C. standing to the left hand of panel holding his crozier in his left hand and his right hand raised. And in front of him the mutilated figure of a king nimbed. The crown above the nimbus. The right hand of the king grasping the shaft of crozier just below the S(ain)ts hand. The other hand slightly held out. At the back of the king / [pencil:] Egfrith \ is an Esquire clad in Ruby. Surcoat lined with fur and fringed at the skirt with the same. A jewelled girdle round his waist and a pendant cap thus. [sketch] And carrying a jewelled sword. This squire is turning partly round to speak to a monk and behind these two figures is a man with coif head gear. A monk and part of a head with curly head of hair and nimbed and the head of a sceptre near the second head. The position of the left hand”</p>					
					
<p>p.17 “Indicating that he had originally held it, Behind the St are two monks one with partial hair a tuft only being seen in the middle of head whilst the other has a complete fringe. N.B. Some chain armour of large size is portrayed on some glass at the top of panel and some pieces of late dec(orated)[?] canopy. But no connection with the window”</p>					

## 19a: Panel History

loose page "No 76 [sketch] \ Coat/ Skirt furred & jagged[?] slit. Tight buskins green"





19a: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.775-1929, c.1887.

<p><b>Approx. c.1887</b> panel dimensions: (mm, w x h)</p>	<p>755 x 760</p>
<p><b>Alterations, Milner-White, 1957:</b></p>	<p>p.35: "The crowned but faceless king given a new face from reserve." p.30-31 Canopy and borders altered and patched.</p>



## 19b: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	19b	<b>Proposed original location:</b>	10c
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	836 x 788
<b>Background colour, type &amp; originality:</b>	Blue, hatch-fill foliate pattern, moderately original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, pink, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	H	<b>Canopy originality:</b>	Moderately original.

## 19b: Condition Overview and Iconography

<b>Description:</b>	<p>In the centre of the panel, a male figure (St Cuthbert), frontal, sits upon a silver-stained stone throne. The carved back of the throne is visible to the left; it supports a projecting canopy, which is composed of reused and unpainted insertions as well as displaced original fragments. Cuthbert wears a blue chasuble lined in white and with white and silver-stained borders. Beneath this is an ornamented alb; a high collar is visible at his neck. He holds a silver-stained crozier with crocketed finial in his left hand and his right hand is raised, palm outwards. On his head is a silver-stained mitre with white gems, surrounded by a white nimbus.</p> <p>Immediately to the left of St Cuthbert is a group of two bishops and an archbishop, all with tufted mitres and short hair, seen semi-frontal turned towards Cuthbert. The bishop closest to St Cuthbert wears a white cope with silver-stained pattern and is touching Cuthbert's mitre with his left hand (probably an insertion), his right hand rests near his waist. To the left, the archbishop stands in the foreground. He wears a pallium over a red chasuble, with a green dalmatic visible at his ankles; beneath this are insertions and reused fragments, mostly white. He raises his right hand in blessing and holds a silver-stained crozier, the head is composed of reused insertions. Behind the archbishop, the second bishop's head is visible next to the head of a crozier (probably his own).</p> <p>Immediately to the right of Cuthbert is another group of two bishops and a priest, seen semi-frontal turned towards Cuthbert. The bishop closest to Cuthbert wears a red cope over an alb, with a high collar and a tufted mitre. With his left hand he grasps the crozier which Cuthbert is holding. To the right, the other bishop is wearing a tufted mitre and a blue cope, lined with white, over an alb; his chest is patched with red, probably displaced from the cope of the bishop next to him. He holds a silver-stained crozier with crocketed finial in his left hand and his right hand is raised in blessing. Behind the two bishops the tonsured head of the priest is visible. Part of a thick white collar or hood is visible at his neck, his garment is composed of green insertions.</p>
<b>Subject:</b>	Cuthbert consecrated bishop of Lindisfarne
<b>Paired panels:</b>	None.
<b>Iconography:</b>	<p>Cuthbert, seated in the centre, is consecrated bishop by an archbishop, assisted by four bishops and a priest.</p> <p>In contrast with the pictorial analogues at Pittington and Carlisle, the panel does not show King Ecgfrith. Instead, the depiction of an archbishop, four bishops and a priest, places Cuthbert's consecration</p>

## 19b: Condition Overview and Iconography

firmly within ecclesiastical authority. Both Carlisle and Pittington show Cuthbert kneeling on the left, while Bishop Trumwine pours water from a flask over Cuthbert's head, with King Ecgfrith standing to the right (see below); at Carlisle, Ecgfrith is particularly prominent, occupying much of the right-hand side. The painting at Carlisle was probably closely-modelled upon the illustration lost from YT26, which would have been available to the designers of the St Cuthbert Window.

The omission of Ecgfrith from 19b does not seem unusual from comparison with the text, which does not describe the ceremony itself. However, the probable composition of the illustration of this scene in YT26 does suggest that the designers of the Cuthbert Window were consciously focusing upon ecclesiastical authority. Cuthbert's consecration was probably depicted in YT26 on a now-lost folio, originally located between the current folios 54 and 55;<sup>22</sup> the loss of only a few lines of text from the end of chapter 25 and the rubric from chapter 26, indicates that it occupied almost a whole page (see below). It has been proposed that the illustration would have accorded closely with the depiction of Cuthbert's consecration at Carlisle Cathedral (see below), where the series of panel paintings are known to have used YT26 as a source and closely followed the compositions of the illustrations.<sup>23</sup>

The damaged state of the panel at Carlisle makes comparison difficult, but Park and Cather have noted the similarity between this depiction and the twelfth-century wall-painting at Pittington (see below).<sup>24</sup> Both paintings show Cuthbert on the left, kneeling with hands together and facing towards the right, where, standing in front of him, Bishop Trumwine pours water from a flask over Cuthbert's head. The additional figures vary slightly in the two paintings: at Carlisle a monk stands behind Cuthbert holding his mitre; at Pittington, two monks appear behind the saint and although it is possible that the left monk held a mitre, this is unlikely as it would have had to wrap around onto the wall. Yet, in both paintings, King Ecgfrith is shown standing to the right of Bishop Trumwine. At Carlisle, he occupies much of the right-hand side of the panel.

<sup>22</sup> British Library, "Yates Thompson MS 26,"

[http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Yates\\_Thompson\\_MS\\_26](http://www.bl.uk/manuscripts/FullDisplay.aspx?ref=Yates_Thompson_MS_26).

<sup>23</sup> Bertram Colgrave "Note on a Stained Glass Window formerly in Durham Cathedral," *Durham University Journal* XXXVII (1944-1945): 12; Colgrave, "Cuthbert Paintings," 17; Baker, "Medieval Illustrations," 24; Abou-El-Haj, *Saints*, 40; Park and Cather, "Paintings at Carlisle," 220-221.

<sup>24</sup> Park and Cather, "Paintings at Carlisle," 221.

19b: Condition Overview and Iconography		
	<p>Given the tendency of the Carlisle painter to retain the compositions of the YT26 illustrations, it seems reasonable to suggest that the manuscript illustration of Cuthbert's consecration would have been broadly similar. Indeed, Cuthbert is shown in episcopal vestments at Carlisle, in contrast to his monastic habit at Pittington. This suggests that the Carlisle painter retained the manuscript compositions while updating the costume and setting.</p> <p>In contrast, panel 19b employs a composition which is closer to depictions of enthronements and consecrations in fifteenth-century stained glass in York, including the St William Window (panels 5b and 9e). This may indicate that the designers drew upon a local or national <i>topos</i> of consecration rather than the illustration in YT26.</p>	
<b>Textual analogue:</b>	VP, Chapter 25	
<b>Pictorial Analogues:</b>	<i>Location:</i>	<b>London, BL, Yates Thompson MS 26, folio following f.54v?</b>
	<i>Medium:</i>	Manuscript illustration
	<i>Date:</i>	c.1200
	<i>Description/ image:</i>	Lost. A single folio is missing between folios 54 and 55. As fifteen to twenty lines of text and the rubric for chapter 26 have been lost, it is likely that illustration occupied a single page. The scene at Carlisle may indicate the appearance of the lost illustration.
	<i>Location:</i>	<b>St Lawrence's Church, Pittington</b>
	<i>Medium:</i>	Wall painting
	<i>Date:</i>	Twelfth century



## 19b: Condition Overview and Iconography

*Description/  
image:*



On the left, Cuthbert, habited, kneels before a bishop, who pours water over his head. To the right is a king (Ecgfrith).

*Location:*

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

*Medium:*

Manuscript illustration

*Date:*

c. late 1430s to early 1440s.

## 19b: Condition Overview and Iconography

Description/  
image:



To the right of centre, Cuthbert, seated and wearing episcopal vestments, is crowned as bishop by a crowd of bishops who surround him.

<b>Location:</b>	<b>Carlisle Cathedral, back of choir stalls (painting no. 14)</b>
<b>Medium:</b>	Panel painting, oil on wood
<b>Date:</b>	c.1478-95

## 19b: Condition Overview and Iconography

Description/  
image:



Titulus: "Consecrate bysshop yai mad[e] [hy(m)] [h]er/  
off lyndisfarne both farr and [ne]r"

Cuthbert on the left, kneels with hands together, facing  
towards the right, where, standing in front of him,  
Bishop Trumwine pours water from a flask over  
Cuthbert's head. On the left, behind Cuthbert, is a monk  
holding a mitre. On the far right is King Egfrith.

19b: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.53r:</i>	10c	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.332:</i>	Consecration
	<i>Fowler, 1877, p.371:</i>	15a		<i>Fowler, 1891, p.496:</i>	Consecration by Archbishop Theodore
	<i>Fowler, 1891, p.496:</i>	19b		<i>Milner-White, 1957, p.35:</i>	Consecration as bishop.
	<i>Harrison, 1927, p.116:</i>	19b		<i>Barnett, 1990, p.132:</i>	Cuthbert consecrated as bishop by archbishop Theodore
	<i>Milner-White, 1957, p.35:</i>	19b		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.53r:</i>				
	"74/ In 3d Light sits an A(rch)B(isho)p Inthroned Robed purple pall(ium) A(rgent) Myter & Crosyer O(r) on each side kneels another B(isho)p. One habited gu(les) the other B(lue) both Cross-staves O(r)"				
	<i>Knowles<sup>1</sup>, c.1886-8, p.58-9:</i>				
	<p>"[red:] 62 [Pencil:] Consecration of throne[?] No 55  A Bishop seated upon a throne or chair of state Robed in Blue chasuble with embroi(dere)d border, white tunic with apparel, holding his right hand up in attention and in left hand a crozier the upper part of shaft being held by the hand of a bishop who stands at the right side and to the back of throne. A bishop on the left side clad in white chasuble appears to be holding up or having just put on the mitre which is nimbed on to seated Bishop. To the extreme left stands a Bishop in red chasuble under which is an alb fringed with green holding his crozier in his left hand and his right hand raised in act of blessing. Ring on 2(nd) finger. on the other side of panel stands a similar figure but wearing a long blue cloak, instead of a chasuble, but holds his crozier &amp; hands like the others"</p> <p>p.59 "Behind the figure is a monk or priest bareheaded and holding a crozier and to the other side of panel is the backg(roun)d in a bishop with mitre &amp; crozier looking eagerly at the seated one. A portion of a canopy fringed shews on the top of the panel indicating a back or top to the throne."</p>				



19b: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.776-1929, c.1887.

<p><b>Approx. c.1887</b> panel dimensions: (mm, w x h)</p>	<p>750 x 780</p>
<p><b>Alterations, Milner-White, 1957:</b></p>	<p>p.35: "Croziers of the bishops made up. The roof of the throne improved, but it is still disordered." p.30-31 Canopy and borders altered and patched.</p>

## 19c: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	19c	<b>Proposed original location:</b>	10d
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	846 x 788
<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, purple, green and red (probably flashed).	<b>Scratched graffiti:</b>	On exterior surface: "8 from Bottom/ 2 Row"
<b>Canopy type:</b>	H	<b>Canopy originality:</b>	Moderately original.

### 19c: Condition Overview and Iconography

<p><b>Description:</b></p>	<p>The ground is of grass, with small plants painted on and a fragmentary silver-stained tree on the right side.</p> <p>On the left of the panel is a male figure, semi-frontal, facing the right. He has short, straight brown hair and gazes downwards. His right arm is bent at the elbow with his hand raised in front of his chest. He is wearing a long red robe and is mostly concealed by a second male figure, who stands to the right and in front of him. The second male figure is also semi-frontal, facing the right. He has short, tonsured hair and gazes downwards. He is wearing a long blue robe, the upper half composed of insertions. He holds a silver-stained purse by its handle in his right hand.</p> <p>Behind the second male figure is a third male figure, frontal. His torso is composed of white insertions. A white undershirt and fur collar are visible at his neck, along with the tips of his fingers, indicating that his right hand was raised to his chest. He is clean shaven and wears a green hat with an upturned, scalloped brim. He looks to the left of the panels.</p> <p>In the centre of the panel is a fourth male figure (St Cuthbert), semi-frontal, turned towards the right of the panel. He is wearing an alb beneath a purple cope with silver-stained and white-jewelled border and collar. He has short white hair and wears a silver-stained and white mitre surrounded by a white nimbus. His arms are bent at the elbow and his hands are extended forwards and cupped together around his silver-stained crosier, holding coins.</p> <p>To the right is a fifth figure, in semi-profile, facing left. He is wearing a white cloak with the hood drawn up over a silver-stained headscarf. He is stooped, with a silver-stained crutch under each armpit. He holds his right crutch with his right hand and his left arm is extended forwards, with the hand raised, palm upwards. He looks forwards with his right eye, the other eye is closed and set higher within the socket. Behind the fifth figure, a sixth male figure is visible from the waist up, in semi-profile facing the left. He wears a blue robe (composed of later insertions) and has curled white hair and a long white beard. His left hand is raised in front of his chest. To the right is a seventh figure, in semi-profile facing the left. He has both eyes shut and wears a round, green cap with a bobble on top. His body is made up of reused insertions.</p>
<p><b>Subject:</b></p>	<p>Cuthbert giving alms to the poor and sick</p>
<p><b>Paired panels:</b></p>	<p>19d: Cuthbert giving food and clothes to the poor and sick</p>



19c: Condition Overview and Iconography	
<b>Iconography:</b>	<p>St Cuthbert, in the centre, assisted by a monk, distributes money to the poor and sick.</p> <p>Although Bede highlights the apostolic precedent for Cuthbert's charity in VP, he does not explicitly describe him distributing money.<sup>25</sup> Likewise, none of the pictorial analogues show Cuthbert giving money, instead showing the good works described by Bede (see Catalogue entry on panel 19d). Giving money to the poor was encouraged in fifteenth-century episcopal, monastic and secular models of charity.<sup>26</sup> It was one of the corporal acts of mercy, which were a popular iconographic subject in fifteenth-century ecclesiastical art, particularly in schemes funded by laypeople.<sup>27</sup> This broader popularity may have guided the design of the panel's iconography.</p> <p>While the original location of the panel within the narrative sequence is secure, Torre's observation of the panel in location 8b may indicate that it was originally installed in the wrong location, or was swapped with panel 21a at an early date. In either case, this error can be explained by the similarity of the iconography of the two panels, which also have the same canopy type.</p>
<b>Textual analogue:</b>	VP, Chapter 26
<b>Pictorial Analogues:</b>	None extant. See entry on panel 19d for related scenes in other media.

19c: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.53v:</i>	8b	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.333:</i>	Almsdeeds
	<i>Fowler, 1877, p.371:</i>	9b		<i>Fowler, 1891, p.496:</i>	Almsdeeds

<sup>25</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), 201, 241.

<sup>26</sup> David Lepine, "Cathedrals and Charity: Almsgiving at English Secular Cathedrals in the Later Middle Ages," *The English Historical Review* CXXVI, no. 522 (2011): 1067-1069, 1180-1081; Sarah Pedersen, "Piety and Charity in the Painted Glass of Late Medieval York," *Northern History* 36, no. 1 (2000): 40-42; James William Brodman, *Charity and Religion in Medieval Europe* (Catholic University of America Press, 2009), 36, 43, 268.

<sup>27</sup> Pedersen, "Piety and Charity in the Painted Glass of Late Medieval York," 41-42.



### 19c: Panel History

	<i>Fowler, 1891, p.496:</i>	19c		<i>Milner-White, 1957, p.35:</i>	Alms deeds
	<i>Harrison, 1927:</i>	N/A		<i>Barnett, 1990, p.133:</i>	Cuthbert as bishop giving food to the hungry
	<i>Milner-White, 1957, p.35:</i>	19c		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.53v:</i>				
	"83/ In 2d Light stands a B(isho)p habited A(rgent) & purple. myter & glory A(rgent) before him kneels a Lady habited A(rgent) And behind him stands a monk habited B(lue)/ & the head of a woman Last of all stands another man habited gu(les) cap v(er)t."				
	<i>Knowles<sup>1</sup>, c.1886-8, p.44-5:</i>				
	<p>p.44 "[red:] x [Pencil:] Alms deeds No 63</p> <p>A bishop mitre and nimbed wearing purple robe and white tunic embro(idered) at edge of robe and wrist of tunic holding a crozier in his left hand with crook outwards and handing some money to a cripple who kneels before him resting his arms on crutches and wearing a white coat and a head cloth turned back at the forehead. By the side of the Bishop is a monk /in blue robe \ with a bag in his hand and another /figure \ in a red robe lined with fur and shewing a high collar to a tunic at the neck. His beard forked and holding his right hand up in attentive attitude. At the back of these is a person of rank wearing an embro(idered) cloak line with fur over a coat or tunic a little open at the neck and a /large \ green hat escalloped at the edge. Behind the cripple is an old man in blue robe and long hair &amp; beard reaching out his hand to take one of the coins out of the hand of the Bishop and following close upon him a"</p> <p>p.45 "man with a green cap and a blind man's face. All else belonging the figure destroyed. In the right hand corner is a crouching figure nude and his hands raised in supplication. A plant with white flowers is in the foreground."</p>				

## 19c: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.777-1929, c.1887.

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

745 x 775

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

p.35: "The cripple's figure and crutches made up from reserves exceedingly well. The garment of the right hand figure reconstructed from spare old red fragments. The money bag held by the blue steward was restored to him; it had strayed as a patch to another part of the panel. The muddled foreground straightened out."  
p.30-31 Canopy and borders altered and patched.

## 19d: Condition Overview and Iconography



*In situ* photograph, 2016




<b>Current location:</b>	19d	<b>Proposed original location:</b>	10e
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	826 x 783
<b>Background colour, type &amp; originality:</b>	Blue, hatch-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>	H	<b>Canopy originality:</b>	Moderately original.



### 19d: Condition Overview and Iconography

<p><b>Description:</b></p>	<p>The ground was originally scrawl-shaded and silver-stained, but has been mostly replaced with insertions.</p> <p>In the centre of the panel, is a figure (St Cuthbert), with a head and upper body composed of insertions. He stands semi-frontal facing the right side of the panel. He is wearing a white cloak with silver-stained pattern and holds a silver-stained crozier in his right hand. Standing on the left, behind Cuthbert, is a figure habited in blue (a monk); he is heavily patched and his head is an insertion. He faces the right of the panel and is holding a white tunic, trimmed and lined with silver-stain. Behind this figure, to the left, is a figure robed in murrey, with white and red insertions replacing his hat. He also looks to the right and rests his right hand on the shoulder of the figure in front. On the ground, in front of the monk, is a white woven basket filled with round-topped, yellow loaves of bread.</p> <p>On the right, in front of St Cuthbert, a male figure kneels in semi-profile, facing the left of the panel. He has short brown hair and is wearing a white garment, which suffers from paint loss and has several insertions. He supports himself on a short stick with his left hand, his right extended upwards towards Cuthbert, at whom he is looking. To the right of this figure is an old man with a long beard, seen in semi-profile, facing the left of the panel. He wears a patched white robe and holds a silver-stained staff in his right hand. Behind these two figures is a group of three more figures. The closest to Cuthbert has his left hand raised and looks towards St Cuthbert; his face is corroded and much of the paint around his left eye is lost. His red garment has several unpainted insertions. Behind him, a bearded figure holds out an empty silver-stained bowl to Cuthbert with his right hand; his body is composed of green unpainted insertions. On the far right, a third figure is indicated by a collection of red fragments, surmounted by stippled white insertions, but this may not represent an original figure.</p>
<p><b>Subject:</b></p>	<p>Cuthbert giving food and clothes to the poor and sick</p>
<p><b>Paired panels:</b></p>	<p>19c: Cuthbert giving alms to the poor and sick</p>
<p><b>Iconography:</b></p>	<p>St Cuthbert, in the centre, assisted by a monk, distributes food and clothing to the poor and sick.</p> <p>The iconography of the panel is paralleled only in the Salisbury Breviary (see below), which shows Cuthbert giving clothing, and VP, which describes Cuthbert giving food to the hungry and clothing to the</p>



19d: Condition Overview and Iconography							
	<p>suffering, in accordance with apostolic precedents.<sup>28</sup> As with the iconography of panel 19d, these charitable acts were encouraged not only in hagiographic models, but in episcopal, monastic and secular models of charity.<sup>29</sup> The similarity of the iconography with the depictions of a layman distributing food (n4, 3a) and clothing (n4, 2a), in the Corporal Acts of Mercy Window at All Saints, North Street, which dates to c.1410-35,<sup>30</sup> may indicate that the designers drew upon established <i>topoi</i> of lay charity when creating the panel.</p>						
<b>Textual analogue:</b>	VP, Chapter 26						
<b>Pictorial Analogues:</b>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 20%;"><i>Location:</i></td> <td><b>Salisbury Breviary, Paris, Bibliothèque nationale de France, MS lat.17294, f.437r</b></td> </tr> <tr> <td><i>Medium:</i></td> <td>Manuscript illustration</td> </tr> <tr> <td><i>Date:</i></td> <td>c. late 1430s to early 1440s.</td> </tr> </table>	<i>Location:</i>	<b>Salisbury Breviary, Paris, Bibliothèque nationale de France, MS lat.17294, f.437r</b>	<i>Medium:</i>	Manuscript illustration	<i>Date:</i>	c. late 1430s to early 1440s.
	<i>Location:</i>	<b>Salisbury Breviary, Paris, Bibliothèque nationale de France, MS lat.17294, f.437r</b>					
	<i>Medium:</i>	Manuscript illustration					
	<i>Date:</i>	c. late 1430s to early 1440s.					
<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 20%;"><i>Description/ image:</i></td> <td style="text-align: center;">  </td> </tr> </table>	<i>Description/ image:</i>						
<i>Description/ image:</i>							
<p>Cuthbert, stood on the left, gives clothes to the poor, who are gathered on the right.</p>							

<sup>28</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), 201, 241.

<sup>29</sup> David Lepine, "Cathedrals and Charity: Almsgiving at English Secular Cathedrals in the Later Middle Ages," *The English Historical Review* CXXVI, no. 522 (2011): 1067-1069, 1180-1081; Sarah Pedersen, "Piety and Charity in the Painted Glass of Late Medieval York," *Northern History* 36, no. 1 (2000): 40-42; James William Brodman, *Charity and Religion in Medieval Europe* (Catholic University of America Press, 2009), 36, 43, 268.

<sup>30</sup> Eric A. Gee, "The painted glass of All Saints' Church, North Street, York," *Archaeologia* 102 (1969): 162.

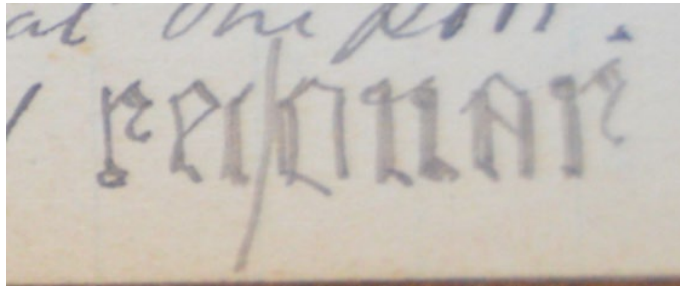
19d: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.53v:</i>	10e	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.333-4:</i>	Works of mercy
	<i>Fowler, 1877, p.371:</i>	11e		<i>Fowler, 1891, p.496:</i>	Works of mercy
	<i>Fowler, 1891, p.496:</i>	19d		<i>Milner-White, 1957, p.35:</i>	Works of mercy
	<i>Harrison, 1927:</i>	N/A		<i>Barnett, 1990, p.132-3:</i>	Cuthbert as bishop giving clothes to the suffering
	<i>Milner-White, 1957, p.35:</i>	19d		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.53v:</i>				
	"76/ In 5th Lights sits a young B(isho)p habited A(rgent) myter & Crosyer O(r) glory A(rgent) & 5 monks kneel before him 2 of them being habited gu(les)/ 2 . A(rgent)/ 1. V(er)t./ Also 2 other Monks stand behind him one habited purple, the other B(lue)"				
	<i>Knowles<sup>1</sup>, c.1886-8, p.42-3:</i>				
	<p>p.42 "[red:] 64 [Pencil:] work of mercy            In the centre a bishop in richly embro(idere)d cope. Purple dalmatic and white alb. Holding on his right shoulder his crozier head outwards. {Head &amp; breast of bishop not existing but replaced by a figure with smooth benign face, curly hair and nimbed wearing an alb with stiff collar embr(oidere)d} Right hand of original Bishop reaching over staff of crozier and holding"</p> <p>p.43 "A green coat which he is in the act of giving to a naked man who is crouched down at his knees, a very short crutch in his left hand, his right held up to receive the coat, face wearing a beseeching express(ion). Behind this man are 4 figures the first nearest in red coat /buttons down front\ with stiff white collar hear with close cropped hair /and face covered with spots\ left hand raised. The next is a man in a white coat the shoulders head &amp; shirt very much patched holding both hands up in beseeching att(itude) head aged and long hair but looks like an insertion. At the back of these two is a old man curly hair &amp; beard clad in green coat. A hand and part of arm appearing between man with scabbed face and Bishop holding a yell cup or basin. Hand &amp; arm also scabbed. To the extreme right a man in red coat and what may be yell collar but {2.} lower half of head only left with mouth drawn down, hair curly. On the left side of panel a basket at Bishops feet containing 12 polygonal loaves and standing at the back of bishop a monk in blue holding a white coat with yell lining. (Head an insertion) and behind monk a man in purp(le) coat fur collar whi(te) tunic &amp; red hat youth[?] face</p>				

## 19d: Panel History

[in left margin:] round and full, curly hair looking intently at the poor  
Note crozier end has a ferrule[?] [sketch 1] fragment of text [sketch 2]"



Sketch 1



Sketch 2

## 19d: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.778-1929, c.1887.

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

760 x 785

Alterations,  
Milner-White,  
1957:

p.35: "Another confused panel. We gave Cuthbert a more appropriate head, (though bearded) from reserve ; it is astonishing how frequently the saint has lost his head!"

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



## 19e: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	19e	<b>Proposed original location:</b>	11e
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	826 x 789
<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 blue, purple, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	G.i	<b>Canopy originality:</b>	Mostly original.

## 19e: Condition Overview and Iconography

<b>Description:</b>	<p>The ground is scrawl-shaded in brown, with numerous later insertions. The figures of the panel stand within the angle of two white shafts, from which a blue curtain hangs. On the right, in the foreground, is a small bed, with a figure reclining against pillows beneath a white cover with silver-stained pattern. The figure is dressed in white, but the upper torso is composed of numerous reused insertions and displaced fragments. The right hand is raised and part of the left arm, with rolled-up sleeve is visible. A second right hand, probably displaced from the second figure, is on the bedspread. The bedridden figure's head suffers from paint loss and corrosion, but reclines against a white and yellow pillow and has short yellow hair.</p> <p>Standing behind the bedridden figure is a woman, semi-frontal facing the left of the panel. Her dress is composed of unpainted purple insertions with white stippled insertions at her shoulders. Part of her left hand, with silver-stained cuff and dress is visible at her chest. Her head suffers from paint loss and corrosion, but a white headscarf and fur collar are visible. She looks at a tonsured male figure (priest) who is also stood behind the bed, in semi-profile, leaning towards the bedridden figure. He wears a red robe, with dark red hood (mostly insertions), trimmed with fur; a white hood rolled down into a thick collar at his neck. He holds out a silver-stained bowl towards the figure in bed.</p> <p>Behind the monk, to the left, is the fragmentary figure of a noblewoman. Knowles' rubbing confirms that she originally appeared in a white dress with silver-stained belt, now replaced with insertions. Her head has also been largely replaced, but part of a horned hat, with silver-stained circles and veil are visible and correspond with Knowles' drawing, which showed her looking to the left.</p> <p>On the far left of the panel stands a layman, semi-frontal facing the right of the panel. He is wearing a green tunic, trimmed with white fur, over an undergarment with baggy white and silver-stained sleeves. At his waist is a belt, from which a sword hangs. The tunic is patched along the lower edge, but his blue right leg appears original; his left leg is obscured by the bed. He is clean-shaven and wears a woven white hat. He has both hands raised (left missing) towards the monk and looks towards the figure in the bed.</p>
<b>Subject:</b>	A priest administers blessed water to heal a gesith's servant
<b>Paired panels:</b>	14b: Cuthbert blesses water to heal a gesith's servant
<b>Iconography:</b>	The second of two panels depicting an episode of Cuthbert healing a gesith's servant. It shows Cuthbert's priest administering holy water

## 19e: Condition Overview and Iconography

which he has blessed (panel 14b), to the servant of the gesith, who lies in bed. Around the bed are a female attendant (right) and the gesith (far left), and a noblewoman who is probably his wife.

This study agrees with the subject proposed by Fowler (see below), although he did not identify 14b as belonging to the same episode. The composition of the panel is similar to the illustration of the same episode in YT26 (see below), and the differences can be attributed to the distribution of the subject across two panels: Cuthbert is shown blessing the water in 14b, while the use of a bowl to administer the water, instead of a spoon, as in YT26, creates a clear visual link with the water Cuthbert blesses in 14b.

The addition of the gesith also serves to link the panel to the earlier scene in 14b, but may also have been intended to evoke the final confirmation of the cure, which in VP occurs the morning after the water has been administered, when the gesith visits the servant. The addition of the woman who is probably the gesith's wife, as well as an attendant, are not linked to the textual or pictorial analogues, but may have been intended both to reflect contemporary life, as well as provide characters who could guide the viewer's reactions to the miracle.

The eucharistic symbolism of the blessing of water, noted in the catalogue entry for panel 14b, is continued in panel 19e, where it is administered by the priest.

**Textual analogue:**

VP, Chapter 25

**Pictorial Analogues:**

*Location:*

**Oxford, University College, MS 165, p.76**

*Medium:*

Manuscript illustration

*Date:*


c.1100

*Description/ image:*





### 19e: Condition Overview and Iconography

		<p>A pillar divides two scenes. On the left Cuthbert, seated on far left, blesses water held by a boy in the foreground, after a gesith, seated to the right of Cuthbert, tells him of his ailing servant. On the right, a priest sprinkles the blessed water over the servant, seated in bed.</p>
	<b>Location:</b>	<b>London, BL, Yates Thompson MS 26, f.54r</b>
	<b>Medium:</b>	Manuscript illustration
	<b>Date:</b>	c.1200
	<b>Description/ image:</b>	 <p>On the left, Cuthbert, blesses water held by a boy. On the right, a priest spoons the blessed water into the mouth of a servant, lying in a bed which occupies the foreground.</p>

### 19e: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.53r:</i>	11e	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.334-5:</i>	Earl Sibba's servant healed
	<i>Fowler, 1877, p.271:</i>	10e		<i>Fowler, 1891, p.497:</i>	Earl Sibba's servant healed



### 19e: Panel History

	<i>Fowler, 1891, p.497:</i>	19e		<i>Milner-White, 1957, p.35:</i>	Earl Sibba's servant healed.
	<i>Harrison, 1927:</i>	N/A		<i>Barnett, 1990, p.122:</i>	Hildmer's wife sick, beset by a demon
	<i>Milner-White, 1957, p.35:</i>	19e		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.53r:</i>				
	"71./ In 5th Light lyes a Lady in bed by whom stands a woman habited O(r) And a Monk habited gu(les) administring to the s(ai)d Lady out of a basin behind him sits another Man . habited v(er)t. leggs B(lue) Cap. A(rgent)"				
	<i>Knowles<sup>1</sup>, c.1886-8, p.82-3:</i>				
	<p>p.82 "[red:] 65 [Pencil:] No 41 Earl Sibba's servant healed  A man with long hair but no beard, laid on a bed which stretches nearly across the picture holding his right hand up and looking to a man in with shaven head, red coat &amp; tippet latter border(ed) with fur /and a large collar at neck turned over in large fold \, who is in the act of presenting a basin of water {holding it with both hands} to the sick man who is in a slightly raised position. Below the head of sick man is a woman with a white veil over her head holding both hands up in supplication, the wrists of sleeves shew white strands though probably the robe has been white also but original drapery gone. A fur collar shews at her neck, the left hand of <del>the</del> and all that side of the body of sick man is a mass of patching. A hand shewing on the counterpane with fur at wrist and what appears to be part of a sleeve may be the remains of a figure originally there although arrangement of counterpane does not quite admit such a figure it appears to be an insertion. At the foot of the bed is a man in a green coat, blue hose and white straw hat {very unique} fur at his collar and sleeve ends which are wide and only reaching to the elbow. An linen sleeve close sitting at the wrist and gathered"</p> <p>p.83 "in to a /wristband \ <del>strap</del> is the under coat white and powde(red) with little roses. At his girdle which is white with a border of roses, hangs a short sword with an octagon rim round scabbard.  Looking earnestly at this man {who on his right[?] looks with benign or compassionate face, /at the man in bed \ his hands held out in same expression} is a lady with horned head dress and cauls, clothed in white and girded at the waist – above the group is a tester with a yell fringe from which hangs a blue curtain on a yell pole &amp; rings. The ground is only from scrawled patt(ern). Note the cloth or amice round neck of man</p>				

## 19e: Panel History

in bed has a narrow serrated edge to it. At A [marked on diagram] the leg of a truckle bed shews”



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.779-1929, c.1887.

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

760 x 785

Alterations,  
Milner-White,  
1957:

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

20a: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	20a	<b>Proposed original location:</b>	21b
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	817 x 785
<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>Scratched graffiti:</b>	On exterior surface: “[/] Top 5/ Row”
<b>Canopy type:</b>	C	<b>Canopy originality:</b>	Moderately original.



20a: Condition Overview and Iconography	
<b>Description:</b>	<p>The original ground is scrawl-shaded in brown, but there are numerous later and reused insertions, particularly along the lower edge of the panel. On the right, is a white building with silver-stained mouldings around the windows and a silver-stained tiled roof. A crenulated gable end is visible on the left side of the building, to the right, a small dormer with rectangular windows projects from the middle of the roof.</p> <p>In front of the building, upon a silver-stained wooden stool, sits a figure (St Cuthbert) habited in blue, in semi-profile facing the left of the panel. The head is a reused insertion and it is likely his green feet are also later insertions. His left hand, with a white cuff visible at the wrist; his right hand is missing. To the left stands a bearded man, semi-frontal, looking down at Cuthbert. He wears a red cloak (original apart from an unpainted insertion at the left shoulder) over white and silver-stained robes (mostly original), and a green cap. His left hand is raised in front of his chest. The figure to the left of the seated figure has an inserted head and wears a green hat and robes, all mostly composed of reused insertions, probably including a hand across his chest.</p> <p>On the left of the panel stands a large angel, in semi-profile facing the right of the panel. He wears a white robe (paint loss and several insertions) with silver-stained collar and his large, feathered, silver-stained wings project from behind his shoulders; some reused fragments have been inserted into his right wing. He has mid-length curled hair and a silver-stained nimbus edged in white. He holds a vertical blank scroll in front of him and looks at the seated figure.</p>
<b>Subject:</b>	An angel converses with Cuthbert
<b>Paired panels:</b>	9d: Cuthbert greeting an angel outside his house, when lame with a diseased knee; 9e: The angel treating Cuthbert's diseased knee with a poultice.
<b>Iconography:</b>	<p>Cuthbert, accompanied by attendants, converses with an angel while seated outside.</p> <p>The architectural canopy of the panel, as well as the evidence of Torre's description, securely places the panel in row 21. The background is of the solid-line rather than cross-hatched form, suggesting a location in the upper section of the window. This makes it highly unlikely that the panel depicts Cuthbert receiving news of Ecgrith's death, as suggested by Fowler and Dumelow (see below). This interpretation would not accord with any of the known textual or pictorial analogues, which all agree that Cuthbert had a vision of the death, rather than receiving notification from an angel. Additionally, although the location of the panel makes Barnett's suggestion that it shows a Libellan scene</p>



20a: Condition Overview and Iconography	
	<p>plausible, her proposed subject: an angel predicts Cuthbert's future, appears to be a misreading of the <i>Libellus</i>, which describes a child, rather than an angel, predicting Cuthbert's future (see Catalogue entry for panel 9b).</p> <p>Both the probably original location and the iconography of the panel make it likely that it is the second of three panels in a sequence showing the healing of Cuthbert's knee. In both VP, Chapters 2 and 7, Bede emphasises Cuthbert being blessed with the honour of being able to talk with angels.<sup>31</sup> This may explain the spread of the episode across three panels to enable Cuthbert's conversation with the angel to be emphasised. This may indicate intertextual reading of VP by the designer(s), and certainly suggests the importance of Cuthbert's ability to talk to angels as an authentication of his sanctity.</p> <p>The subject proposed by this study is supported by the figure type used to depict Cuthbert, which matches the other two panels in the sequence (panels 9d and 9e). Cuthbert's seat matches that in 9d, although a more elaborate chair is shown in 9e. The attendant figures can also be seen to match those seen in 9d and 9e. This visual consistency, in both composition and iconography, between the panels supports the proposal that the panel shows an angel telling Cuthbert how to heal his knee.</p> <p>The iconography of the panel is unique among the extant pictorial analogues. It appears to draw upon wider narrative conventions. For example, the use of a scroll to indicate speech is common, particularly in depictions of the annunciation.</p>
<b>Textual analogue:</b>	VP, Chapter 2
<b>Pictorial Analogues:</b>	None extant. See entries on panels 9d and 9e for related scenes in other media.

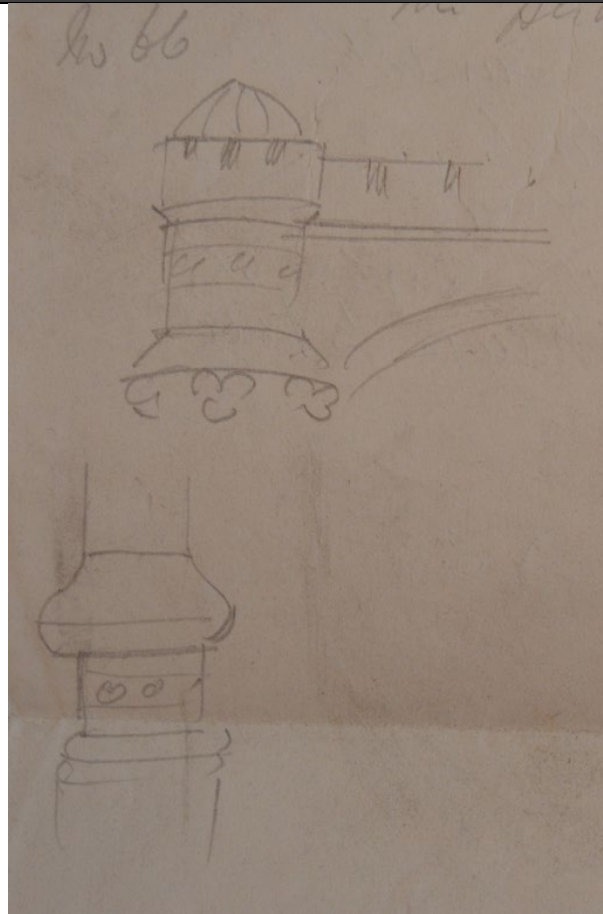
20a: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.52r:</i>	19e	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.335:</i>	Receiving announcement from angel

<sup>31</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), 159-161, 178-179.

20a: Panel History

	<i>Fowler, 1877, p.372:</i>	15e		<i>Fowler, 1891, p.497:</i>	Receiving announcement from angel
	<i>Fowler, 1891, p.497:</i>	20a		<i>Milner-White, 1957, p.35:</i>	Message from an angel
	<i>Harrison, 1927, facing p.112:</i>	20a		<i>Barnett, 1990, p.112:</i>	An angel forecasts Cuthbert's future
	<i>Milner-White, 1957, p.35:</i>	20a		<i>Dumelow, 2007, p.95:</i>	Cuthbert receives a warning about the death of King Ecgfrith
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.52r:</i>				
	"46/ In 5th Light stands an Angell in white winged O(r) glory O(r) & A(rgent) w(i)th an Escrowle in his hand before whom sitts a B(isho)p in a Chair. Robed B(lue) on either hand stands an old monk. 1 habited v(er)t Cap purple. 2d. gu(les) cap v(er)t"				
	<i>Knowles<sup>1</sup>, c.1886-8, p.36, loose page:</i>				
	p.36 "[red:] 66 [Pencil:] Announce(men)t from Angels No 67. Three figures two standing and one seated before an angel with outspread wings and a scroll in his hands. The seated figure is of youthful aspect with curly hair and nimbed wearing a blue coat showing at the neck & wrist a fur lining and at the neck a collar of a tunic. Just behind this figure stands an old man in a ruby cloak, white embro(idere)d tunic and green skull cap. His hand up to his breast possibly holding something. Figure behind much mutilated but shews a green coat, girdle with a yell bell at the waist. The right hand resting on a sword hilt and the left held up. At the back of all is a House or maybe church with pitched roof, gable end battlemented, and small dormer with two windows on ea(ch) side and one front. The window on the side of building square headed."				
Loose page: "The canopies had lions on the pendants. No 66" [sketch]					

20a: Panel History



20a: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.780-1929, c.1887.

<p><b>Approx. c.1887 panel dimensions:</b> (mm, w x h)</p>	<p>760 x 785</p>
<p><b>Alterations, Milner-White, 1957:</b></p>	<p>p.35: "The Saint's head once again replaced. The figure on his left in green made up from its own scattered pieces. Minor improvements to angel, to the gable of the church, and to the grey foreground." p.30-31 Canopy and borders altered and patched.</p>



20a: Panel History



Detail of photograph in Harrison, 1927, facing p.112, showing panel 20a.

20b: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	20b	<b>Proposed original location:</b>	9b
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	836 x 785
<b>Background colour, type &amp; originality:</b>	Blue, heavily patched with red. Knowles recorded a blue background (see below).	<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 interior surface: "42R"
<b>Canopy type:</b>	I	<b>Canopy originality:</b>	Moderately original.

## 20b: Condition Overview and Iconography

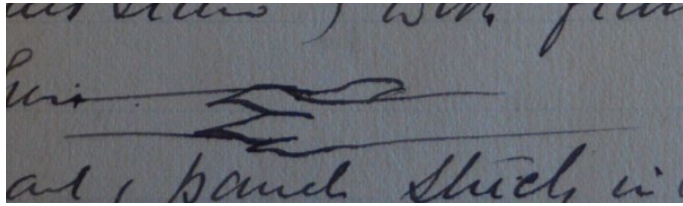
<b>Description:</b>	<p>The scene is set outdoors, on a green ground mostly composed of insertions and reused fragments. On the left stand two knights, wearing white armour, with silver-stained details. Their legs are mostly original, but their torsos are disarranged and have several insertions. Both are seen in semi-profile, facing the right side of the panel, with their visors up; the righthand knight has a reused fragment inserted to the left of his heavily-lead-ed face. The body of the righthand knight is composed of reused amber fragments.</p> <p>The central figure (King Ecgfrith) is semi-frontal, his body facing the right of the panel, but his head turned back towards the left. He is dressed in full white armour with silver-stained details, but his upper legs and body are heavily patched and the red fragments of his torso are likely displaced or reused insertions. Upon his helmet is a white and silver-stained crown. Although the fragment showing a hand to his right appears original, it is perhaps displaced and may be his, or another knight's; the hand may be holding the silver-stained hilt of a sword. Another fragment, showing two hands, on his left, is also displaced, but the hand with silver-stained decoration is likely the king's, as it matches the decoration of his helmet.</p> <p>On the right are two soldiers, wearing white armour and helmets, with silver-stained details. Both are seen in semi-profile, facing the left side of the panel, but their bodies and legs are heavily patched with insertions, and much of the original glass is displaced; a wide-brimmed helmet with a large gash and droplets indicating blood is on the right. The soldier on the left holds a white sword or crossbow, but the glass appears displaced.</p>
<b>Subject:</b>	Ecgfrith's death in battle
<b>Paired panels:</b>	9a: Cuthbert's vision of Ecgfrith's death
<b>Iconography:</b>	<p>This panel shows King Ecgfrith's death in battle, which Cuthbert (in panel 9a) sees in a vision.</p> <p>The iconography of this panel is unique among the extant pictorial cycles. This demonstrates the creativity of the glaziers in devising new imagery. It also shows the adaptation of the iconography to the medium; while the manuscript illustration emphasised Cuthbert's vision, Ecgfrith's death was still described in the accompanying text. In the window, it is necessary to show Ecgfrith's death to make the subject of Cuthbert's vision clear.</p> <p>The outdoor settings visually link the two panels. Additionally, it is likely that Ecgfrith's heavily-patched figure originally mirrored</p>

20b: Condition Overview and Iconography	
	Cuthbert's in 9a, emphasising the link between the two panels and the power and range of Cuthbert's sight.
<b>Textual analogue:</b>	VP, Chapter 27
<b>Pictorial Analogues:</b>	None extant. For related scenes in other media, see entry on panel 9a.

20b: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.51v:</i>	7d or 9e	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.335-6:</i>	Vision of Ecgfrith's death in battle
	<i>Fowler, 1877, p.371:</i>	9e		<i>Fowler, 1891, p.497:</i>	Vision of Ecgfrith's death
	<i>Fowler, 1891, p.497:</i>	20b		<i>Milner-White, 1957, p.36:</i>	Vision of Egfrith's death in battle
	<i>Harrison, 1927, facing p.112:</i>	20b		<i>Barnett, 1990, p.134:</i>	Death of king Ecgfrith
	<i>Milner-White, 1957, p.36:</i>	20b		<i>Dumelow, 2007, p.96:</i>	The vision of the death of King Ecgfrith
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.53v or 54r:</i>				
	<i>f.53v "81/ In 5th Light. not plain"</i>				
	<i>f.54r "90/ In 4th Light not plain"</i>				
	<i>Knowles<sup>1</sup>, c.1886-8, p.24-5, loose page:</i>				
<p>p.24 "[red:] 67 [Pencil:] Vision of battle field No. 73 This panel is very much disarranged. To the left of the panel is a man standing in armour from head to foot. And across on third of the panel are fragments of legs, heads, arms &amp; hands mixed up without order or design. In the middle is the head &amp; shoulders of a man wearing a visor half open and a crown on the top of the visor. To the right is a helmet of a pot shape cut into with a gash and blood spilling out below it is a man's face with eyes wide open and above these the remains of what has been another figure standing. In the back(roun)d of blue are horizontal bars of yellow {cath[?] glass stained} with flamey lines on them thus [sketch] and in the upper part of panel stuck in among the canopy work the head of a lady and part of a cloak of ermine. N.B. The figures are so much mixed up with fragments of canopy &amp;c that it is almost impossible to make much of a cartoon of it."</p>					

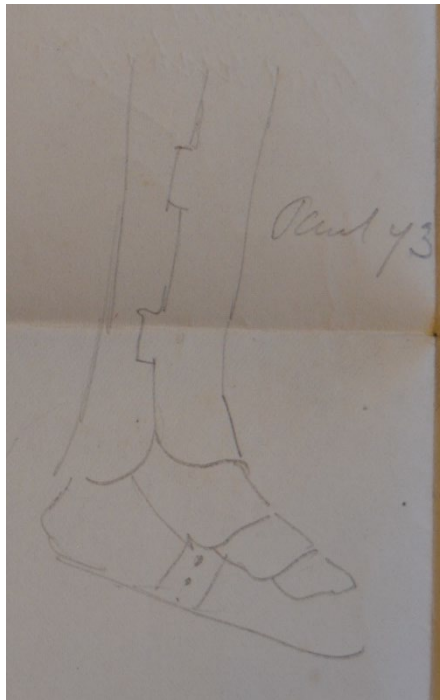


## 20b: Panel History

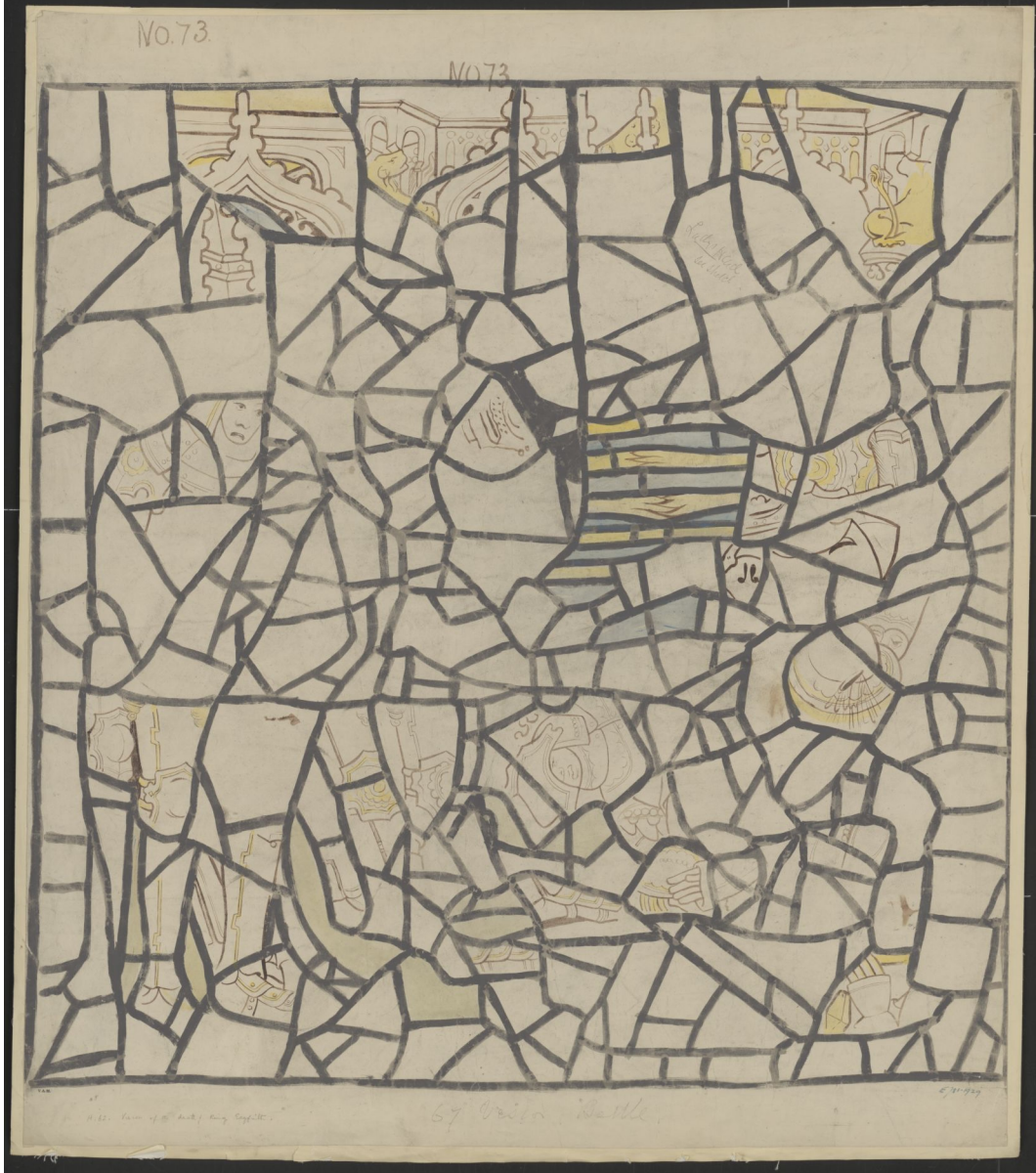


p.25 "[Pencil:] compare this armour with that of Battle of St Egidis[?] See Olarche[?] Ms pg 285"

Loose page "panel 73"



## 20b: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.781-1929, c.1887.

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

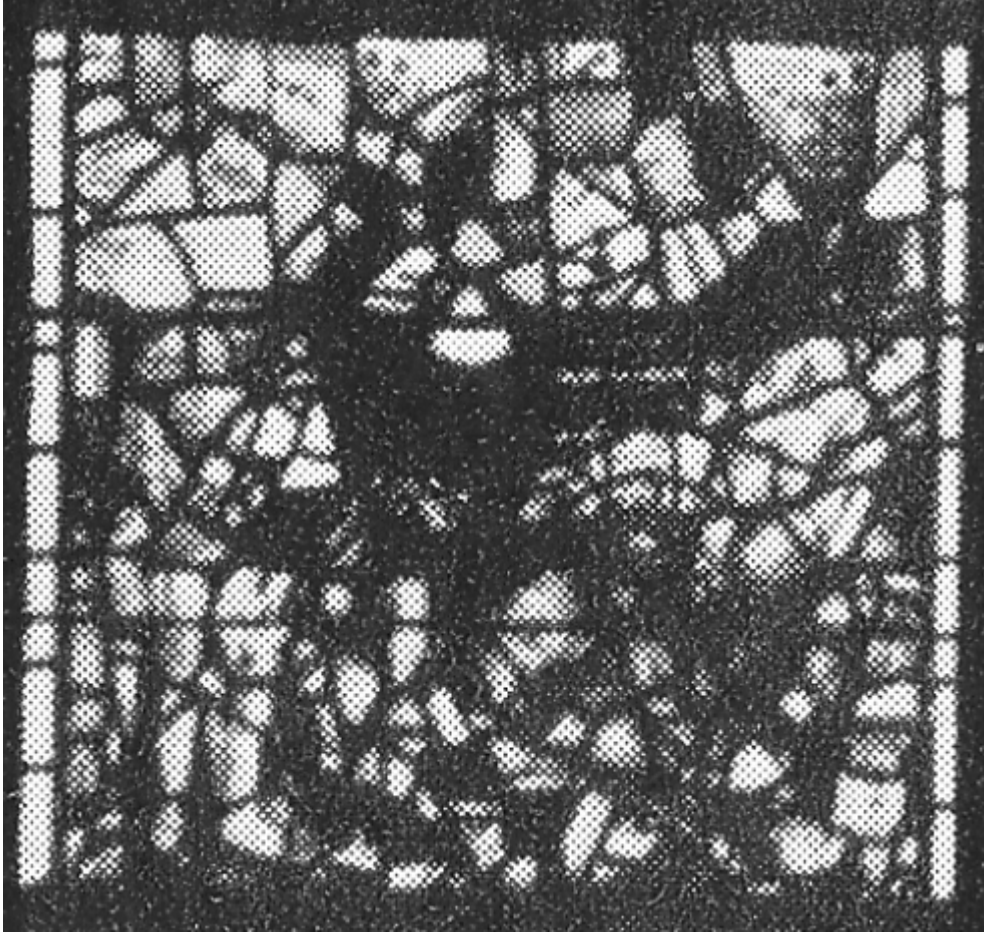
770 x 790

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

p.36: "A panel so disordered that it had to be completely taken to pieces. That enabled us to rearrange both the combatants and their armour in their approximately right places, and to set them clearly on the top red and bottom green backgrounds. This was a most satisfying reconstruction out of mere medley; the only new pieces added were in the plain background areas."

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

20b: Panel History



Detail of photograph in Harrison, 1927, facing p.112, showing panel 20b.



## 20c: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	20c	<b>Proposed original location:</b>	16e
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	849 x 790
<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, green and red (flashed).	<b>Scratched graffiti:</b>	On interior surface: "3 from top 1st row"
<b>Canopy type:</b>	E	<b>Canopy originality:</b>	Moderately original.



## 20c: Condition Overview and Iconography

<b>Description:</b>	<p>The panel is filled with a white architectural structure, seen from two sides, with the short side on the left of the panel, supported by two white shafts, above a silver-stained and scrawl-shaded ground. The brown, tiled roof rises from behind small crenulations, with small round towers on the corners. Inside the structure fabric, striped in green and red (heavily patched), with a foliate pattern hangs from a silver-stained rail (composed of insertions).</p> <p>On the right, on a silver-stained and black patterned floor, beneath the long side of the structure is a bed, seen in semi-profile. A woman sits in the bed, beneath a white cover with a silver-stained foliate pattern. She is dressed in white garment, (heavily patched) with a white veil over silver-stained hair. Her hands cannot be identified, but an insertion approximates a raised right hand. She looks up at a figure standing next to the bed.</p> <p>Behind the bed, stand two figures, habited in blue, seen frontal. The figure closest to the bedridden figure leans towards her, making a blessing sign with his right. It is unclear whether he is holding out a white disc with his left hand, or whether this is simply shaded white space between his hands. His head is heavily corroded, and probably an insertion; the yellow nimbus is an insertion. He wears a blue habit, which has numerous insertions. The figure to the left (a monk) has his hands crossed over his chest and although the head looks severely deteriorated the silver-stain suggests a tonsure; his lower face is an unpainted insertion. He wears a blue habit.</p> <p>On the left a layman stands under the short side of the structure, semi-frontal facing the right of the panel. He wears a red tunic trimmed in white, with a silver-stained shirt visible at his neck; his belt is an insertion. His legs are in green and he wears a blue hat. His arms are bent up with his right hand in front of his chest.</p>
<b>Subject:</b>	Cuthbert heals Hildmer's wife
<b>Paired panels:</b>	17c: Hildmer asks Cuthbert to help his wife
<b>Iconography:</b>	<p>The panel shows Cuthbert healing, and greeting, Hildmer's wife.</p> <p>The panel has previously been identified as showing Hildmer being healed by a piece of bread, or Boisil predicting Cuthbert's episcopacy (see below: Panel History). However, the evidence does not support these interpretations. Panel 11d has been securely identified as showing Boisil's prediction. There does not appear to be sufficient space in Section C of the window for the depiction of Cuthbert healing Hildmer.</p>

## 20c: Condition Overview and Iconography

Moreover, the strong evidence of the canopy places this panel in row 16 (Section B).

Further evidence is provided by the illustration for chapter 15 in YT26 (see below). In the textual analogue, which describes how Cuthbert healed Hildmer's wife while on a journey and she then walked to greet the saint and her husband. In contrast, the illustration in YT26 shows the moment of healing with Cuthbert in the doorway of a cutaway structure, greeting Hildmer's wife. She is shown rising from the bed, her foot protruding from beneath the cover, and her hands raised in greeting and thanks. This compressed the action of the miracle, to emphasise Cuthbert's agency.

The panel adopts a similar composition to the illustration, but further emphasises Cuthbert's agency, by placing Hildmer in the doorway and Cuthbert at the woman's bedside. The panel appears intended to be read both simultaneously and sequentially with panel 17c: first, it must be read as showing the moment of healing, when Cuthbert is still with Hildmer in the preceding panel, then it can be read as the moment of Hildmer's wife greeting Cuthbert once she has been cured.

The addition of the monk, who stands between Cuthbert and Hildmer, serves a dual function. In this panel, the monk's reverent reaction to the miracle guides the viewer's response. He also provides continuity with the preceding panel (17c), where he is shown travelling with Cuthbert.

This is the only healing performed by Cuthbert before his election to the bishopric, which may explain its emphasis within the window. It appears to have performed a similar function to his propitious childhood, by prefiguring Cuthbert's episcopal virtues and conveying the complete holiness of his life. The visual repetition between the healing of Hildmer's wife in panel 20c, when Cuthbert was a monk, and Sibba's servant in 19e, after he has been elected bishop supports this. The panels depicting the healing (this panel and 19e) closely correspond. Additionally, although the preceding panels for each episode (17c and 14b respectively) differ in their arrangement of figures overall, the entreating gesture of the gesith is echoed. As the healings in both pairs allude to liturgical rituals: exorcism and mass, as well as healings performed by Christ, these visual parallels reinforce the comparable liturgical and Christological significance of both events.<sup>32</sup>

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<sup>32</sup> Hahn, *Portrayed*, 156.

20c: Condition Overview and Iconography

<p><b>Textual analogue:</b></p>	<p>VP, Chapter 15</p>		
<p><b>Pictorial Analogues:</b></p>	<p><i>Location:</i></p>	<p>London, BL, Yates Thompson MS 26, f.33v</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>	<div data-bbox="667 495 1353 1451" data-label="Image"> </div> <p>On the right Cuthbert, stood on grass in a doorway, predicts the healing of Hildmer’s wife. On the left, Hildmer’s wife, seated in bed as if about to stand up, is healed. To the left of Cuthbert, Hildmer points to the saint while looking at his wife. (For related scenes in other media, see entry on panel 17c).</p>	

20c: Panel History

<p><b>Past locations:</b></p>	<p><i>Torre, 1691, f.52v:</i></p>	<p>16d</p>	<p><b>Previous subject proposals:</b></p>	<p><i>Fowler, 1877, p.336-7:</i></p>	<p>Hildmer healed by a piece of bread</p>
	<p><i>Fowler, 1877, p.372:</i></p>	<p>21a</p>		<p><i>Fowler, 1891, p.497:</i></p>	<p>Hildmer healed by a piece of bread</p>

20c: Panel History					
	<i>Fowler, 1891, p.497:</i>	20c		<i>Milner-White, 1957, p.36:</i>	Hildmer healed by holy bread
	<i>Harrison, 1927, facing p.112:</i>	20c		<i>Barnett, 1990, p.118:</i>	Boisil's prophecy of Cuthbert's episcopate
	<i>Milner-White, 1957, p.36:</i>	20c		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.52v:</i>				
	"55/ In 4th Light Lyes a Lady sick in bed O(r) & A(rgent) before her stand 4 Monks habited B(lue) the foremost being St Cuthbert giving the hoste to her behind him stands a Woman habited gu(les) hood B(lue) leggs v(er)t."				
	<i>Knowles<sup>2</sup>, c.1886-8, p.134-5:</i>				
	<p>p.134 "[red:] 68 [pencil:] sick person healed by piece of bread No 17 Under a canopy which runs across the panel having a gabled roof supported by pillars pinnacle &amp; terminating in small towers. The side hung with green &amp; purple tapestry, the end ruby d(itt)o. A man laid in a sitting position wearing a shirt with wide sleeves and a cowl on his head. An embroidered counterpane covers the bed, turned over across the waist of man showing white underside. By the bed side 2 monks, the 1<sup>st</sup> S(aint) C(uthbert), looks intently at the man in bed and holding his right hand out to him which the sick man is ready to take whilst with his left hand he points with two fingers upwards. The 2d monk has both hands clasped across his breast and turns round to look at a man in blue head dress"</p> <p>p.135 "red cowl lined with fur, green hose, a girdle at waist with short sword suspended from it, a yell tunic a little open at the neck shewing inside coat collar he holds his hand up in surprise, the face is venerable and has a long curly beard and moustache"</p>				



## 20c: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.782-1929, c.1887.

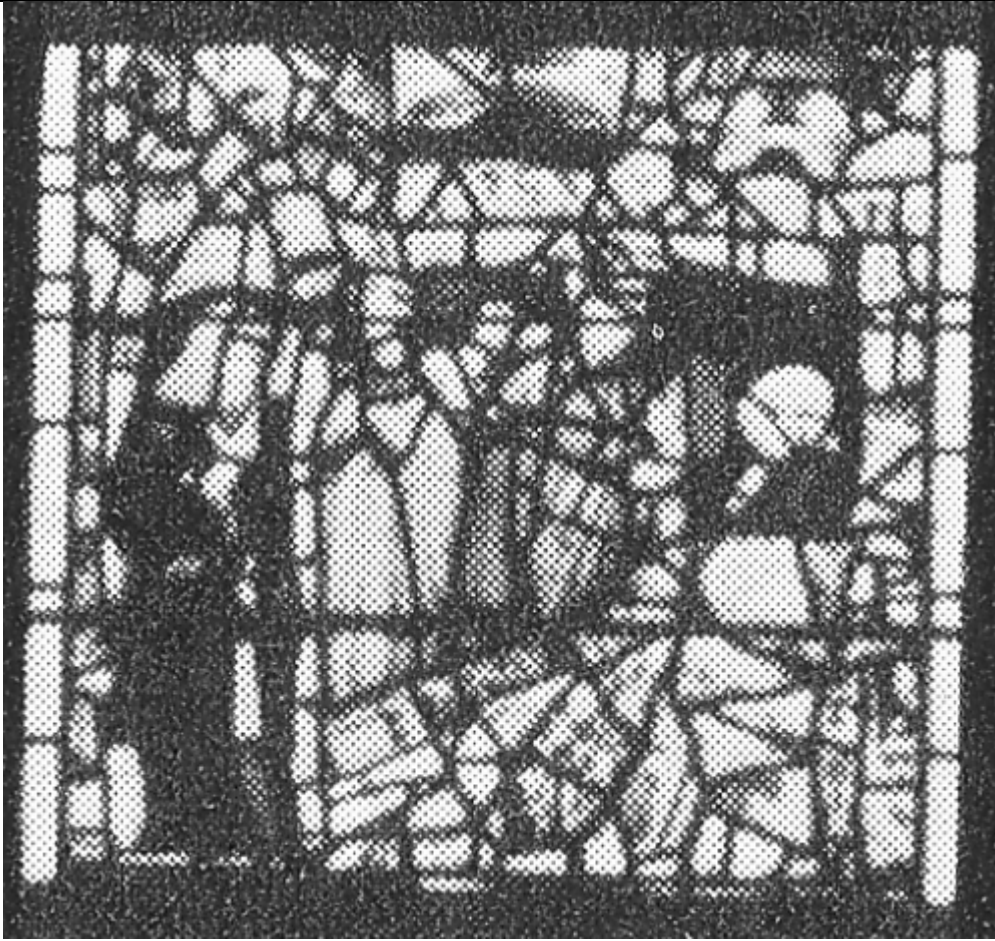
Approx. c.1887  
panel  
dimensions:  
(mm, w x h)

740 x 785

Alterations,  
Milner-White,  
1957:

p.36: "A badly mutilated panel, now made clear by resetting the sick man's figure, his bed, and the tessellated pavement below. The roof has been improved, and the wall hangings of red and green reconstructed."  
p.30-31 Canopy and borders altered and patched.

20c: Panel History



Detail of photograph in Harrison, 1927, facing p.112, showing panel 20c.



## 20d: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	20d	<b>1888 location:</b>	20d
<b>Date:</b>	c.1888	<b>Approx. dimensions:</b> (w x h, mm)	824 x 789
<b>Background colour:</b>	Blue.	<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 foreground is composed of silver-stained ground, with stylised green ground and trees to the rear. In the upper left is a white church, with crocketed gables and silver-stained windows.		

20d: Condition Overview and Iconography	
	<p>On the left, St Cuthbert, wearing an alb, beneath a blue cope, with a silver-stained and white-jewelled border. He wears a mitre, surrounded by a nimbus. Cuthbert is seated in a white stone chair, facing the right. He raises his right hand in blessing, and holds a crozier in his left hand.</p> <p>To the right stands a priest, in white cassock, with fur stole and hood. In his right hand he holds an aspergillum and in his left hand, he holds a silver-stained bucket filled with water. To the right of the priest stands a layman. He is wearing a red tunic, with fur collar and cuffs, and dagged side-slit. A sword in a white sheath hangs from his silver-stained belt. He has blue legs and feet. He is bearded and wears a long green hat. He looks towards St Cuthbert, but holds the reins of horse whose head is visible over his left shoulder.</p>
<b>Subject:</b>	Sending holy water to Heunna's wife
<b>Paired panels:</b>	20e: Woman healed with water blessed by Cuthbert
<b>Iconography:</b>	<p>Devised by Fowler and Knowles, based upon VP, Chapter 29 and the presence of panel 20e, which shows a mitred priest administering the blessed water. The scene shows Cuthbert blessing water, held by the priest who will administer it. Heunna stands to the right of the priest, having travelled to ask Cuthbert to help his wife.</p> <p>The appearance and clothing of the priest, including the bucket which he holds, and the clothing of Heunna appear based upon their depiction in panel 20e. Cuthbert's clothing is similar to that in panel 21d. The architectural frame is clearly based upon canopy type I.</p>
<b>Textual analogue:</b>	VP, Chapter 29.

20d: Panel History					
<b>Past locations:</b>	<i>Fowler, 1891, p.497:</i>	20d	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.337-8:</i>	Sending holy water to Heunna's wife?
	<i>Harrison, 1927, facing p.112:</i>	20d		<i>Fowler, 1891, p.497:</i>	Sending holy water to Heunna's wife?
	<i>Milner-White, 1957, p.36:</i>	20d		<i>Milner-White, 1957, p.36:</i>	Despatch of holy water to Heunna's wife.



20d: Panel History



Knowles & Sons cartoon, Victoria & Albert Museum, E.783-1929, 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.36: "Why, why, did the modern artist draw his figures so over-large?" p. 30-31 Canopy and borders altered and patched.</p>

20d: Panel History



Detail of photograph in Harrison, 1927, facing p.112, showing panel 20d.

20e: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	20e	<b>Proposed original location:</b>	9c
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	824 x 784
<b>Background colour, type &amp; originality:</b>	Red, hatch-fill foliate pattern, moderately original.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, pink, green and red (probably flashed).	<b>Scratched graffiti:</b>	On exterior surface: “[...] from Bott/ 1 Row”
<b>Canopy type:</b>	I	<b>Canopy originality:</b>	Mostly original.



## 20e: Condition Overview and Iconography

<b>Description:</b>	<p>The figures stand beneath a tester with a silver-stained and white pattern and blue and green fringe (mostly insertions). Beneath the tester is a silver-stained rail, from which a red curtain with a floral pattern hangs. The foreground is of pale brown fragments, with many insertions.</p> <p>On the right, a section of the curtain hangs from beneath the fringe, as if it has been drawn back. A bed, seen from the side, fills the panel, with figures standing around it. A figure with a white headscarf lies against a pillow and beneath a red cover, with her head to the right of the panel, body extending to the left. Her bare left arm is laid on top of the cover. A lady, dressed in a white robe with black four-petalled flowers and a white and silver-stained horned headdress stands behind the bed. She is in semi-profile, leaning over to the right and looks down at the figure in bed, whose head she cradles with her left hand, her right hand over her chest.</p> <p>To the left, standing in front of the bed, in semi-profile facing right, is a male figure. He is wearing a blue robe (the front heavily patched) with white collar and a white mitre embellished with silver-stain. He looks at the sick person and holds a silver-stained bowl towards her with his right hand, his left hand raised over the bowl. To the right, standing behind the bed, is a layman with long curly hair and beard. He is wearing a white cloak, with orange undergarments (insertions) and has his right hand raised upon his chest. His hat is an insertion. He looks towards a female figure in the foreground on the left of the panel.</p> <p>On the left, in front of the bed is a figure dressed in white robes, seen in semi-profile facing the right. The head is an unpainted insertion. In the left hand the figure holds a silver-stained crozier and in the left a silver-stained bucket. On the far left, behind the white figure, is a layman, semi-frontal looking to the right. He is wearing a blue tunic with white collar and a green hat. He has a white and silver-stained sheathed sword hanging from his belt. His right hand is raised in front of his chest. His right leg is brown-green, and may be composed of insertions.</p>
<b>Subject:</b>	Woman healed with water blessed by Cuthbert
<b>Paired panels:</b>	None
<b>Iconography:</b>	<p>The panel shows a woman being healed by a priest sprinkling water which has been blessed by Cuthbert.</p> <p>The iconography of the panel can be interpreted in two ways. The presence of a priest, who holds the water and crozier, is similar to priests who accompany Cuthbert in other panels (9a, for example). This</p>



## 20e: Condition Overview and Iconography

	<p>suggests that the figure applying the blessed water could be Cuthbert. However, although this figure is wearing a mitre, the rest of his costume identifies him as a priest and not a bishop, and he is not nimbed. It is possible that this results from an iconographic error in the design or execution of the panel (whether the omission of a nimbus, or the accidental depiction of a bishop rather than a priest). Yet it is likely that the depiction was intended to emphasise Cuthbert's agency in effecting the cure. This is supported by the illustration for VP chapter 31 in YT26,<sup>33</sup> where Cuthbert heals an invalid with blessed bread. As the text describes Cuthbert as blessing the bread but not administering it, this depiction emphasises Cuthbert's role in the healing. It may be that the designers of the window intended to highlight Cuthbert's role in the healing of VP chapter 29 using similar iconography.</p> <p>This suggests the importance of emphasising Cuthbert as the vehicle for God's power, particularly in healing miracles. Additionally, the panel 21d, which was originally adjacent to this panel in the window, broadly mirrors its composition. The two healing scenes differ in the placement of the afflicted woman in bed in 20e, while the nun in 21d kneels on the floor. Yet the close grouping and poses of healed and healer, as well as the beds, are mirrored. It is possible that the visual mirroring is intended to emphasise the scene as part of the sequence of repeating healing miracles. Moreover, the mirroring juxtaposes the priest, who wears a mitre to symbolise Cuthbert's agency, in panel 20e, with Cuthbert himself in 21d, strengthening this symbolism.</p>	
<b>Textual analogue:</b>	VP, Chapter 29	
<b>Pictorial Analogues:</b>	<i>Location:</i>	<b>Oxford, University College, MS 165, p.86</b>
	<i>Medium:</i>	Manuscript illustration
	<i>Date:</i>	c.1100

<sup>33</sup> YT26, f.61r.

20e: Condition Overview and Iconography

Description/  
image:



A doorway divides two scenes. On the left Cuthbert, seated on far left, predicts that the wife of a gesith, seated to the right of Cuthbert, will be healed. On the right, a priest sprinkles water blessed by Cuthbert over the woman, seated in bed.

**Location:**

**London, BL, Yates Thompson MS 26, f.58v**

**Medium:**

Manuscript illustration

**Date:**

c.1200

## 20e: Condition Overview and Iconography

Description/  
image:



In the foreground a woman sits in bed, looking at a priest who sprinkles water blessed by Cuthbert over her, curing her.

### 20e: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.35v:</i>	9c	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.338:</i>	Heunna's wife cured by holy water?
	<i>Fowler, 1877, p.371:</i>	8a		<i>Fowler, 1891, p.497:</i>	Heunna's wife cured
	<i>Fowler, 1891, p.497:</i>	20e		<i>Milner-White, 1957, p.36:</i>	Heunna's wife cured
	<i>Harrison, 1927, facing p.112:</i>	20e		<i>Barnett, 1990, p.135:</i>	Cuthbert heals a gesith's wife with holy water
	<i>Milner-White, 1957, p.36:</i>	20e		<i>Dumelow, 2007:</i>	N/A
<i>Torre, 1691, f.53v:</i>					

## 20e: Panel History

<p><b>Unpublished past descriptions:</b></p>	<p>“79/ In 3d Light lyes a Lady in bed &amp; another woman standing by helping her up. Also a young Lady Abbess siting by her habited B(lue) mytred O(r) by whom stands an old father habit &amp; cap sab(le)”</p>
	<p><i>Knowles<sup>1</sup>, c.1886-8, p.29:</i></p>
	<p>“[red:] 70      [Pencil:] Heunna’s wife cured by holy water On a bed under a flat canopy hav(in)g blue and green fringe to its edge is a female figure nude and covered with a red coverlet turned over with white just across the breast and her head wrapped in a veil with serrated edges. Turns over of counterpane d(itt)o, the bed is as if it were a flat plank with a sharp edge the sheets hanging over it in folds. Her hand /and arm\ rests on the counterpane. Holding her head up with the left hand and her right touching her breast is a lady stooping over her robed in a coat lined with fur girded at the waist and turned over with a collar at the neck and powd(ered) with quatrefoils the head cov(ered) with a veil and cauls. She looks compassionately down at the female in bed. Before the bed kneels a Bishop /not nimbed\ in blue robe &amp; tippet shewing fur /lin(ing)\ at the cuffs and edge of tippet. The collar of which is turned over /up[?]\ by large folds round the neck in fur. In his right hand he presents a bowl and his left is held up in act of blessing. A man in a white surplice or coat reach(ing) both feet /yell(ow) shoes\ an almuce a buckle at the breast holds in his right hand a Holy water bucket and in his left hand a crozier. Head turned inwards. {Head an insertion much too large} Behind the figure is one in blue coat reach(ing) to the knees lined with fur. A green head dress with falling cap on shoulders a white liner coat with fur collar. Hose buff colour [notes down side of page:] Not discernible carries his head a beautiful sword at his hip. His head raised. A figure of an old man with long curly beard looks back at these last two figures. From behind the Bishop &amp; bed and holds his hand up in surprise. Cap purple”</p>



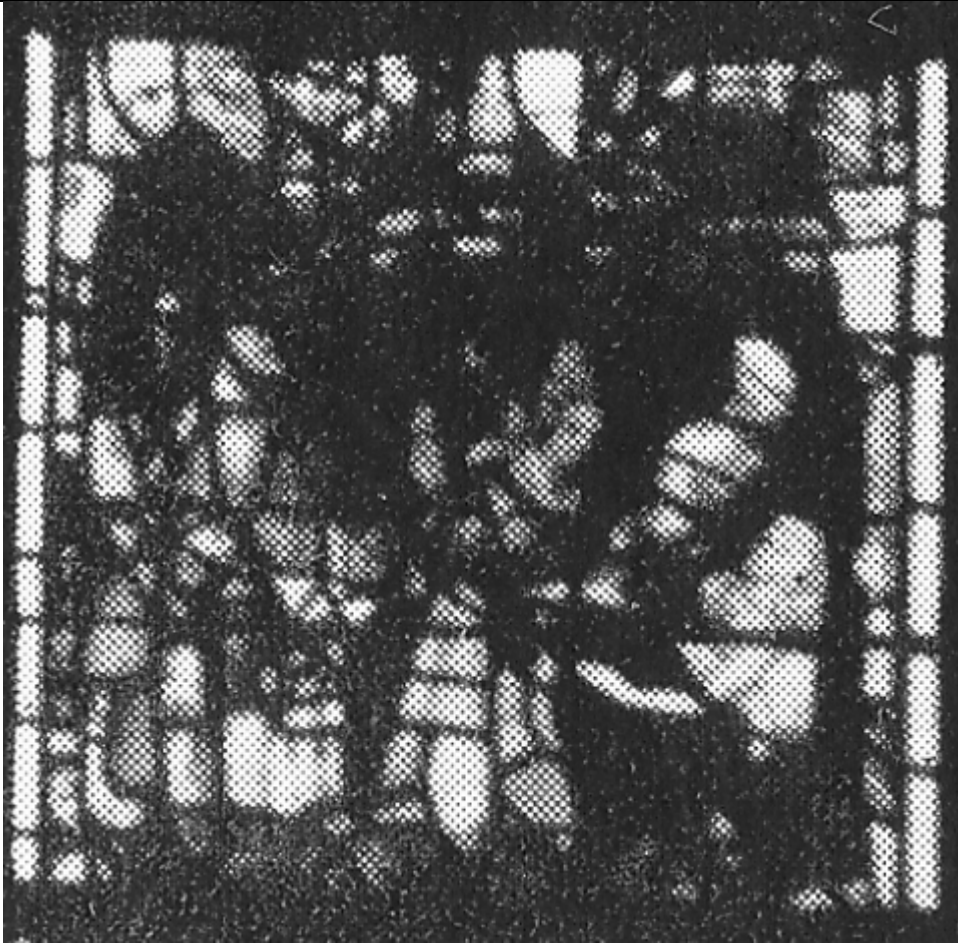
20e: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.784-1929, c.1887.

<p>Approx. c.1887 panel dimensions: (mm, w x h)</p>	<p>745 x 780</p>
<p>Alterations, Milner-White, 1957:</p>	<p>p.36: "By comparison, this illustrates the proportions which the original artist gave to his figures." p.30-31 Canopy and borders altered and patched.</p>

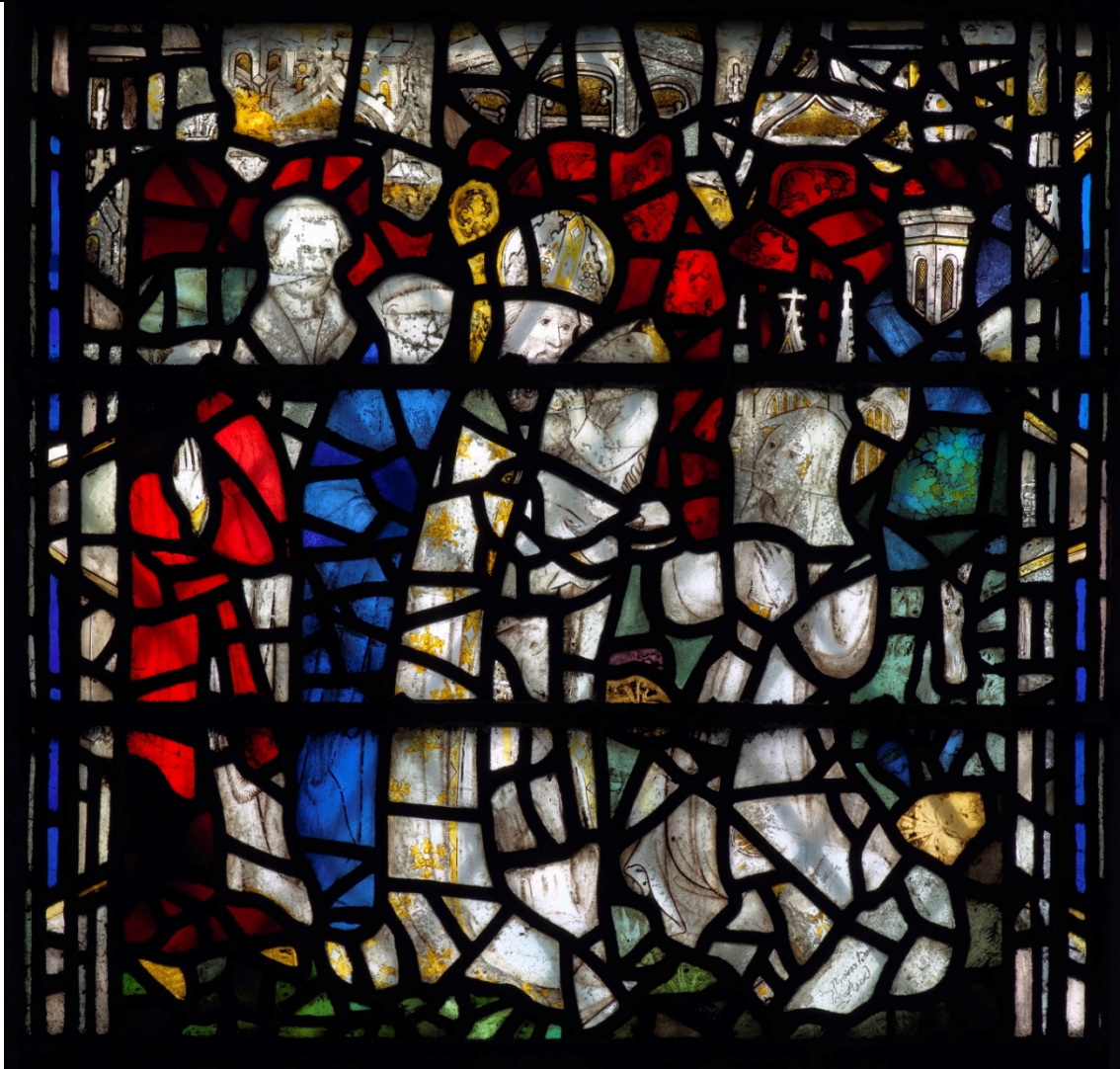
20e: Panel History



Detail of photograph in Harrison, 1927, facing p.112, showing panel 20e.



## 21a: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	21a	<b>Proposed original location:</b>	8b
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	819 x 783
<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, purple, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	H	<b>Canopy originality:</b>	Moderately original.

## 21a: Condition Overview and Iconography

<b>Description:</b>	<p>On the right of a green ground with small stylised plants and trees, is a white church with silver-stained windows, blue roof and white tower. Kneeling in front of the church, in semi-profile facing the left of the panel is a woman. She wears a white dress with a silver-stained belt and a white headscarf over a patterned silver-stained cap. Her arms are raised in front of her, her right hand is lost and has been replaced by an insertion.</p> <p>In the centre of the panel, stands a figure (St Cuthbert) in semi-profile, facing the right. He is dressed in white robes with a white cloak with silver-stained pattern and border and wears a mitre with white nimbus bordered in silver-stain. His bearded face is an insertion, which may have originated within the window. Cuthbert holds a small child, seen in semi-profile facing the left of the panel. The child has silver-stained hair and is dressed in white. His left hand is raised, his right is lost. He looks upwards, and towards Cuthbert, who appears to be kissing him; their faces were originally painted upon a single piece of glass, and part of Cuthbert's original nose, lips and left eye are visible next to the child's face.</p> <p>To the left is a monk, tonsured and habited in blue. His habit has several insertions and his hands are not visible; it appears that he is holding Cuthbert's crozier, which protrudes from behind the saint. Behind the monk is a priest, in white, who looks to the right. On the far left is a layman, wearing a red tunic trimmed in white, over white hose, with a silver-stained sole. His face, and green hat, have been disarranged. He looks to the right of the panel at St Cuthbert and the child, but has his body turned slightly to the left, with his left hand raised in front of his chest.</p>
<b>Subject:</b>	Cuthbert heals a child of plague
<b>Paired panels:</b>	None
<b>Iconography:</b>	<p>The panel shows Cuthbert holding the young child of a woman, who kneels before him. Cuthbert heals the child with a kiss.</p> <p>The iconography of the panel demonstrates the use of multiple sources and ideas. The arrangement of Cuthbert, the child and his mother broadly follow the composition of the illustration in YT26 (see below). Yet the action of the scene is emphasised by the depiction of the mother as kneeling and by Cuthbert, rather than the mother, holding the child. The depiction of Cuthbert healing the child with a kiss focuses upon the miraculous moment of the episode, and is drawn from the textual analogue. Similarly, the presence of the priest is based upon Bede's text.</p>



## 21a: Condition Overview and Iconography

	<p>The addition of the monk, who holds Cuthbert's crozier, and the layman, who reacts to the miracle, are the creation of the designer. They may be intended to guide the viewer's reaction, or to add realism to the scene.</p> <p>It is possible that the panel was designed to emphasise the similarity of the miracle with that shown in 23b, which shows Cuthbert healing a young man (Catalogue: 23b) and originally preceded this panel, in row 8. The grouping of figures and Cuthbert's pose are reflected across the panels. As they were originally adjacent within the window, this visual mirroring heightens the effect achieved by the narrative repetition of healing within the row. Moreover, the differences between the scenes appear more pronounced, heightening their significance: in 21a Cuthbert raises the child to his face, emphasising his role as intercessor, which is further highlighted by the petitioning pose of the mother, whose placement mirrors the youth in 23b. The heightening of narrative episodes through small differences within a repetitive sequence is a common device within hagiographic narratives.<sup>34</sup></p> <p>As this panel and 19c were directly transposed when Torre saw them and were one of the few panels apparently displaced at this date (see below: Panel History), it is possible that they were inserted into the wrong rows originally. Although their subjects are different, they have similar compositions, and the same canopy type, which may have caused confusion.</p>	
<b>Textual analogue:</b>	VP, Chapter 33	
<b>Pictorial Analogues:</b>	<i>Location:</i>	<b>Oxford, University College, MS 165, p,92</b>
	<i>Medium:</i>	Manuscript illustration
	<i>Date:</i>	c.1100

<sup>34</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), 41-42; Alyce A. Jordan, "More is Better: Amplification and Design Theory in the Windows of the Ste.-Chapelle in Paris," in *Corpus vitrearum Medii Aevi: XIXth International Colloquium, Kraków 1998, 14-16 May, Proceedings: Stained glass as monumental painting*, ed. Lech Kalinowski, Helena Małkiewicz, and Paweł Karaszkiwicz (Kraków: Dept. for Conservation and Retoration of Works of Art, Academy of Fine Arts, 1998), 147, 149.

## 21a: Condition Overview and Iconography

Description/  
image:



In the centre Cuthbert, dressed in green over red, kisses a small child and cures it of plague. The child's mother stands to the right, holding the child. Other women stand to the far right, while Cuthbert's brethren stand to the left, one holding Cuthbert's crozier.

**Location:**

**London, BL, Yates Thompson MS 26, f.62v**

**Medium:**

Manuscript illustration


**Date:**

c.1200

Description/  
image:



**21a: Condition Overview and Iconography**

		On the left Cuthbert blesses a small child, held by his mother on the right.
	<i>Location:</i>	<b>Carlisle Cathedral, back of choir stalls (painting no. 15)</b>
	<i>Medium:</i>	Panel painting, oil on wood
	<i>Date:</i>	c.1478-95
	<i>Description/ image:</i>	 <p>Titulus: "To thys chyld god gra[yn]t[y]d l[yfe]/ throggh hys pray[ers] [...][t?]s wysse[?]"</p> <p>On the left Cuthbert blesses a small child, held by his mother on the right.</p>

21a: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.53r:</i>	10d	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.338-9:</i>	Restoring a dying child
	<i>Fowler, 1877, p.371:</i>	8b		<i>Fowler, 1891, p.497:</i>	Restoring a dying child
	<i>Fowler, 1891, p.497:</i>	21a		<i>Milner-White, 1957, p.36:</i>	Restoring a dying child.
	<i>Harrison, 1927, facing p.112:</i>	21a		<i>Barnett, 1990, p.137:</i>	Cuthbert heals a baby of the plague with a kiss
	<i>Milner-White, 1957, p.36:</i>	21a		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.53r:</i>				
	"75/ In 4th Light stands a B(isho)p. Habited A(rgent) & habited purple myter & Crosyer O(r) glory A(rgent) Before him kneels a Lady habit & hood A(rgent) And 5 Monks stand about him 4 habited B(lue) one gu(les)"				
	<i>Knowles<sup>1</sup>, c.1886-8, p.20-1:</i>				
	<p>p.20 "[red:] 71 [Pencil:] Restoring dying child</p> <p>No 75. A Bishop mitred and nimbed wearing a long flowing cloak richly embro(idered) and holding in his arms a child of about 9 years with yell(ow) curly hair who ins apparently holding a cup in his hands and looking up at the Bishop. Behind the Bishop is a monk bearing the crozier and at the left side of panel is a man clad in a crimson coat fringed at the edge and slashed up at the hip. White Hose and a green cap. Holding his right hand to his girdle and his left up in surprise and at the back is a man with shaven crown clad in a white robe clasped low down at the breast and shewing a tunic closely gathered at the neck. – Kneeling in front of the Bishop is a lady with <del>hands clasped</del> left hand raised in supplication and right hand slightly pushing the boy to the bishop. She wears a tunic girded at the waist, a veil. Hair in a net but no cloak. Behind her is a flowery mead(ow) and a church with towers and crosses on the nave and transept – it being cruciform. Roof lead"</p> <p>p.21 "Note the sur(round)ds[?] are mostly outlined in a loose way and stick lights later[?] out where leaves &amp; flowers occur"</p>				



## 21a: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.785-1929, c.1887.

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

745 x 785

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

p.36: "Minor improvements to the garments of the two central figures,  
— the saint and the mother."  
p.30-31 Canopy and borders altered and patched.

21a: Panel History



Detail of photograph in Harrison, 1927, facing p.112, showing panel 21a.



## 21b: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	21b	<b>Proposed original location:</b>	8c
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	836 x 780
<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, pink, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.

## 21b: Condition Overview and Iconography



<b>Canopy type:</b>	H	<b>Canopy originality:</b>	Moderately original.
<b>Description:</b>	<p>Set upon a black and white geometrically-patterned floor is a large table, covered with a white cloth. In the foreground, on the left, a priest is seated upon a silver-stained stool. He is seen in semi-profile looking towards the centre of the panel with his back to the viewer. He is tonsured and habited in red with a white cowl. His hand is raised, pointing upwards, above a silver-stained bowl on the table; a silver-stained goblet is on the table to his right. On the right are two figures, their bodies are both heavily patched and there is no trace of their seats, although their height suggests they are seated. The first of these figures may be a layman, dressed in red, as his fur cuffs, over silver-stained undershirt survive at his wrists. He is seen in profile, facing the left, with both hands extended to the left, holding a large silver-stained goblet. His upper head is an insertion, but his clean-shaven face looks upwards. The figure to his right is a monk, tonsured and habited in blue (heavily patched). The monk appears to be in semi-profile, looking towards the centre of the panel with his back to the viewer.</p> <p>On the left, seated at the end of the table is a man with curled hair and beard, seen in semi-profile, looking to the right. He is wearing a white robe with silver-stained and black flowers, the right sleeve slit open to reveal a white and silver-stained undersleeve. Two nimbed angels with silver-stained wings and hair hover above the man on either side of an area of blue and white insertions. Both are corroded, and the right angel has lost much of its painted detail. They are holding a white sheet containing a soul, although only part of the soul's leg survives, suggesting it was in a kneeling posture within the sheet.</p> <p>On the right, behind the table, two figures are seated beneath or before a white tester, topped with silver-stained foliate carvings; the underside is white, with silver-stained motifs. A green curtain hangs behind them, heavily patched except for the far right. On the left is a heavily patched figure (St Cuthbert), frontal. He is dressed in white with a white cloak trimmed in bejewelled silver stain. His robe is composed of reused insertions and his left hand is lost. His right fingers are raised above the table, but his arm is lost. Cuthbert's head is a reused insertion (14<sup>th</sup> century?) and his mitre and nimbus may all be reused insertions. His hand, and the orientation of his body suggest that he is looking to the left. To the right, the second figure is semi-frontal, looking towards the left of the panel. Although heavily patched, it is apparent that she wears a white habit, with a wimple and veil. Both her hands are raised, and a silver-stained crozier rests between her right arm and her body. Her face and upper head are composed of displaced fragments and insertions.</p>		



21b: Condition Overview and Iconography		
<b>Subject:</b>	Cuthbert sees a soul being borne to heaven whilst feasting	
<b>Paired panels:</b>	None	
<b>Iconography:</b>	<p>The panel shows Cuthbert, seated at table during a feast, while visiting the Abbess Aelflede, who is seated to the right of Cuthbert. Cuthbert sees the soul of a man, who has died falling from a tree, being carried to heaven.</p> <p>In contrast with the other extant pictorial cycles, the death of the man is not shown in the panel. Instead, a common visual <i>topos</i> of a soul being carried by angels is used to represent the subject of Cuthbert's vision.<sup>35</sup> This enables the scene to be depicted within a single panel. This provides evidence of the compression of the narrative within Section C of the window.</p> <p>Elements of the panel's iconography appear to have been drawn from the illustration in YT26 (see below). In particular, the arrangement of Cuthbert and Aelflede, and the latter's gesture. Additionally, it seems likely that lines on the table beneath Cuthbert's hand, and above the hand of the priest, originally showed the knife which Cuthbert is described as dropping in the textual analogue; this is visible in YT26 and Univ.165 (see below).</p> <p>Despite the deteriorated state of the panel, it is clear that the composition created the effect of being "in the round", with the figures in the foreground turned away from the viewer. This type of composition is rare within the window, and may respond to the challenges presented by the iconographic requirements. Yet similar compositions can be seen in the St William Window (e.g. panels 2c, 2e and 2a) and the Great East Window (e.g. panels 3c-d, 4b and 4f), York Minster. The approach is also common in depictions of the Last Supper, an example of which can be seen in the East Window of Great Malvern Priory (panels 9-10b).</p>	
<b>Textual analogue:</b>	VP, Chapter 34	
<b>Pictorial Analogues:</b>	<i>Location:</i>	Oxford, University College, MS 165, p.94
	<i>Medium:</i>	Manuscript illustration

<sup>35</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 de la cathédrale de Chartres: étude iconographique*, Corpus Vitrearum, France, Etudes, 2 (Paris: Léopard d'or, 1993), 88-90, 108-109.

## 21b: Condition Overview and Iconography

	Date:	c.1100
	Description/ image:	 <p data-bbox="624 752 1398 943">On the left Cuthbert is seated at a table (third from right), and has dropped his knife as he has a vision of a man dying in a fall from a tree, shown on the far right. On the left of the table, a messenger arrives to tell Abbess Aelflede (seated to the left of Cuthbert) of the man's death.</p>
	Location:	London, BL, Yates Thompson MS 26, f.63v-64r
	Medium:	Manuscript illustration
	Date:	c.1200
	Description/ image:	 <p data-bbox="624 1697 1011 1733">f.63v: A man falls from a tree.</p>

## 21b: Condition Overview and Iconography



f.64r: On the left Cuthbert is seated at a table, and has dropped his knife as he has a vision of a man dying in a fall from a tree, shown on f.63v. On the right of the table, a messenger arrives to tell Abbess Aelflede (seated to the right of Cuthbert) of the man's death.

**Location:** St Lawrence's Church, Pittington

**Medium:** Wall painting

**Date:** Twelfth century

## 21b: Condition Overview and Iconography

*Description/  
image:*



On the left Cuthbert is seated at a table, as he has a vision of a man dying in a fall from a tree, shown above the figures seated at the table. On the right of the table, a messenger arrives to tell Abbess Aefflaed (seated to the right of Cuthbert) of the man's death.

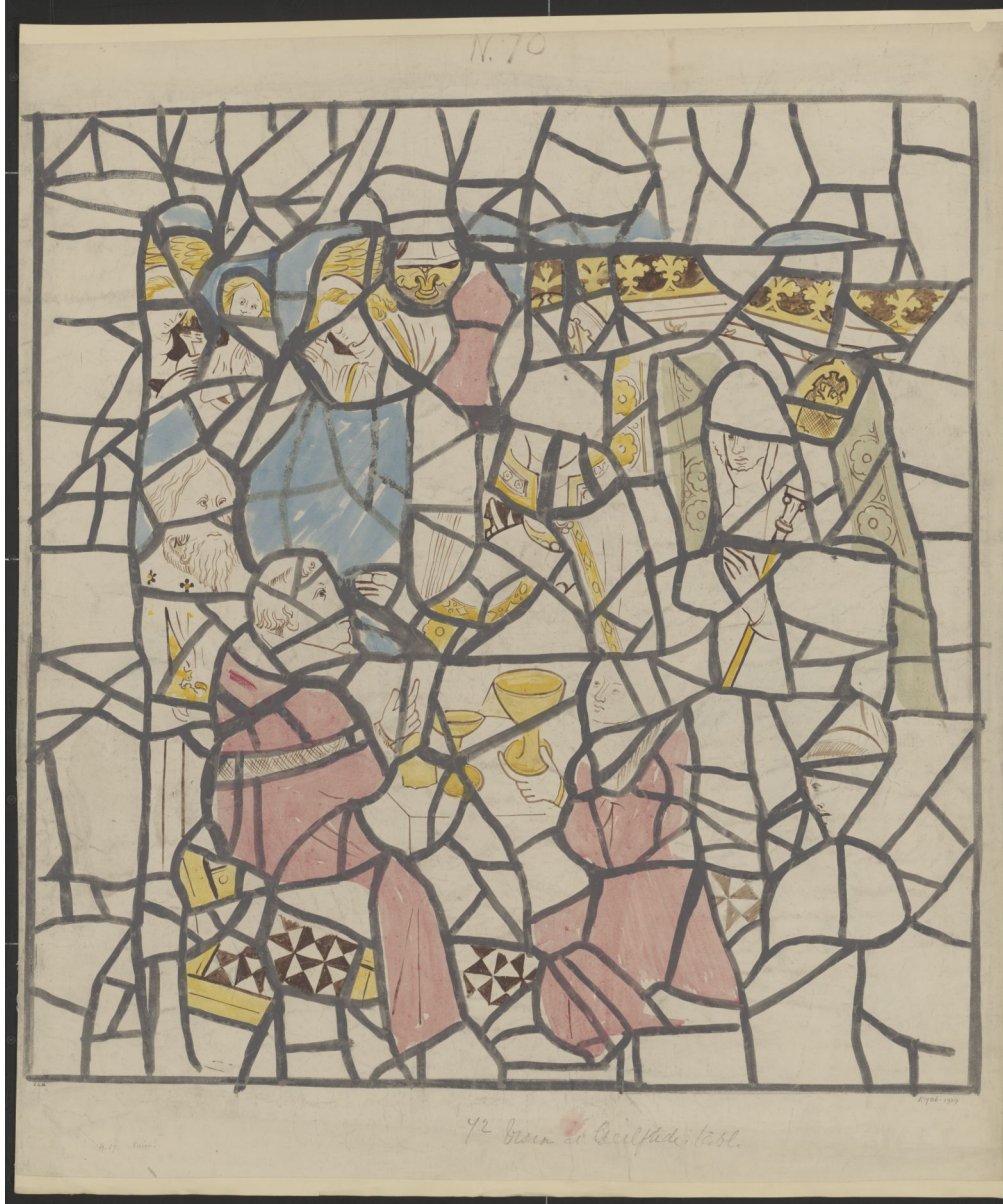
## 21b: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.53v:</i>	8c	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.339-340:</i>	Vision at Aelflede's table
	<i>Fowler, 1877, p.371:</i>	7b		<i>Fowler, 1891, p.498:</i>	Vision at Aelflede's table
	<i>Fowler, 1891, p.498:</i>	21b		<i>Milner-White, 1957, p.36:</i>	Vision at the abbess Aelflede's table



21b: Panel History					
	<i>Harrison, 1927, facing p.112:</i>	21b		<i>Barnett, 1990, p.136-7:</i>	The first half of the vision at Aelflede's table
	<i>Milner-White, 1957, p.36:</i>	21b		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.53v:</i>				
	"84/ In 3d Light is a table bearing sev(er)all golden dishes. about w(hi)ch sitts a B(isho)p habited B(lue) myter O(r) glory A(rgent) And on far side him a Nun habited B(lue) hood murry, vayl A(rgent) On the fore side sitt 2 monks one hooded gu(les) / 2d B(lue)/ And a 3d monk kneeling between them habited gu(les)"				
	<i>Knowles<sup>1</sup>, c.1886-8, p.30-1:</i>				
	<p>p.30 "[red:] 72 [Pencil:] Seeing a soul go to heaven \ Eeflede's table/  No 70. [pencil note down side: - sending holy water to Heunna's wife]  Two figures one with a shaven crown the other too much broken to discern. Robed in scarlet having tippets with large collars or hood and a narrow fringe of fur to the edge of it. One seated at a table upon which are cups and a piece of bread. The table cloth figu(re)d damask lozenged patterns. Standing behind the principal seated figure to the left is a man with long hair and beard wearing a white cloak lined with dur and diap(ere)d with small roses. The coat cut open at the arm hole and shewing a sleeve richly embroidered and a portion of a belt O(r). also coat only reaching to the knee shews a leg with blue hose. To the right of panel is a sort of Dais. Canopy crested and with green &amp; white striped tapestry and in front of this amongst the fragments of glass still remaining: A crozier as well, resting upon some ones shoulders [i.e. a Bishop} the two hands being held out in the act of blessing and behind the table right in the"</p> <p>p.31 "centre of picture is the robe of what may have been belonging to the crozier figure also the collar and half face of another <del>eoped</del> figure appears behind with fingers upraised. Under the dais and behind the crozier is the head of a lady with a neck cloth covering her chin. Over the left hand figure are two angels receiving a soul of a girl with yell(ow) hair. A half head of early trecento work has been inserted over centre mutilated figure and above it a portion of a mitre with nimbus round it. The head of a monk and portion of a blue robe is to the lower part of right corner."</p>				

## 21b: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.786-1929, c.1887.

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

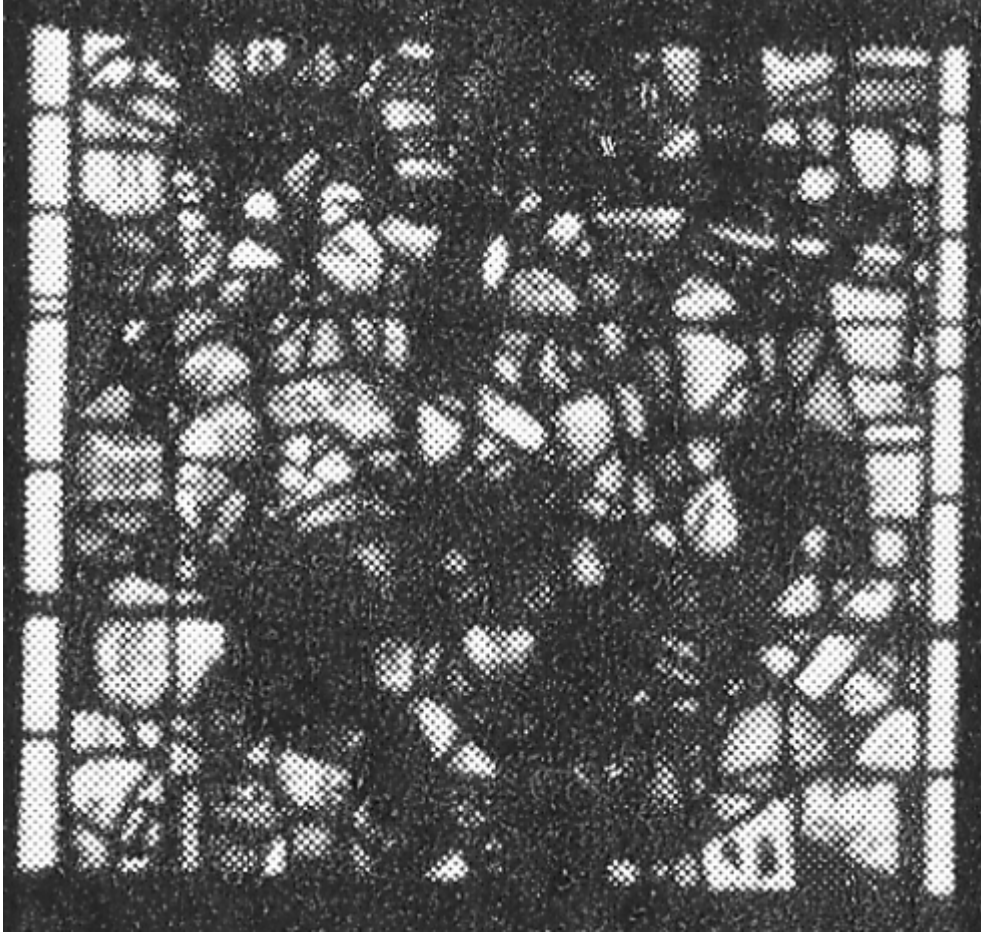
740 x 775

Alterations,  
Milner-White,  
1957:

p.36: "The condition of this panel was shocking. The figure of the saint in the centre was rebuilt from its own fragments, (keeping his 14th c. head 1) and the green curtain behind him cleared of patches. The blue figure on the right was raised about three inches to a sitting position, and the tiled floor reordered. The red figure on the left had also to be made up, as well as the stool beside which he sits."

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

21b: Panel History



Detail of photograph in Harrison, 1927, facing p.112, showing panel 21b.



## 21c: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	21c	<b>Proposed original location:</b>	23d
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	845 x 783
<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>	A.i	<b>Canopy originality:</b>	Partially original.



## 21c: Condition Overview and Iconography

<b>Description:</b>	<p>The panel is set upon a green ground, with stylised plants and a small tree in the background; the foreground is mostly composed of insertions.</p> <p>A male figure stands in the centre, seen in semi-profile facing the left. He is wearing a white cloak with floral motif, trimmed in bejewelled silver stain border; it wraps around him and has numerous stipple-shaded insertions, several indicating where his undergarment has been lost (this was probably red, based on the evidence of Knowles' rubbing). He is mitred, but not nimbed. He leans towards a child in front of him, with his right hand outstretched and his left hand raised, a silver-stained crozier resting inside his right arm.</p> <p>On the left a young child, dressed in a red tunic (heavily patched, but with a flower pattern on the original fragments), kneels before the bishop; his legs are insertions. The original form of his body and limbs is unclear, but the leadlines to his left may indicate the original location of his right arm. His head is inserted. To the left, behind the child, stands a figure in semi-profile facing the right of the panel. The figure's face, which is that of a bearded man, may be a reused insertion (possibly from elsewhere in the window). The green 'hat' is composed of reused fragments. The figure wears a white garment with silver-stained floral pattern and belt. The upper torso and an area to the left are composed of blue fragments, which may be reused, or part of a cloak; they are present in Knowles' rubbing (see below: Panel History) but are closer to depictions of monastic habits than secular clothing. The right hand, another reused insertion, is at waist level, the original left hand is raised. To the left and behind the previous figure stands a lady, seen in semi-profile facing the right of the panel. She wears a long green dress but her upper torso is composed of dark blue insertions. A white fur collar is visible at her neck and she wears a white veil over her head. Her left hand is lost, her right hand pointing to the centre of the panel (probably originally to the child).</p> <p>On the right, behind the bishop, are a layman and a priest, semi-frontal turned towards each other. The layman wears a purple robe, mostly composed of insertions, and a blue hat (the left side replaced with a stipple-shaded insertion) and has a long, curled beard. He looks down at the priest, who wears a blue habit with a white cowl; his shoulders are of green fifteenth-century glass, possibly reused from elsewhere in the window. He has tonsured, silver-stained hair and looks towards the bishop, his left hand raised and pointing.</p>
<b>Subject:</b>	Cuthbert introduced to a bishop
<b>Paired panels:</b>	None.

21c: Condition Overview and Iconography	
<b>Iconography:</b>	<p>The damage to the panel's iconography prevents conclusive identification of its subject. It appears to show a Libellan scene, in which Cuthbert is introduced to a bishop.</p> <p>This identification is supported by the visual and documentary evidence. The solid-fill foliate background suggests a location in upper part of window, while the limited canopy evidence indicates it belonged in row 23. This is also supported by location (23e) in uppermost row where Torre observed the panel in 1691.</p> <p>Although the bishop's mitre is damaged, he does not appear to be nimbed. This, coupled with the replacement of virtually all of the glass depicting the child, suggests that it originally showed Cuthbert, probably with a nimbus. The identity of the figures to the left is uncertain, although the woman on the left resembles the attendant in panel 7a, 7b and 9c. This suggests that the figure next to the child is Cuthbert's mother (with an inserted male head). This is supported by the figure's white clothing, which has the same pattern as Cuthbert's mother's dress in panel 7c, and traces of a belt. The presence of a priest and an older layman on the right make it likely that the scene depicts Cuthbert being entrusted to the bishop to be educated.</p>
<b>Textual analogue:</b>	<i>Libellus</i> , Chapter 8 or 9?
<b>Pictorial analogues:</b>	None extant.

21c: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.51v:</i>	23e	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.343-4:</i>	Healing or confirming
	<i>Fowler, 1877, p.372:</i>	14e		<i>Fowler, 1891, p.498:</i>	Healing or confirming
	<i>Fowler, 1891, p.498:</i>	21c		<i>Milner-White, 1957, p.36:</i>	Confirmation (or healing) of a boy
	<i>Harrison, 1927, facing p.112:</i>	21c		<i>Barnett, 1990, p.108-9:</i>	Cuthbert and the bishop go everywhere together
	<i>Milner-White, 1957, p.36:</i>	21c		<i>Dumelow, 2007:</i>	N/A
<i>Torre, 1691, f.51v:</i>					



## 21c: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.787-1929, c.1887.

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

740 x 790

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

p.36: "His small figure in red improved and the green foreground reordered. The second figure on the right given a pink garment, replacing patches. The head of the extreme left figure was a mass of lead lines which we reduced by plating."

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



21c: Panel History



Detail of photograph in Harrison, 1927, facing p.112, showing panel 21c.

21d: Condition Overview and Iconography




*In situ* photograph, 2016

<b>Current location:</b>	21d	<b>Proposed original location:</b>	9d
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	820 x 786
<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, green and red (probably flashed).	<b>Scratched graffiti:</b>	On exterior surface: "9 from / Bott / 4 Row"
<b>Canopy type:</b>	I	<b>Canopy originality:</b>	Moderately original.

## 21d: Condition Overview and Iconography

<b>Description:</b>	<p>In the background on the left, is a silver-stained wooden structure, supporting a brown thatched roof. Within the structure a red curtain hangs from a silver-stained rail, with part of the curtain hanging from the front edge of the structure, as though drawn back. Within the curtain, is a bed with a purple cover (heavily patched). Behind the bed, on the left, is a woman, in semi-profile, leaning over to the left of the panel. She is wearing a white dress with a black and silver-stain pattern and a horned headdress with silver-stained circles. She leans over the bed and lifts a white and silver-stained pillow with both hands. On the right, behind the bed, is a priest, semi-frontal, looking to the right of the panel. He is tonsured and habited in white. He holds a silver-stained hexagonal container in front of his chest.</p> <p>In the foreground, on the left, a nun kneels in semi-profile, facing the right side of the panel. She is wearing a white habit, with blue cloak, and a white wimple, her veil white inside but shaded on the outside. Her hands are raised, palms inwards, in front of her chest and she looks upwards. To the right is St Cuthbert, in semi-profile looking down at the nun. He is wearing a blue garment beneath a white cloak trimmed with a bejewelled silver-stained border. He has short curled hair and a white and silver-stained mitre surrounded by a white nimbus bordered in silver stain. He looks down at the nun and touches her forehead with two fingers of his right hand. He holds his cloak and a silver-stained crozier with his left hand.</p> <p>On the right, behind St Cuthbert, stands a layman, frontal, with his head turned to look to the left of the panel. He is wearing a red tunic, with a silver-stained collar, and a white and silver-stained belt, from which a silver-stained purse hangs. Below the belt, his body is composed of unpainted blue glass; his blue legs may be original, but truncated. His hat is composed of reused purple glass.</p>
<b>Subject:</b>	Cuthbert heals a nun by anointing her with oil
<b>Paired panels:</b>	None
<b>Iconography:</b>	<p>In the foreground, on the left, a nun kneels before St Cuthbert, who anoints her head with holy oil, curing her debilitating headaches.</p> <p>The arrangement of Cuthbert and the nun broadly corresponds with the illustration in YT26 (see below). The differences between the illustration and the panel, serve a range of narrative functions. The panel's setting clearly identifies that the scene as a healing, through the inclusion of the bed. The vehicle of the healing is emphasised by the depiction of a priest holding the holy oil, rather than Cuthbert, as in the illustration.</p>

21d: Condition Overview and Iconography		
	<p>This, combined with the kneeling posture of the nun, emphasises the liturgical symbolism of the miracle.</p> <p>The depiction of the woman as a nun, in contrast with the illustration, indicates close reading of the text. The addition of the layman and priest may also be inferred from VP, as Bede names a priest as a witness to the miracle, and also refers to Cuthbert as travelling with other people.<sup>36</sup> As fifteenth-century bishops maintained retinues, it is possible that the layman represents such a figure.<sup>37</sup> Both the priest and the layman may also have been intended to guide the viewer's response to the miracle. In contrast, the woman arranging the pillow on the bed does not look towards the action of the scene, suggesting that that she was included as an attendant, to convey the previous sickness of the nun.</p>	
<b>Textual analogue:</b>	VP, Chapter 30	
<b>Pictorial Analogues:</b>	<b>Location:</b>	<b>Oxford, University College, MS 165, p.98</b>
	<b>Medium:</b>	Manuscript illustration
	<b>Date:</b>	c.1100
	<b>Description/ image:</b>	 <p>On the left two men approach St Cuthbert (seated on far left) to ask him to heal a woman. On the right the woman sits in a chair, to her left stands St Cuthbert, who cures her by anointing her head with oil. To the left of St Cuthbert a monk holds his crozier.</p>
	<b>Location:</b>	<b>London, BL, Yates Thompson MS 26, f.60r</b>
<b>Medium:</b>	Manuscript illustration	
<b>Date:</b>	c.1200	

<sup>36</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), 254-255.

<sup>37</sup> Christopher Woolgar, *The Great Household in Late Medieval England* (London: Yale University Press, 1999), 47, 14-15, 46-47.



## 21d: Condition Overview and Iconography

Description/  
image:




St Cuthbert cures a woman by anointing her head with oil.

## 21d: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.53v:</i>	9d	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.344-5:</i>	Preparing to celebrate mass
	<i>Fowler, 1877, p.371:</i>	10d		<i>Fowler, 1891, p.498-9:</i>	Curing a nun of chronic headache with oil during a private mass <sup>38</sup>
	<i>Fowler, 1891, p.498:</i>	21d		<i>Milner-White, 1957, p.36:</i>	Preparing to celebrate at a portable altar in a private house

<sup>38</sup> Following closer examination Fowler correctly identified the healing of the nun in his discussion of the panel, but retained his erroneous labelling of the scene.

## 21d: Panel History

	<i>Harrison, 1927, facing p.112:</i>	21d		<i>Barnett, 1990, p.136:</i>	Cuthbert cures a girl of pains in the head by anointing her with oil
	<i>Milner-White, 1957, p.36:</i>	21d		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.53v:</i>				
	"80/ In 4th Light [ <del>xxx</del> ] sits a B(isho)p robed A(rgent) & B(lue) myter & Crosyer O(r) before whom stands a monk habited A(rgent) & B(lue) w(i)th a golden platter in his hand behind him stands a man habited gu(les) leggs B(lue) cap purple"				
	<i>Knowles<sup>1</sup>, c.1886-8, p.50-1:</i>				
	<p>p.50 "[red:] 74 [Pencil:] Private celebration of mass No 59 In front of a barn like structure roof thatched and in some places shewing the laths where thatch has fallen off, stands a bishop mitred &amp; nimbed wearing long white cloak embro(idere)d at the border and white tunic with apparel and a blue rochet or alb, holding in his left hand a crozier and with his right hand anointing the eyes of a lady who kneels before him robed in a blue cloak, white tunic and white coif, a neck cloth wrapped over her chin. Behind these two is a bed or couch covered with a purple counterpane but turned over near the head and upon this part a female figure in tunic girded at the waist and a peaked head dress is placing a dish having 5 crosses on it. A monk stands behind also holding a large box having six sides and gabled up at the top and to the right hand of the Bishop is a man in a red"</p> <p>p.51 "coat &amp; blue hose the former lined with fur an under coat shewing at the neck a purple patterned head gear, his left hand thumb thrust into his belt, from which hangs a richly embroidered pouch Note on the female robe at head of bed is patterned this letter [sketch]"</p> <div data-bbox="778 1556 1056 1921" style="text-align: center;">  </div>				

21d: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.788-1929, c.1887.

<p><b>Approx. c.1887</b>  <b>panel</b>  <b>dimensions:</b>          (mm, w x h)</p>	<p>740 x 785</p>
<p><b>Alterations,</b>  <b>Milner-White,</b>  <b>1957:</b></p>	<p>p.36: "Preparing to celebrate at a portable altar in a private house."          p.30-31 Canopy and borders altered and patched.</p>

21d: Panel History



Detail of photograph in Harrison, 1927, facing p.112, showing panel 21d.



## 21e: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	21e	<b>Proposed original location:</b>	9e
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	822 x 786
<b>Background colour, type &amp; originality:</b>	Red, hatch-fill foliate pattern, moderately 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: "7 from Bott/ 3 Row"
<b>Canopy type:</b>	I	<b>Canopy originality:</b>	Mostly original.

## 21e: Condition Overview and Iconography

<b>Description:</b>	<p>The floor is composed of a black, white and silver-stained geometric pattern. A long table covered in a white cloth with silver-stained border runs across the middle of the panel; it is mostly composed of insertions, and Knowles' rubbing showed its substantial disarrangement c.1886-8 (see below: Panel History). In the middle of the table is a silver-stained cup with a small plate with silver-stained meat on it (these were originally to the left).</p> <p>Behind the table, three figures sit against a hanging of green and red stripes, with a floral pattern, which hangs from a white rail; the red stripes are primarily composed of inserted unpainted glass. The central figure is St Cuthbert, seated frontal, looking to the left of the panel. He is wearing a white cloak with a silver-stained collar and border; several blue insertions are intruded to create his arms. He has a white and silver-stained mitre surrounded by a white nimbus; his head and mitre are fragmented and plated. His right hand is visible to the right of his chest; Knowles' rubbing shows it pointing up and to the right, but the three curled fingers suggest he was making a sign of blessing. His original left hand, possibly visible in Knowles' rubbing, is lost or displaced. He is now holding a silver-stained chalice in his left hand, which Knowles' rubbing shows as the hand of a monk.</p> <p>On the left, in semi-profile turned to the right of the panel, sits a figure in a white robe, with numerous insertions. The head is a reused insertion (14<sup>th</sup> century?), and the blue 'hat' is likely displaced from elsewhere within the panel or the window. A hand is visible at the table edge (it is shown higher up in Knowles' rubbing, but evidently displaced). The figure's left arm, which appears original, extends to the right. On the right of Cuthbert, is a tonsured priest, semi-frontal and turned to the left. A cowl is visible at his neck, but his red habit is composed almost entirely of insertions, these continue beneath the table and he has two inserted green feet. His hands (original), are raised in front of his chest and he looks at St Cuthbert.</p> <p>In the foreground, on the left, kneels a figure in semi-profile facing the right of the panel. The figure has an inserted female head; it is habited in blue, with several insertions. To the right, beneath the table, is an insertion showing the lower part of a white garment, with 'r' or 'c' initials and a silver-stained hem, which probably originated elsewhere in the window; beneath this are two unpainted insertions. To the right is a monk, tonsured and habited blue, facing the right of the panel; his upper body is composed of insertions.</p>
<b>Subject:</b>	Cuthbert gives water the taste of wine

## 21e: Condition Overview and Iconography

<b>Paired panels:</b>	None	
<b>Iconography:</b>	<p>Despite the extensive damage and rearrangement to the panel, it clearly depicts Cuthbert giving water the taste of wine.</p> <p>The evidence of Knowles' rubbing suggests that the table did not originally extend to the right side of the panel, and the cup now held by Cuthbert was held by a monk in the foreground. This suggests that the panel's composition was originally closer to the illustration in YT26, although not identical. This might indicate that the figure to the left of Cuthbert was the Abbess Verca, although the surviving fragments of clothing may alternatively indicate a layman. It is likely that the monk on the right was kneeling before Cuthbert at the end of the table, holding out the goblet for of wine, and that Cuthbert had his hand raised in blessing above it. (The righthand monk's head probably originated on the lefthand monk, and his original head would have faced to the right). The priest to the right gestures in surprise as a witness to the miracle.</p> <p>Although the precise arrangement is uncertain, the miracle has clear Christological and liturgical significance. This may explain its apparently deliberate placement earlier in the window's narrative sequence, compared to the textual analogues. The evidence of the canopy places it in row 9, in close proximity to two healing miracles (panels 20e and 21d), which both also evoke Christological and liturgical themes. Panel 21b, which precedes this panel chronologically is located in row 8. It is visually similar to the panel, and the desire to avoid confusion of the two scenes may present an alternative explanation for the narrative augmentation. However, as row 8 has two healing which are not liturgically symbolic, it appears that this panel was deliberately placed in row 9, in order to create a sequence of both Christologically and liturgically significant miracles.</p>	
<b>Textual analogue:</b>	VP, Chapter 35	
<b>Pictorial Analogues:</b>	<i>Location:</i>	<b>Oxford, University College, MS 165, p.97</b>
	<i>Medium:</i>	Manuscript illustration
	<i>Date:</i>	c.1100

## 21e: Condition Overview and Iconography

*Description/  
image:*



Aelfflaed (left) and Cuthbert (right), sit on a bench. Immediately to the right a man in red takes a bowl of water from Cuthbert. To the right a man in green holds the bowl, having discovered that Cuthbert has made the water taste like wine. A man on the far right points at the bowl.

**Location:**

**London, BL, Yates Thompson MS 26, f.66r**

**Medium:**

Manuscript illustration

**Date:**

c.1200

*Description/  
image:*



Aelfflaed sits on the left, looking at Cuthbert, seated in the centre, who blesses some water held by a man kneeling before him, giving it the taste of wine.

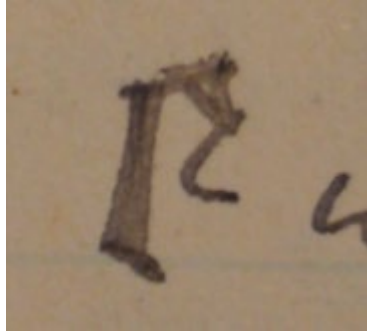


## 21e: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.53v:</i>	9a	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.345-6:</i>	Turning water into wine?
	<i>Fowler, 1877, p.371:</i>	7b		<i>Fowler, 1891, p.499:</i>	Turning water into wine?
	<i>Fowler, 1891, p.499:</i>	21e		<i>Milner-White, 1957, p.36-37:</i>	Turning water into wine
	<i>Harrison, 1927, facing p.112:</i>	21e		<i>Barnett, 1990, p.135-6:</i>	The gesith's wife, now healed, offers refreshments
	<i>Milner-White, 1957, p.36:</i>	21e		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.53v:</i>				
	"77/. In 3d Row & 1st Light sitt about a Table a B(isho)p habited & mytred A(rgent) And on one hand him an old father habited A(rgent) cap B(lue) on the other hand a young prince robed gu(les) at their feet kneels a Nun & 2 Monks all habited B(lue)"				
	<i>Knowles<sup>2</sup>, c.1886-8, p.128-9:</i>				
	<p>p.128 "[red:] 75            Turning water into wine    No 18</p> <p>A table covered with a white cloth with border at the edge, originally running across the picture. <del>Out</del> on it two yell(ow) cups one with small knobs under the bowl. A small plate with a bird on it. In front of the table the drapery and one head of what has been two monks apparently seated, but no seats visible. The one in the centre holds a cup with knobbed stem between his finger &amp; thumb and looking round in surprise. A man to the left \right side of picture/ in a red coat &amp; tippet edged with fur, the hood part amply folded is holding up both his hands in surprise, palms upwards and with a face of astonishment looking down at the monk with cup. Behind the table the mutilated figure of a bishop half the mitre and face visible at top, one hand part of staff of crozier &amp; sleeve visible midway with a portion of apparel of alb. He appears to be standing, looking intently to the left and pointing with his fingers of right hand to the man in red. A head also appears to the left with yell curly hair and a piece of blue drapery over the head, and another of white figured drapery just underneath and a head turned"</p> <p>p.129 "but none of these are like original glass design – the hand has no doubt been the Bishops. At the back of the panel is a curtain of striped tapestry green &amp; some other color prob purple, but none of the latter visible, hung on a rod with rings. The pavement is a lozenge with circle on each. A piece of drapery powdered with [sketch] is inserted in the</p>				

## 21e: Panel History

between the two front monks and 2 heads one a lady's the other an angel with nimbus"



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.788-1929, c.1887.

## 21e: Panel History

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

760 x 785

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

p.36-37: "A grossly mutilated panel, the bottom part only, the floor, contrary to wont, being in good condition. Above, the saint holding a cup had to be entirely rebuilt, and the curtains behind rearranged in their proper colour sequence."

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



Detail of photograph in Harrison, 1927, facing p.112, showing panel 21e.



22a: Condition Overview and Iconography



*In situ* photograph, 2016


<b>Current location:</b>	22a	<b>Proposed original location:</b>	21e
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	818 x 735
<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, green and red (probably flashed).	<b>Scratched graffiti:</b>	On interior surface: "4 from top 5 [?] row"
<b>Canopy type:</b>	C	<b>Canopy originality:</b>	Partially original.



## 22a: Condition Overview and Iconography

<b>Description:</b>	<p>In the foreground is an area of green ground, with small stylised bushes; one of the bushes and much of the ground is composed of insertions and reused fragments. The ground is narrow on the left, but extends into the upper right corner of the panel, where there is a small white church with brown tiled roof and silver-stained windows. In the foreground on the right are three monks, habited in blue; their habits have several insertions. The head of the monk on the right is a reused insertion (14<sup>th</sup> century?). His body appears frontal, perhaps turned slightly to the left, with his hands raised in front of his chest, palms towards the viewer. The body of the monk to his left appears to be oriented to the left, his face looks to the left; his upper head has been lost. Behind and above the first monk is the head of another monk, facing the left of the panel; his body is not visible and his face has been lost.</p> <p>On the left, on a white sea (mostly composed of insertions), is a silver-stained ship with two masts and billowing sails. On the left, the head of a man is visible beneath a sail, looking downwards, his body is not visible. In the middle of the ship is a man, in semi-profile facing the right of the panel. He has short cropped silver-stained hair and is wearing red (possibly reused insertions, or the paint has been lost) and might be tonsured. He has his hands raised in front of him. On the right side of the boat is a layman, seen in semi-profile facing the left. He wears a green robe, mostly composed of insertions, and blue hat.</p>
<b>Subject:</b>	Monks prayers fail to calm the storm pulling ships out to sea
<b>Paired panels:</b>	10b: Cuthbert's prayers calm a storm, saving monks' ships from being swept out to sea
<b>Iconography:</b>	<p>Although the panel has previously been misidentified as showing Cuthbert's last voyage to Farne (see below: Panel History), the iconography does not support this interpretation. The figures in the ship are clearly laymen rather than monks. This study agrees with Barnett's identification of the scene. The evidence of the canopy and Torre's description place the panel in Section A. This accords with the iconography, which depicts monks praying to try and prevent ships from being swept out to sea. The panel was one of a pair, the other (10b), shows Cuthbert's prayers succeeding in calming the storm and saving the ships.</p> <p>This identification is further supported by the treatment of the scene in YT26 (see below), where the illustration spans two pages, showing Cuthbert praying alone on one page, and the monks praying beneath the ships on the adjacent page. The similar division of the iconography within the window is nevertheless heightened through the use of a</p>

**22a: Condition Overview and Iconography**

	mirrored composition across the two panels. This visually distinguishes the panels as a pair, signifying that they should be read as a single scene. This also contrasts Cuthbert, and his powerful prayers in panel 10b, with the impotent prayers of the monks in this panel.	
<b>Textual analogue:</b>	VP, Chapter 3	
<b>Pictorial Analogues:</b>	<i>Location:</i>	<b>London, BL, Yates Thompson MS 26, f.10v-11r.</b>
	<i>Medium:</i>	Manuscript illustration
	<i>Date:</i>	c.1200
	<i>Description/ image:</i>	
	f.11r: Monks' prayers to calm the storm are ineffective. (See entry on panel 10b for related scenes in other media)	

**22a: Panel History**

<b>Past locations:</b>	<i>Torre, 1691, f.51v:</i>	22c	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.346:</i>	Last voyage to Farne
	<i>Fowler, 1877, p.372:</i>	20a		<i>Fowler, 1891, p.499:</i>	Last voyage to Farne



22a: Panel History

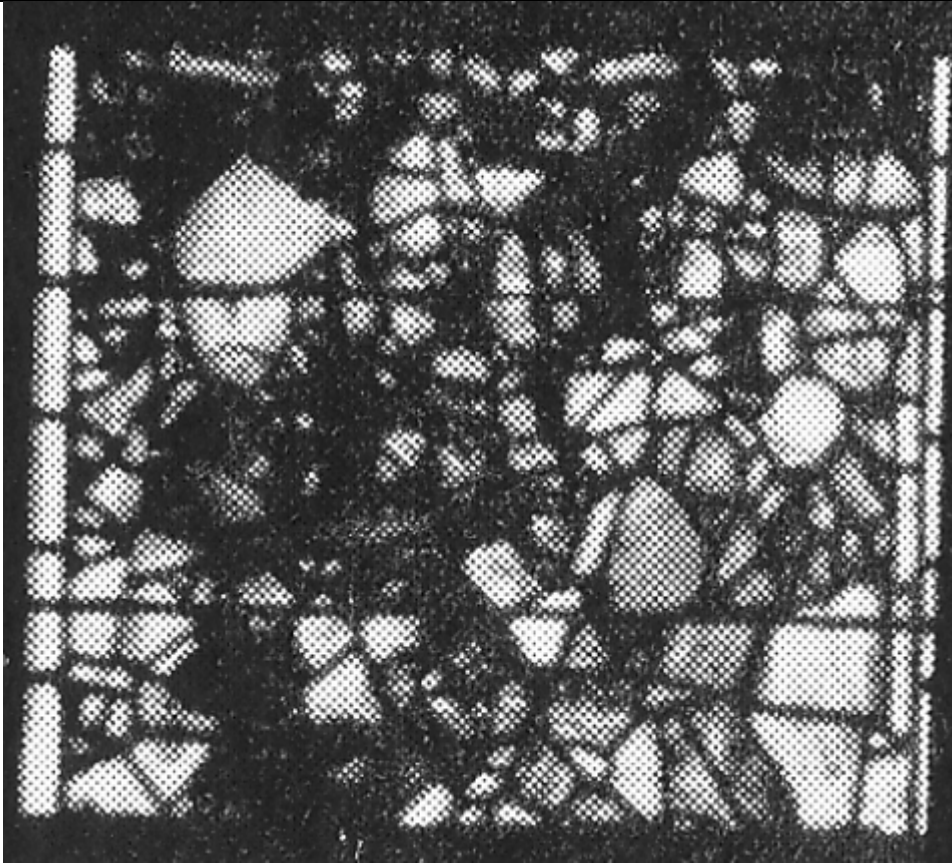


Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.790-1929, c.1887.

<p><b>Approx. c.1887 panel dimensions:</b> (mm, w x h)</p>	<p>755 x 765</p>
<p><b>Alterations, Milner-White, 1957:</b></p>	<p>p.37: "A delightful panel occupied by an impossible 15th c. sailing boat. We had to rebuild its damaged stern and the green mariner seated there." p.30-31 Canopy and borders altered and patched.</p>



22a: Panel History



Detail of photograph in Harrison, 1927, facing p.112, showing panel 22a.

22b: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	22b	<b>Proposed original location:</b>	20e
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	838 x 735
<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, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	D	<b>Canopy originality:</b>	Partially original.

## 22b: Condition Overview and Iconography

<p><b>Description:</b></p>	<p>In the background is a large white building with buttresses terminating in crocketed pinnacles and silver-stained traceried windows. Its roof is lost, but Knowles' rubbing shows it was originally of red tile (see below: Panel History). An area of white and silver-stained roof on the right is a reused insertion. Knowles' rubbing reveals that the building originally only extended to the right of the panel, and that its gable end was visible between the two figures in the foreground. Into the gable end is set a silver-stained door, slightly ajar. The glass survives but has lost its paint.</p> <p>The ground is silver-stained and scrawl-shaded; the leaves of a small stylised tree are on the left, beneath which are numerous insertions. On the right is a white chair, with silver-stained carvings. A figure, habited in blue, is seated in the chair, in semi-profile facing the left. He has both hands raised in front of his chest, although his right hand may be lost. His habit is raised to reveal his bare legs; the left is extended over a white bowl, the right rests upon the ground. The figure's head is lost and Knowles' rubbing reveals that parts of a nimbed head of an angel, as well as an inserted fragment showing a nimbed monk, were present c.1886-8. Additionally, Knowles' rubbing shows the silver-stained wing of an angel extending to the right of the chair, in an area now composed of reused insertions.</p> <p>On the right, in profile, kneeling and leaning towards the right, is St Cuthbert. He is habited in blue and tonsured, with a silver-stained nimbus edged in white. His hands hold the seated figure's left foot.</p>
<p><b>Subject:</b></p>	<p>Cuthbert washing the feet of an angel disguised as a man</p>
<p><b>Paired panels:</b></p>	<p>11c: Cuthbert fetches bread for the angel, who provides heavenly bread</p>
<p><b>Iconography:</b></p>	<p>The combined evidence strongly suggests that this panel shows Cuthbert washing the feet of an angel disguised as a monk.</p> <p>The panel has previously been misidentified as showing Cuthbert washing a monk's feet on Farne, having produced water from dry land (VP, chapter 18). However, whilst the iconography of the panel could be interpreted in this way if the angel's wings and head were insertions, there are small details which also present issues. VP chapter 18 is set on Farne, which in other panels is characterised by outdoor settings and small buildings, rather than the large one which occupies much of the background. Rather, this points to a setting of a larger monastery, as in VP chapter 7.</p>

## 22b: Condition Overview and Iconography


Although Torre did not describe the panel, it was mostly likely located in Section A in the seventeenth century (see below: Panel History). Its canopy type was used in both section A and B.

Knowles rubbing of the panel shows fragments of an angel's wing to the right of the seated figure, which are no longer present. Although it is possible that the pieces were insertions, their appearance as sketched in the rubbing suggests they were original. Equally, the number of pieces, and their coherent arrangement, makes it unlikely that they were insertions. Knowles rubbing and description also records the presence of fragments with curly hair and a nimbus, which he thought insertions, at the head of the seated figure. As the detail of these is only partially sketched in, the extent is unclear, although the hair is suggestive of the other angels in the window and the angle made between the line of the nimbus and the hair is the same as the head of the angel in 11c (the companion to this panel). It appears Knowles was misguided by the inserted face of the figure, and by the habit the figure is wearing. However, this accords with the appearance of the angel in 11c, who wears a blue habit. As noted above, the ecclesiastical building in the background is probably intended to represent a monastic setting, whilst the open door, which is much clearer in Knowles' rubbing, is used as a visual cue to suggest entry in several other panels. It may therefore be intended to link the panel to the events of panel 11c, which take place inside.

The illustration of the episode in the known source, and other pictorial cycles, also support this interpretation. YT26 has a two-page illustration (see below and Catalogue: 11c), showing Cuthbert washing the angel's feet on f.17v and the angel miraculously providing bread on f.18r. The arrangement of Cuthbert and the angel are broadly similar, while the depiction of the angel as a monk with wings and a nimbus closely parallels the appearance of the angel in panel 11c and suggests the original appearance of the angel in this panel.

Trinity also has space for two half-page illustrations. Similarly, in the Salisbury Breviary, f.436r (see below), two scenes of the miracle are illustrated: the feet washing and the provision of bread, in proximity to *Lectio III*, which summarises Chapter 7 of Bede's *VP*. This may indicate that contemporary depictions considered both elements of miracle iconographically significant. This is supported by the treatment of the episode at Carlisle, where both scenes are shown within the same panel; it is the only instance of such compression of imagery drawn from YT26 in that cycle. The depiction of the episode at Carlisle can be linked to liturgical texts and legendaries. Consequently, while there is clear



22b: Condition Overview and Iconography		
	evidence of the use of YT26 as a source for this panel, the inclusion of the episode in the liturgical lessons, and the SEL, may have been the reason for two-panel scene in the window.	
<b>Textual analogue:</b>	VP, Chapter 7	
<b>Pictorial Analogues:</b>	<i>Location:</i> <b>London, BL, Yates Thompson MS 26, f.18r.</b>	
	<i>Medium:</i> Manuscript illustration	
	<i>Date:</i> c.1200	
	<i>Description/ image:</i>	
		Cuthbert, kneeling on the left, washes the feet of an angel disguised as a man, seated on the right.
	<i>Location:</i>	<b>Salisbury Breviary, Paris, Bibliothèque nationale de France, MS lat.17294, f.436r.</b>
<i>Medium:</i>	Manuscript illustration	
<i>Date:</i>	c. late 1430s to early 1440s.	

## 22b: Condition Overview and Iconography

*Description/  
image:*



Cuthbert, habited, washes the feet of an angel disguised as a man, who is seated on the right.

*Location:*

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


*Medium:*

Panel painting, oil on wood

*Date:*

c.1478-95

## 22b: Condition Overview and Iconography

	Description/ image:					 <p>Titulus: "The angel he did as gest refreshe/ W(ith) met and drynk + hys fete weshe"</p> <p>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.</p>
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## 22b: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.51v:</i>	23d?	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.346-9:</i>	Washing of feet
	<i>Fowler, 1877, p.372:</i>	19b		<i>Fowler, 1891, p.499:</i>	Washing of feet
	<i>Fowler, 1891, p.499:</i>	22b		<i>Milner-White, 1957, p.37:</i>	The saint washes his brethren's feet
	<i>Harrison, 1927, facing p.112:</i>	22b		<i>Barnett, 1990, p.125:</i>	Cuthbert produces water from dry land and washes the

22b: Panel History					
					brethren's feet on Maundy Thursday
	<i>Milner-White, 1957, p.37:</i>	22b		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.51v:</i>				
	"25/"				
	22b was probably the panel not described in location 23d (section A) – Torre labelled it and left a space but did not complete the description. Only two other extant panels were not described, locations 7d and 9e; both were in section C and were marked "not plain".				
	<i>Knowles<sup>1</sup>, c.1886-8, p.72:</i>				
	"[red:] 77 [Pencil:] washing feet at Ripon No 46				
	A cathedral church or abbey ch(urch) with rich architecture of traceried windows and large pinnacled buttresses, a battlement running along the roof line. A door with ornamental hinges, reached by two steps. Kneeling in front of this is figure of a man numbed and clad in a blue coat with sleeves and a large hood of same color in the act of wash(ing) the feet of a man seated upon a stone chair enriched with tracteri(e)d windows buttresses o(verhea)d the back terminating in scroll ends. He sits with his leg crossed over the left one and his hands extended out to the ft in protests, the head has long curly hair and is nimbed, large yell wings reach down behind the chair. A tree fills up the left corner of panel. Note the large lumps on heel of seated figure"				



## 22b: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.791-1929, c.1887.

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

755 x 780

Alterations,  
Milner-White,  
1957:

p.37 "Minor improvements to the church only."  
p.30-31 Canopy and borders altered and patched.

22b: Panel History



Detail of photograph in Harrison, 1927, facing p.112, showing panel 22b.



## 22c: Condition Overview and Iconography






*In situ* photograph, 2016

<b>Current location:</b>	22c	<b>Proposed original location:</b>	8e
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	852 x 737
<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, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	H	<b>Canopy originality:</b>	Mostly original.

## 22c: Condition Overview and Iconography

<b>Description:</b>	<p>In the background is a white building, the upper part is fragmentary and has several reused insertions. The lower part, which is original has a silver-stained door, which is ajar. Across the middle of the panel, St Cuthbert, is laid along a stretcher, his feet on the left and his head on the right. He is dressed in a white cloak with silver-stained border, the upper part heavily patched. A fragment of purple glass may be his original garment, but could be inserted. His head is a reused insertion (14<sup>th</sup> century). His right arm is composed of reused fragments, with his original hand reaching towards the priest at his feet. His left hand rests on the head of a monk, tonsured and habited in blue, who kneels in the foreground, facing the right. The monk's body has several insertions; his hand(s) are raised in front of his chest.</p> <p>On the left a priest, tonsured and habited in white, stands in semi-profile facing the right. He holds Cuthbert's stretcher and looks down at him. To the right, behind the stretcher is a second priest, standing in semi-profile facing the right. He is tonsured and habited in red (many insertions) with a white cowl. His right hand rests on Cuthbert's legs and he looks at St Cuthbert's face. In the background, behind these two priests, are a bearded man and monk. They are semi-frontal looking at one another. The bearded man's upper head has been patched with a streaky insertion and his body is composed of red glass (some insertions). The monk is habited blue (some insertions and the upper part of his head is patched with yellow glass; his right hand (painted on the same piece of glass as the first priest's head), is raised, with the palm towards the viewer.</p> <p>On the right stands a monk, in a blue habit with numerous insertions. He appears to be turned to the left but with his back to the viewer. The drapery of his habit suggests he is probably holding the right end of Cuthbert's stretcher, but his hands are not visible. His head is an insertion (13<sup>th</sup>-century). To the left, above Cuthbert's head is the tonsured head of a monk, as if stood behind the stretcher, looking down at St Cuthbert.</p>
<b>Subject:</b>	Cuthbert heals Wahlstod while being carried inside
<b>Paired panels:</b>	None
<b>Iconography:</b>	<p>St Cuthbert, supported by monks and priests, is being carried inside his hermitage on Farne. At the door, he places his hand on the head of Wahlstod, a monk suffering from diarrhoea, asking that Wahlstod accompany him. Cuthbert's touch cures Wahlstod's diarrhoea.</p> <p>In contrast to the illustration in YT26 (see below), the iconography of the panel corresponds closely with the text of VP, which describes how</p>



22c: Condition Overview and Iconography															
	<p>Wahlstod is healed by Cuthbert's touch at the door to the hermitage, while Cuthbert was being carried inside.<sup>39</sup> Thus, the panel focuses upon the miraculous moment of the cure. The significance of the healing miracle is heightened by Wahlstod's kneeling position before Cuthbert, which echoes that of the nun healed in panel 21d, and by the placement of Cuthbert's hand directly upon his head.</p> <p>Additionally, the composition of the panel broadly echoes that of 22d, which depicts Cuthbert being tormented by demons, and which directly preceded it within the narrative sequence. This serves to link the two scenes, heightening their individual and combined significance. The parity of the two types of miracle, internal and external, is highlighted, while the necessity of internal spiritual cleansing before the (external) cleansing of others is suggested.</p>														
<b>Textual analogue:</b>	VP, Chapter 38														
<b>Pictorial Analogues:</b>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 20%;"><b>Location:</b></td> <td><b>Oxford, University College, MS 165, p.108</b></td> </tr> <tr> <td><b>Medium:</b></td> <td>Manuscript illustration</td> </tr> <tr> <td><b>Date:</b></td> <td>c.1100</td> </tr> <tr> <td><b>Description/ image:</b></td> <td>  <p>In the centre, the monks help Cuthbert (dressed in red) to his oratory. He points to a monk on the right (Wahlstod), asking him to accompany him inside. At the doorway, on the right, Cuthbert is supported by Wahlstod, and heals him.</p> </td> </tr> <tr> <td><b>Location:</b></td> <td><b>London, BL, Yates Thompson MS 26, f.71r</b></td> </tr> <tr> <td><b>Medium:</b></td> <td>Manuscript illustration</td> </tr> <tr> <td><b>Date:</b></td> <td>c.1200</td> </tr> </table>	<b>Location:</b>	<b>Oxford, University College, MS 165, p.108</b>	<b>Medium:</b>	Manuscript illustration	<b>Date:</b>	c.1100	<b>Description/ image:</b>	 <p>In the centre, the monks help Cuthbert (dressed in red) to his oratory. He points to a monk on the right (Wahlstod), asking him to accompany him inside. At the doorway, on the right, Cuthbert is supported by Wahlstod, and heals him.</p>	<b>Location:</b>	<b>London, BL, Yates Thompson MS 26, f.71r</b>	<b>Medium:</b>	Manuscript illustration	<b>Date:</b>	c.1200
	<b>Location:</b>	<b>Oxford, University College, MS 165, p.108</b>													
	<b>Medium:</b>	Manuscript illustration													
	<b>Date:</b>	c.1100													
	<b>Description/ image:</b>	 <p>In the centre, the monks help Cuthbert (dressed in red) to his oratory. He points to a monk on the right (Wahlstod), asking him to accompany him inside. At the doorway, on the right, Cuthbert is supported by Wahlstod, and heals him.</p>													
	<b>Location:</b>	<b>London, BL, Yates Thompson MS 26, f.71r</b>													
<b>Medium:</b>	Manuscript illustration														
<b>Date:</b>	c.1200														

<sup>39</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), 280-281.

## 22c: Condition Overview and Iconography

Description/  
image:



On the left stand three monks, looking at Cuthbert, who stands in a small boat on the right. Cuthbert grasps the arm of the monk next to him, who is stepping into the boat, and heals him.

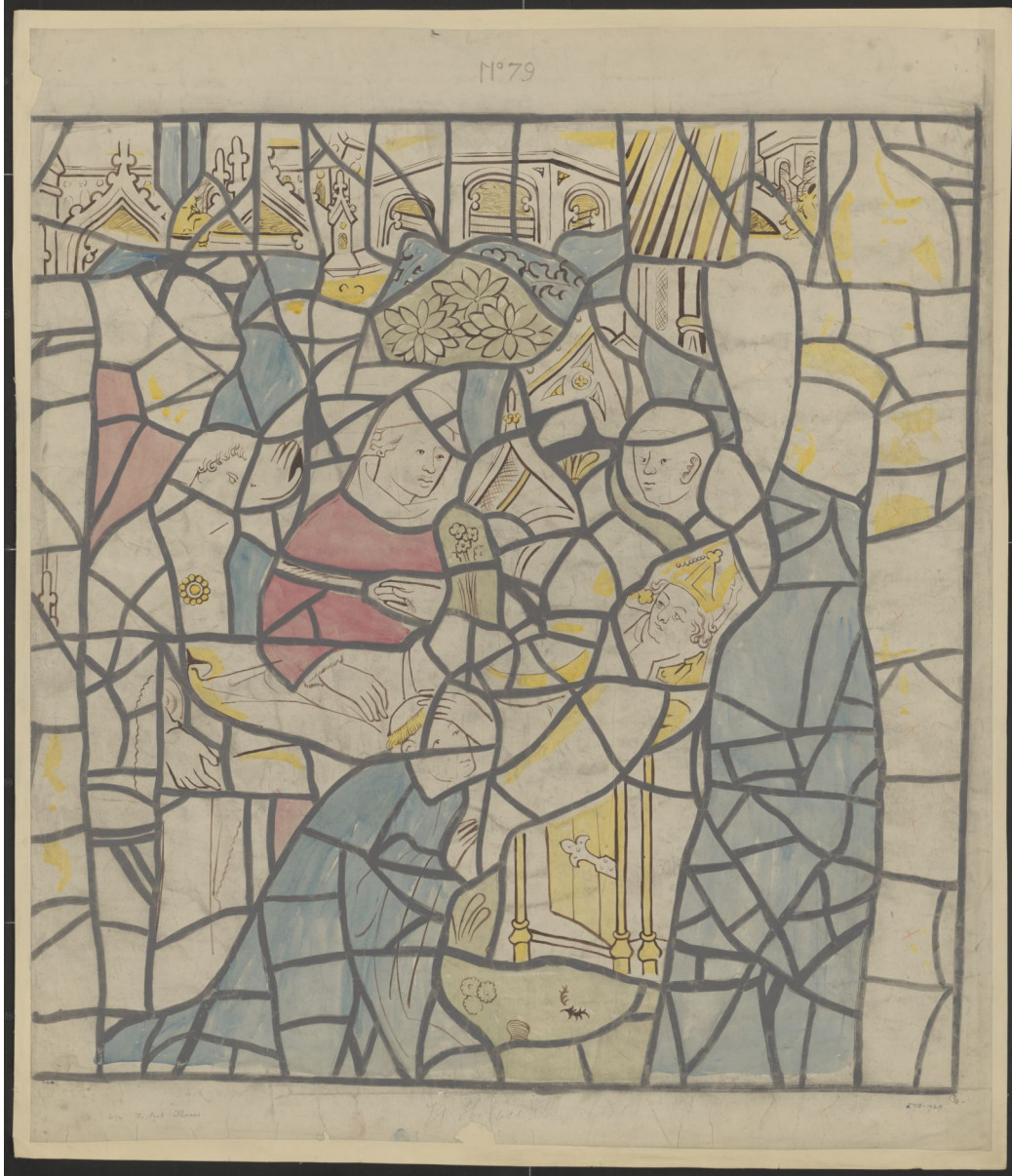
## 22c: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.53v:</i>	8e	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.350-1:</i>	Last illness
	<i>Fowler, 1877, p.371:</i>	8e		<i>Fowler, 1891, p.500:</i>	Last illness
	<i>Fowler, 1891, p.500:</i>	22d		<i>Milner-White, 1957, p.37:</i>	Last illness
	<i>Harrison, 1927, facing p.112:</i>	22d		<i>Barnett, 1990, p.139:</i>	Cuthbert, on his deathbed, healing his attendant
	<i>Milner-White, 1957, p.37:</i>	22c		<i>Dumelow, 2007:</i>	N/A
<i>Torre, 1691, f.53v:</i>					

## 22c: Panel History

<b>Unpublished past descriptions:</b>	<p>“86/ In 5th light a monk habited B(lue) kneels before an Altar &amp; sev(er)all others stand about it. one whereof is habited A(rgent)/ two gu(les)/ two B(lue)”</p>
	<p><i>Knowles<sup>1</sup>, c.1886-8, p.10-11:</i></p>
	<p>p.10 “Scene in last illness No 79. [red:] x St C. in full episcopal robes \ with crozier at left shoulder/ <del>And holding his crozier in his left hand.</del> borne by men on a sheet or pall. One at the feet of the Bishop robed in a white fur cloak clasped at the breast <u>head not shaven</u>. Another figure behind robed in a Ruby cloak over a white tunic with a full folding at neck and a hat on his head. His right hand resting on the body of the Bishop. Reaching across from the shoulder of the Bishop is a hand holding or reaching to rope apparently the right hand of the Bishop. A monk is kneeling in front and looking up. The hand of the Bishop resting upon his forehead. Two monks are seen in the backg(roun)d. Under and above the bishop is a tomb and grass and trees fill up the panel. Rays of light dart out of the canopy over the bishop. A head of a knight is at the right hand corner but of earlier” p.11 “date than the window.”</p>

## 22c: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.793-1929, c.1887.

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

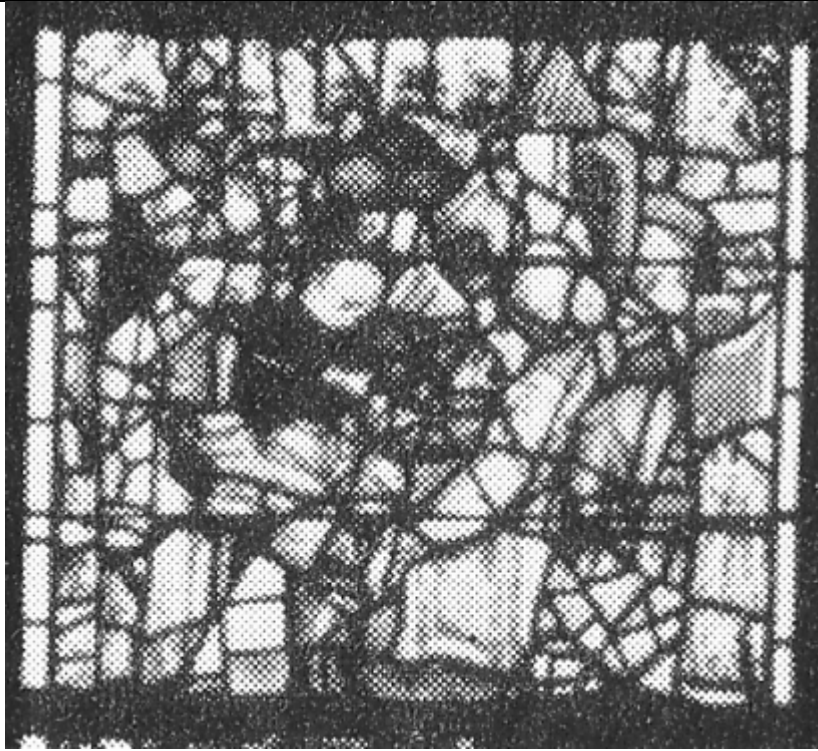
765 x 770

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

p.37: "These were in the wrong order and have been changed about",  
"Minor improvements only."  
p.30-31 Canopy and borders altered and patched.



22c: Panel History



Detail of photograph in Harrison, 1927, facing p.112, showing panel 22c in location 22d.

## 22d: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	22d	<b>Proposed original location:</b>	8d
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	821 x 736
<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, silver-stained in places; green and red (probably flashed).	<b>Scratched graffiti:</b>	On exterior surface: "7 [4?] from Bott/ 5 [?]"
<b>Canopy type:</b>	H	<b>Canopy originality:</b>	Moderately original.

## 22d: Condition Overview and Iconography

### Description:

The panel is filled with a cutaway structure; it has a tiled blue roof, supported by stone shafts, with a white and silver-stained gable end visible on the left. A silver-stained rail runs along the back of the long side of the structure, holding up a blue curtain decorated with a silver-stained flower pattern. The floor is covered with a white and black triangle pattern. Set within the structure is a bed, with a white coverlet, edged in a silver-stained border with white flowers; the lower right is heavily patched with reused insertions. On the right, a male figure (St Cuthbert), is seated naked in the bed, resting against pillows and covered by the coverlet below his waist. He is seen in semi-profile, facing to the left of the panel. He has short white hair and wears a white and silver-stained mitre surrounded by a white nimbus edged in silver stain. He looks to the right and slightly upwards. His right arm is lost from a little below the shoulder. His left arm and hand are raised in front of his chest.

On the left of the panel, standing beneath the gable end of structure is a white creature with short curly fur. It has a humanoid body, frontal, with its legs turned to the left of the panel and its head turned to the right. It has three-toed animal paws and the head of a fantastic beast, with large ears, short horns and a long, upturned snout. Its mouth is open to reveal teeth and a long tusk which protrudes downwards. Its right arm is bent at the elbow, raising a clawed, three-toed paw. It has small animal and human faces on both knees and a larger animal face, with open mouth, on its right thigh. To the right of the first creature stands a second, smaller, green creature with short curly fur, standing under the canopy, in front of the bed. It has a humanoid body, frontal, with its legs turned to the left of the panel and its head turned to the right. It has three-toed bird-like feet and the head of a fantastic beast, with pointed ears, short horns and a short snout.

To the right of the second creature, a third, red creature stands upon the bed. It has a humanoid body, seen in semi-profile facing to the right. It has short, curly fur and large, feathered wings. Its arms are bent at the elbow, with the hands extended to the right. It has a grotesque, humanoid head, with a long nose, round animal ears and a short horn over a small, snarling mouth on its forehead. A larger mouth below the nose is open in a grimace, with short curled tusks protruding upwards. On the floor on the lower right of the panel stands a fourth cream-coloured creature, in profile. It has a small, humanoid body with animal paws and short, curly fur. It has a long, curly tail and small, scaly wings protruding from its back. Its arms rest against the bed and its head cranes upwards towards the male figure in the bed, with its pointed ears tilted downwards.

22d: Condition Overview and Iconography	
<b>Subject:</b>	Cuthbert tormented by devils while dying
<b>Paired panels:</b>	None.
<b>Iconography:</b>	<p>The panel depicts St Cuthbert being tormented by devils while on his deathbed. It is the first in the sequence of panels depicting Cuthbert's final days and death. Its inclusion, following an area in the window marked by compression of the narrative sequence and the omission of scenes, demonstrates its importance for authenticating Cuthbert's sanctity.</p> <p>The panel is now unique among the extant pictorial cycles, but was probably depicted in a now-lost illustration in YT26. Nevertheless, the invention of the glaziers cannot be discounted. In particular, the devils in the panel are strikingly similar to those in the St Martin Window (formerly w1), St Martin-le-Grand, Coney Street, as well as windows at St Michael's, Spurriergate, and may provide evidence of work by the same glaziers, or the sharing of pattern books.</p>
<b>Textual analogue:</b>	VP, Chapter 37
<b>Pictorial Analogues:</b>	<i>Location:</i> <b>London, BL, Yates Thompson MS 26, folio following f.67v?</b>
	<i>Medium:</i> Manuscript illustration
	<i>Date:</i> c.1200
	<i>Description/ image:</i> Lost. A single folio is missing between folios 67 and 68. As fifteen to twenty lines of text from chapter 36, and the rubric for chapter 37, have been lost, it is likely that illustration occupied a single page.

22d: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.53v:</i>	8d	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.351:</i>	Vexed by demons on deathbed
	<i>Fowler, 1877, p.371:</i>	8d		<i>Fowler, 1891, p.500:</i>	Vexed by demons
	<i>Fowler, 1891, p.500:</i>	22e		<i>Milner-White, 1957, p.37:</i>	Cuthbert assailed by demons on his death bed
	<i>Harrison, 1927, p.116:</i>	22e		<i>Barnett, 1990, p.139:</i>	Cuthbert visited by demons on his deathbed
	<i>Milner-White, 1957, p.37:</i>	22d		<i>Dumelow, 2007:</i>	N/A
<i>Torre, 1691, f.53v:</i>					



## 22d: Panel History

<b>Unpublished past descriptions:</b>	<p>“85/ In 4th Light sits a holy man habited A(rgent) – skirts O(r). Before whom appears 2 specters one gu(les) like – the other v(er)t like a bear”</p>
	<p><i>Knowles<sup>1</sup>, c.1886-8, p.32:</i></p>
	<p>“[red:] 80      Visi(te)d by demons    No 69 [Pencil marginal note:] - blank</p> <p>Under an architectural roof gabled and supported on 4 pinnacled pillars and from which is suspended a blue curtain powd(ere)d with a green pattern, a figure of a Bishop laid in a seated position with his arms and breast nude the lower part of the figure covered with a counterpane and his head resting on a cushion. In front of him a scarlet demon with wings hooked teeth and horned. A white one jumps up at his side with bats wings and horned head. A green demon leering round the red one and coming round the pillar of canopy and white one with a turned up snout pigs ears, body covered with hair and leering faces at the knees and privates, feet like Eagles claws. Roof of canopy Blue”</p>

## 22d: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.794-1929, c.1887.

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

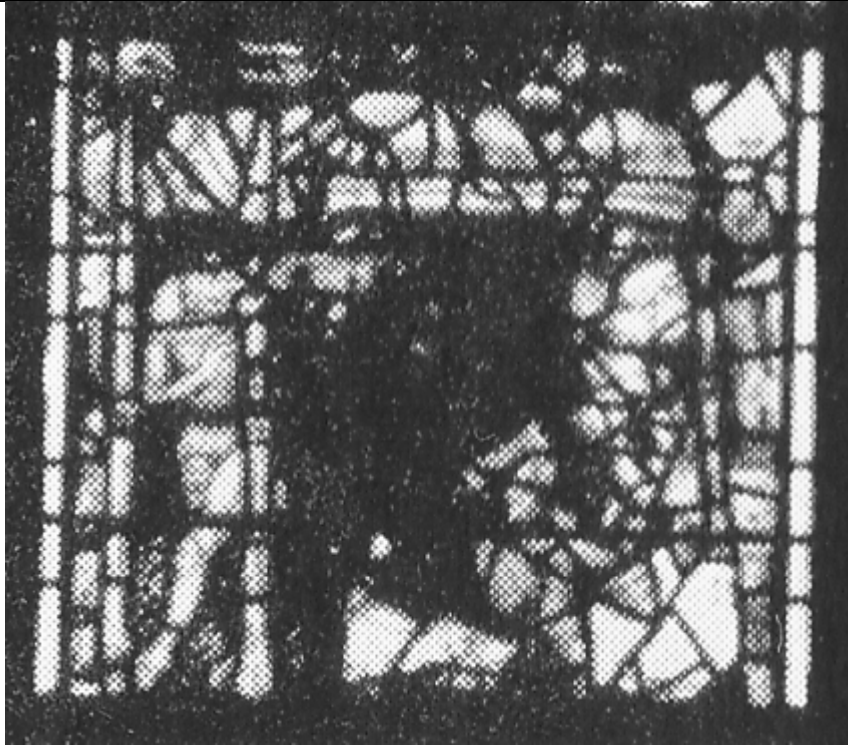
745 x 770

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

p.37: "These were in the wrong order and have been changed about", "A fine window; how the medieval glazier loved a devil! One of these devils is so similar to those in the North East window of St Michael, Spurriergate, as to make it certain that this window and that are by the same hand. Though so vivid and well designed, the panel suffers from overleading by former repairers."

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

22d: Panel History



Detail of photograph in Harrison, 1927, facing p.112, showing panel 22d in location 22e.

22d: Panel History



YMLA, GPC 2960, c.1950s (pre-restoration), showing panel 22d.



## 22e: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	22e	<b>1888 location:</b>	23a
<b>Date:</b>	c.1888	<b>Approx. dimensions:</b> (w x h, mm)	820 x 599
<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, green and red.	<b>Scratched graffiti:</b>	None detected.
<b>Description:</b>	The scene is set indoors. In the foreground is a black and white patterned floor. Behind the figures a curtain, striped green and red-brown, hangs from a silver-stained rail. On the left, is a monk, habited in blue. He kneels behind a stone bench, with silver-stained carvings		

22e: Condition Overview and Iconography	
	and supports St Cuthbert, also habited in blue, who is seated upon the bench. Cuthbert is nimbed and leans backwards with his hands raised together in prayer, his eyes looking upwards. Above him is a stylised blue cloud, within which two nimbed angels carry a naked, tonsured man (Cuthbert's soul), in a white sheet; the figure is visible from the waist upwards. To the right, a priest in white habit or cassock, with silver-stained stole and maniple stands or kneels before Cuthbert. He holds a silver-stained goblet in his left hand and raises his right hand in blessing.
<b>Subject:</b>	Cuthbert receives the last communion
<b>Paired panels:</b>	None.
<b>Iconography:</b>	<p>Devised by Fowler and Knowles, based upon VP, Chapter 24, to show Cuthbert receiving the last communion and dying. Although Fowler correctly identified 23a as showing Cuthbert's death (see Catalogue entry for panel 23a), his description of 23a (Fowler, 1877, p.352-5) demonstrates that he devised this panel based on the textual description in VP and the illustration in YT26, f.73r (see Catalogue entry for panel 23a).</p> <p>The iconography, particularly the composition, of 22e corresponds closely with the YT26 illustration, which, unlike 23a, does not show Cuthbert as a bishop. The architectural frame is clearly based upon canopy type J, which is the canopy type of panel 23a. Some of the side shaft details may have been based upon 23d, which is also type J.</p>
<b>Textual analogue:</b>	VP, Chapter 39.

22e: Panel History					
<b>Past locations:</b>	<i>Fowler, 1891, p.500:</i>	23a	<b>Previous subject proposals:</b>	<i>Fowler, 1877:</i>	N/A
	<i>Harrison, 1927, p.116:</i>	23a		<i>Fowler, 1891, p.500:</i>	Last communion
	<i>Milner-White, 1957, p.37:</i>	22e		<i>Milner-White, 1957, p.37:</i>	He receives the last sacrament

## 22e: Panel History



Knowles & Sons cartoon, Victoria & Albert Museum, E.795-1929, c.1887.

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

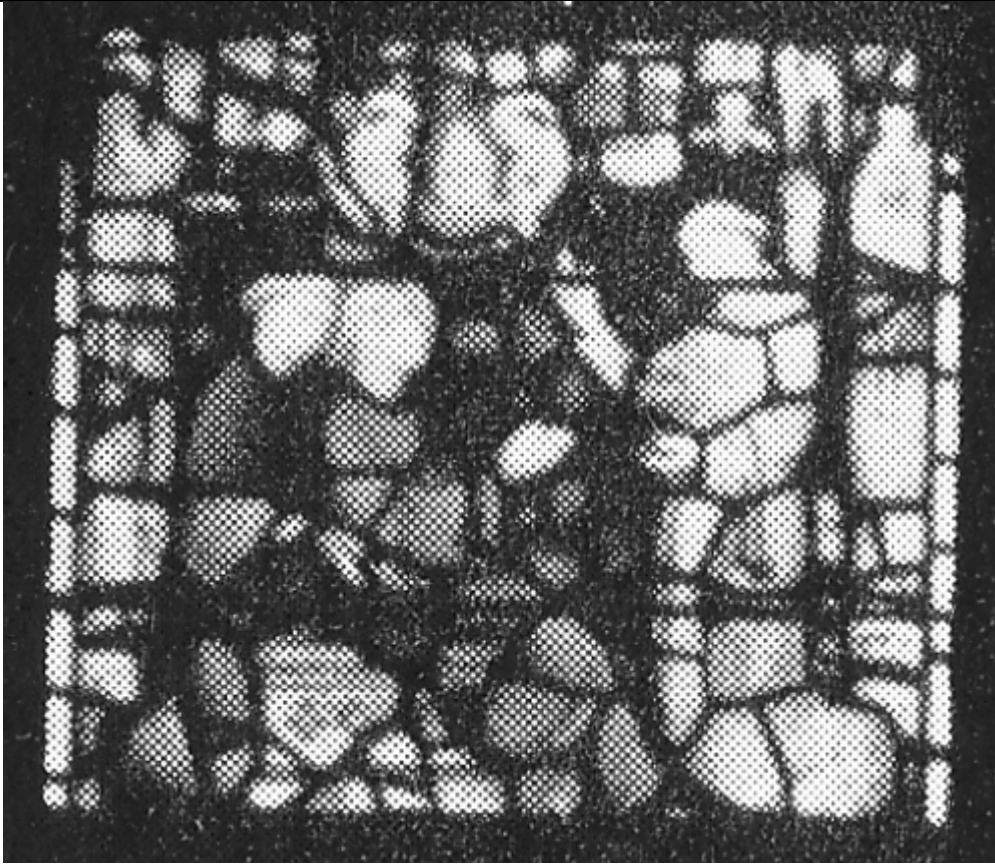
790 x 745

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

p.37: "These were in the wrong order and have been changed about.", "Unfortunately the modern artist dressed him, and the seated saint looks perfectly healthy. Unfortunately also the former did not know how Extreme Unction is administered."  
p. 30-31 Canopy and borders altered and patched.



22e: Panel History



Detail of photograph in Harrison, 1927, facing p.112, showing panel 22e in location 23a.



23a: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	23a	<b>Proposed original location:</b>	7a
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	820 x 740
<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; pot metal blue, purple, green and red (probably flashed).	<b>Scratched graffiti:</b>	On exterior surface: "6 from Bott / 5 Row" On interior surface: "9 from bo/ 2 Row"
<b>Canopy type:</b>	J	<b>Canopy originality:</b>	Mostly original.

### 23a: Condition Overview and Iconography

<p><b>Description:</b></p>	<p>A low bed is set across the panel on a silver-stained and black geometrically patterned floor (probably a twentieth-century creation). On the left half of the panel, behind the bed, hangs a green curtain, with a foliate pattern. St Cuthbert is laid upon the bed, with his head on the left of the panel and his feet on the right. His head rests upon an arc of dark purple insertions and his body is covered by a white cover with silver-stained border, heavily patched. His face is a reused insertion (fourteenth-century). Part of his mitre is original, surrounded by a silver-stained nimbus; other fragments appear to have been taken from panel 11a, made by Knowles' (See Catalogue: 11a). In the foreground a monk, habited in blue, with his hood drawn up, kneels in semi-profile facing the right; his body is heavily patched and his face is a reused insertion. Knowles' rubbing suggests the monk originally had his back to the viewer. In front of him on the bed is an open silver-stained book. Knowles' shows a book (not silver-stained) closer to the monk, and with the monk's right hand holding it open. A fragment of the hand may survive at the edge of the monk's robe.</p> <p>On the left, hovering over the bed, is the upper half of an angel, seen semi-frontal, surrounded by blue clouds (some insertions). It is dressed in white, with silver-stained feathered wings and a white nimbus; the face is fragmentary. The angel's right arm extends to the right, and appears to hold a white object, but the area to the right is heavily patched, but some silver-stained rays of light are original; Knowles' rubbing shows two legs in a sheet below this area. Above and to the right is a stylised blue cloud (heavily patched). Within the cloud is the upper torso of God, semi-frontal facing the left of the panel. He wears a white and silver-stained garment, with a silver-stained cloak and has a white nimbus with black cruciform markings. He has a beard and long white hair and looks down at St Cuthbert and the angel, with his hands raised.</p> <p>On the right, behind the bed, are three figures. The first from the left, appears frontal, tonsured and habited blue; his habit has several insertions and his head is fragmentary and plated. His hands are crossed over his chest and he looks at St Cuthbert. To the right, a priest and a layman are seen semi-frontal facing one another. The priest, tonsured and habited white with a silver-stained (cross?) on his chest points to an open book held by the layman. The layman is bearded, with purple robes (some insertions) and a blue hat.</p>
<p><b>Subject:</b></p>	<p>Cuthbert's death</p>
<p><b>Paired panels:</b></p>	<p>None</p>

23a: Condition Overview and Iconography							
<b>Iconography:</b>	<p>The panel shows Cuthbert, lying in his deathbed, surrounded by two monks, a priest and layman (possibly a doctor). Above Cuthbert's body, his soul is carried to heaven by an angel, watched by God.</p> <p>The damage to the panel, particularly Cuthbert's body, makes it difficult to compare his posture with the textual and pictorial analogues. However, the panel clearly departs from the composition of the illustration in YT26. Although a comparable version of the common <i>topos</i> is used to show Cuthbert's soul ascending to heaven, the depiction of Cuthbert in bed, rather than a chair, conforms to enduring <i>topoi</i> of saintly death which were particularly popular in fifteenth-century pictorial cycles.<sup>40</sup> The addition of God, who is also added to the depiction of Cuthbert's birth, in panel 7a, emphasises their close relationship and therefore Cuthbert's efficacy as an intercessor.</p> <p>Some of the figures surrounding the bed are derived from VP, while others serve narrative functions. At least two are delivering the last sacraments (on the right), while the monk to their left reacts reverently to Cuthbert's death. The monk in the foreground probably originally had his back to the viewer, a composition which is not now evident in many panels within the window, but which was used for numerous panels in the St William Window and Great East Window (see Catalogue: 21b).</p>						
<b>Textual analogue:</b>	VP, Chapter 39						
<b>Pictorial Analogues:</b>	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="padding: 2px;"><i>Location:</i></td> <td style="padding: 2px;"><b>Oxford, University College, MS 165, p.110</b></td> </tr> <tr> <td style="padding: 2px;"><i>Medium:</i></td> <td style="padding: 2px;">Manuscript illustration</td> </tr> <tr> <td style="padding: 2px;"><i>Date:</i></td> <td style="padding: 2px;">c.1100</td> </tr> </table>	<i>Location:</i>	<b>Oxford, University College, MS 165, p.110</b>	<i>Medium:</i>	Manuscript illustration	<i>Date:</i>	c.1100
<i>Location:</i>	<b>Oxford, University College, MS 165, p.110</b>						
<i>Medium:</i>	Manuscript illustration						
<i>Date:</i>	c.1100						

<sup>40</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 de la cathédrale de Chartres: étude iconographique*, Corpus Vitrearum, France, Etudes, 2 (Paris: Léopard d'or, 1993), 88-90, 108-109.

23a: Condition Overview and Iconography

Description/  
image:



On the left, Cuthbert, lying in bed, gives his final instructions to the monks, seated in the centre and standing at the end of the bed.

**Location:**

**London, BL, Yates Thompson MS 26, f.73r**

**Medium:**

Manuscript illustration

**Date:**

c.1200

Description/  
image:



## 23a: Condition Overview and Iconography



On the right a monk kneels holding a chalice, one hand raised in blessing. On the left, Cuthbert, seated, is supported by a monk. He casts his eyes heavenwards and raises his hands in prayer. Above, Cuthbert's soul is carried to heaven by two angels.

***Location:*** Salisbury Breviary, Paris, Bibliothèque nationale de France, MS lat.17294, f.437r.

***Medium:*** Manuscript illustration

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

## 23a: Condition Overview and Iconography

Description/  
image:



On the right, Cuthbert lies in bed. To the left a monk administers the last rites.

**Location:**

**Carlisle Cathedral, back of choir stalls (painting no. 16)**

**Medium:**

Panel painting, oil on wood

**Date:**

c.1478-95

Description/  
image:

## 23a: Condition Overview and Iconography



Titulus: "Bisshop two [yer]ys when he had beyn/ [in?] farne h[e] di[e]d both holy + clene"

On the right a monk kneels holding a chalice, one hand raised in blessing. On the left, Cuthbert, seated, is supported by a monk. He casts his eyes heavenwards and raises his hands in prayer. Above, Cuthbert's soul is carried to heaven by two angels.

### 23a: Panel History

23a: Panel History					
<b>Past locations:</b>	<i>Torre, 1691, f.53v:</i>	7a	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.352-5:</i>	Deathbed
	<i>Fowler, 1877, p.371:</i>	10a		<i>Fowler, 1891, p.500:</i>	Deathbed
	<i>Fowler, 1891, p.500:</i>	22c		<i>Milner-White, 1957, p.37:</i>	His deathbed
	<i>Harrison, 1927, p.116:</i>	22c		<i>Barnett, 1990, p.140:</i>	Cuthbert's soul being taken up to heaven
	<i>Milner-White, 1957, p.37:</i>	23a		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.53v:</i>				
	"87/ In 5th Row & first Light sits an old man habited B(lue) & Murry Cap B(lue) w(i)th a book lying open on his knee. before him kneels another man habited B(lue) And behind him kneel 3 or 4 women one whereof being habited & hooded B(lue) another habited A(rgent) 1/"				
	<i>Knowles<sup>1</sup>, c.1886-8, p.40-1:</i>				
	<p>p.40 "[red:] 78 [Pencil:] Deathbed scene of St Cuthbert No. 65 A very mutilated panel. [Pencil, marginal note:] to trace. A figure probably a bishop laid on bed. Naked at the shoulder and covered below the breast with a counterpane the edge of which has a broad embr(oidere)d border. The face is gone but above it is a mitre with nimbus round it. Kneeling at the front side is a mutilated figure in blue robe and holding the leaves of a book which rests on the bed and lower down the counterpane are fragments of other books. At the back of the bed stands a monk with hands clasped across his breast and to the right side of panel leaning forward to the couch is an old man clad in purple robe and blue cap and by the side of him a figure clad in white pointing to a book \and on the book appears a smaller book/. The upper part of figure being destroyed. A mans head with curly hair looks sideways apparently to some one at the side. In the upper part of panel is a figure of Christ holding his hand up blessing and surrounded with blue clouds. Rays of"</p> <p>p. 41 "light streaming down on to the bishop and near to the cloud an angel with outspread wings and behind the bed is a green figured tapestry."</p>				



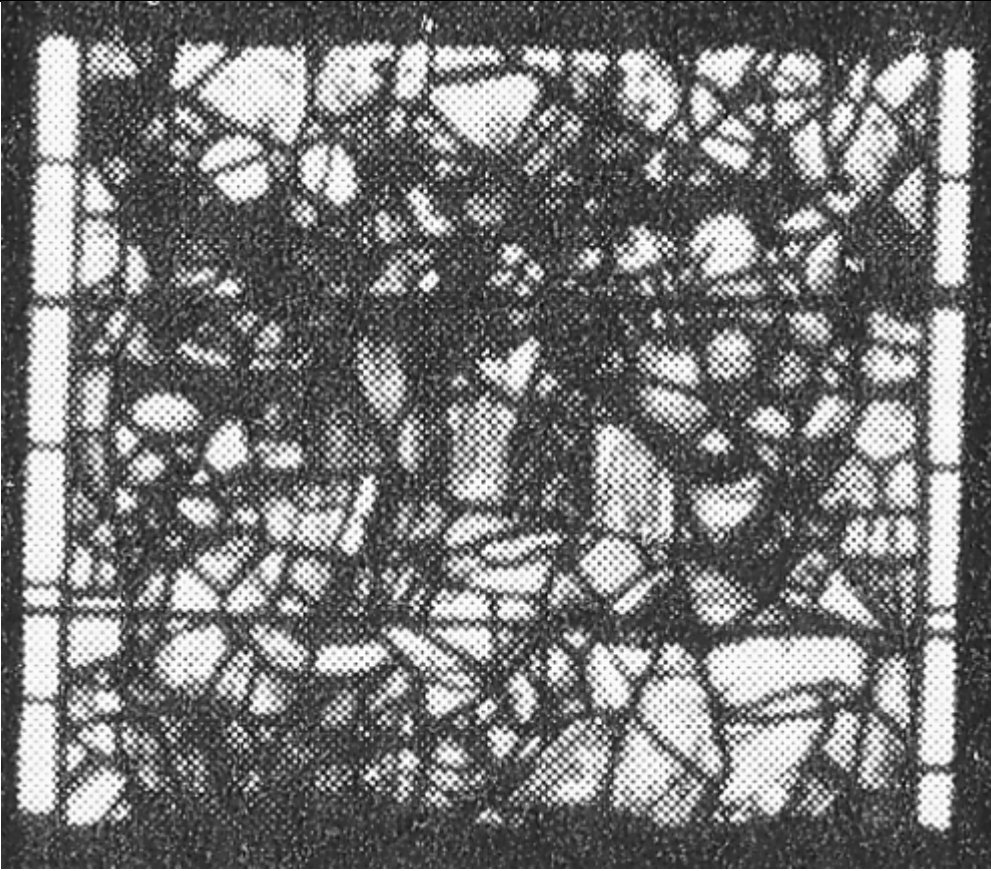
23a: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.792-1929, c.1887.

<p><b>Approx. c.1887 panel dimensions:</b>  (mm, w x h)</p>	<p>745 x 775</p>
<p><b>Alterations, Milner-White, 1957:</b></p>	<p>p.37: "A panel in very bad shape and overlead. We reduced leads where we could, e.g. by plating the angel. L. Heads from our reserves were given to St Cuthbert and to one monk beside his bed; and the book held by the other was restored and plated." p.30-31 Canopy and borders altered and patched.</p>

23a: Panel History



Detail of photograph in Harrison, 1927, facing p.112, showing panel 23a in location 22c.



## 23b: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	23b	<b>Proposed original location:</b>	8a
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	837 x 734
<b>Background colour, type &amp; originality:</b>	Blue, possibly hatch-fill foliate pattern, partially original, but significant paint loss.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue, purple, green and red (flashed).	<b>Scratched graffiti:</b>	On exterior surface: "6 from Bott/ 2 Row"
<b>Canopy type:</b>	H	<b>Canopy originality:</b>	Moderately original.

### 23b: Condition Overview and Iconography

<p><b>Description:</b></p>	<p>The ground of the panel is green, with stylised bushes and trees. The lower right edge is composed of blue insertions. On the left is a group of eight figures. On the right, a bishop (St Cuthbert), seen in semi-profile facing the left, looks towards the group. He is dressed in red, with a white hood, his hood and cuffs trimmed with white fur. He wears a white mitre, with silver-stained details, surrounded by a white nimbus. He raises both hands in front of him, the right in blessing.</p> <p>On the left, in the background, a group of three laymen, who look at one another with their hands raised in gesture. The left-hand layman is wearing a blue robe (several insertions) with a fur collar, with a silver-stained collar visible beneath. He wears a belt, from which a sword hangs, and a green hat with upturned brim. The central layman has an identical combination of fur and silver-stained collar; his robes and hat are replaced with purple insertions. The layman on the right of this group is bearded and wears a silver-stained hat over a raised white hood. His body is partially obscured by a group of figures in front, but he appears to be wearing a white garment, and extends his right arm forwards to support a figure in the centre of the panel.</p> <p>The figure in the centre of the panel is fragmentary (the glass is corroded and areas of paint are lost) and heavily patched. He appears to be sitting, in semi-profile facing the left. He wears a loose white robe, with a hood drawn up around his face, the lining silver-stained. He has short hair and a mid-length beard. He raises his left hand towards St Cuthbert. A woman, seen in semi-profile facing the left of the panel is holding the man, her right arm encircling his body and her left hand resting in his lap. She is dressed in a red robe, with white fur cuffs. Her head is covered with a white veil and she looks into the face of the man whom she supports. Above her head is a fragment showing the face of a layman, looking to the right; his red hat may be an insertion.</p> <p>In the foreground, on the left, sits a bearded man, semi-frontal facing the right side of the panel. He has a white hood drawn up over a silver-stained cap. A white cloak is draped over his shoulders, with red robes (mostly insertions) beneath. To the right is a small clump of silver-stained bushes. A bearded layman kneels next to them, in semi-profile facing the left of the panel. He is dressed in white (mostly insertions, but a fur 'v-neck' collar visible at his chest) with a blue hat. His right hand is extended next to the bushes, possibly holding the feet of the man who reaches his hand out to Cuthbert.</p>
<p><b>Subject:</b></p>	<p>Cuthbert heals a young man on a journey</p>
<p><b>Paired panels:</b></p>	<p>None</p>



## 23b: Condition Overview and Iconography

### Iconography:

This panel has previously been misidentified as Cuthbert's dead body being wrapped in a sheet, but the iconography doesn't support this. This study has come to the same conclusion as Barnett, based on the additional evidence of Knowles' rubbing and the canopy type.

The canopy type places the panel in row 10 or 8. The latter is more likely given the focus in row 10 upon Cuthbert's humility and good works, neither of which the panel depicts.

The bishop standing to the right of the panel is clearly identified as Cuthbert by the depiction of a nimbus. His separation from the other figures also emphasises his healing action, which he performs by raising his right hand in blessing. In the centre of the panel is a young man, supported by a woman and a man, whom Cuthbert heals.


The loss of the corresponding illustration from YT26 prevents comparison which might explain some of the panel's iconographic quirks. Nevertheless, the panel indicates close reading of VP, as well as the use of contemporary visual conventions. The depiction of the young man accords with depictions of Cuthbert as a young man in panels 10c and 10d. Additionally, VP describes him as being carried by women.<sup>41</sup> Although only one woman appears to support the young man, the numerous men surrounding him can also be linked to the description of the episode in VP, which describes how many people gathered outside to greet the bishop, as there was no church in the remote region. The depiction of many of the men with hoods and cloaks suggests a deliberate attempt to show that they are travelling, while the trees, although common to outdoor scenes, may be intended to represent the forest, at edge of which the young man is laid. Additionally, Bede's description that they "pitched tents for him by the wayside and cutting down branches from the neighbouring wood...made... booths to dwell in",<sup>42</sup> may explain the action of the men in the foreground; although the layman on the right may be holding the young man's feet.

The composition of the panel appears intended to mirror that of 21a, which depicts the next episode in the narrative, and originally followed this panel in row 8. This underlines the repetition of healing miracles within the row (see Catalogue: 21a).

<sup>41</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), 258-259.

<sup>42</sup> *Ibid.*

## 23b: Condition Overview and Iconography

<b>Textual analogue:</b>	VP, Chapter 32	
<b>Pictorial Analogues:</b>	<i>Location:</i>	<b>Oxford, University College, MS 165, p.91</b>
	<i>Medium:</i>	Manuscript illustration
	<i>Date:</i>	c.1100
	<i>Description/ image:</i>	 <p style="text-align: center;">godas) qq; tpre du scissim' gregis dñici</p> <p>On the left a monk holds Cuthbert's crozier. To the right Cuthbert stands over a young man on a stretcher, whom he heals.</p>
	<i>Location:</i>	<b>London, BL, Yates Thompson MS 26, folio following f.61v?</b>
	<i>Medium:</i>	Manuscript illustration
	<i>Date:</i>	c.1200
	<i>Description/ image:</i>	Lost. A single folio is missing between folios 61 and 62. Around ten lines of text from chapter 31, and the rubric for chapter 32, have been lost, indicating that the illustration occupied a single page.
<i>Location:</i>	<b>Salisbury Breviary, Paris, Bibliothèque nationale de France, MS lat.17294, f.437r.</b>	
<i>Medium:</i>	Manuscript illustration	
<i>Date:</i>	c. late 1430s to early 1440s.	

## 23b: Condition Overview and Iconography

Description/  
image:



On the left a woman holds her son before St Cuthbert, standing on the right, who blesses and heals him.

## 23b: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.53v:</i>	8a	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p. 355-6:</i>	Body wrapped in Verca's sheet?
	<i>Fowler, 1877, p.371:</i>	9c		<i>Fowler, 1891, p.500:</i>	Body wrapped in Verca's sheet?
	<i>Fowler, 1891, p.500:</i>	23 b		<i>Milner-White, 1957, p.37:</i>	? His body wrapped in a sheet. Or it may be, the people come to watch and touch his incorrupt body.
	<i>Harrison, 1927, p.116:</i>	23 b		<i>Barnett, 1990, p.136-7:</i>	Cuthbert heals a dying youth by prayer
	<i>Milner-White, 1957, p.37:</i>	23 b		<i>Dumelow, 2007:</i>	N/A
	<i>Torre, 1691, f.53v:</i>				

## 23b: Panel History

**Unpublished  
past  
descriptions:**

“82/ In 4th Row & the first Light sits a king enthroned robed gu(les) & A(rgent) Crowned O(r) pointing to a B(isho)p yt stands before him habited gu(les) mytred O(r). And leaning backwards to two men w(hi)ch stand behind him habited B(lue) striped A(rgent) & V(er)t”

*Knowles<sup>1</sup>, c.1886-8, p.70-1:*

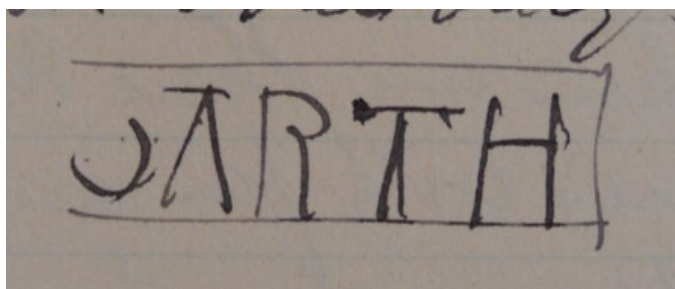
p.70 “[red:] 52                      [Pencil:] Verca’s sheet renamed                      No 49

A very old man clad in loose white robe a coif over his head, supported in a slightly raised position by two women one on his far side with her left hand on his knee the other at his back. The woman to the front with her right hand under his thigh and the other at the back the old mans right arm hanging over her shoulder, his left hand being extended out. Standing behind are three men, 2 in blue coats lined with fur and collars of coats inside. 1<sup>st</sup> one with a green hat and white hose a rich belt to which is attached a richly embroi(dere)d sword scabbard & hilt. The 2d one has a purple hat and the third is an old man with a yell hat put over a coif. He is addressing the first two with great earnestness. Another head with a large red head gear looks out from behind, also to the front an old man with long beard and coif and clothed in a white cloak over a red tunic is seated. Opposite this group”

p.71 “is the figure of a man with a long red cloak with a cape edg(e)d with fur, the lining at neck being full and white. He holds is right hand up in act of blessing and the left\* hangs downward. A man in blue head dress white cloak lined with fur is kneeling at his feet facing the first group. Some plants are in the foreg(roun)d and a tree with yell leaves in the backg(roun)d.

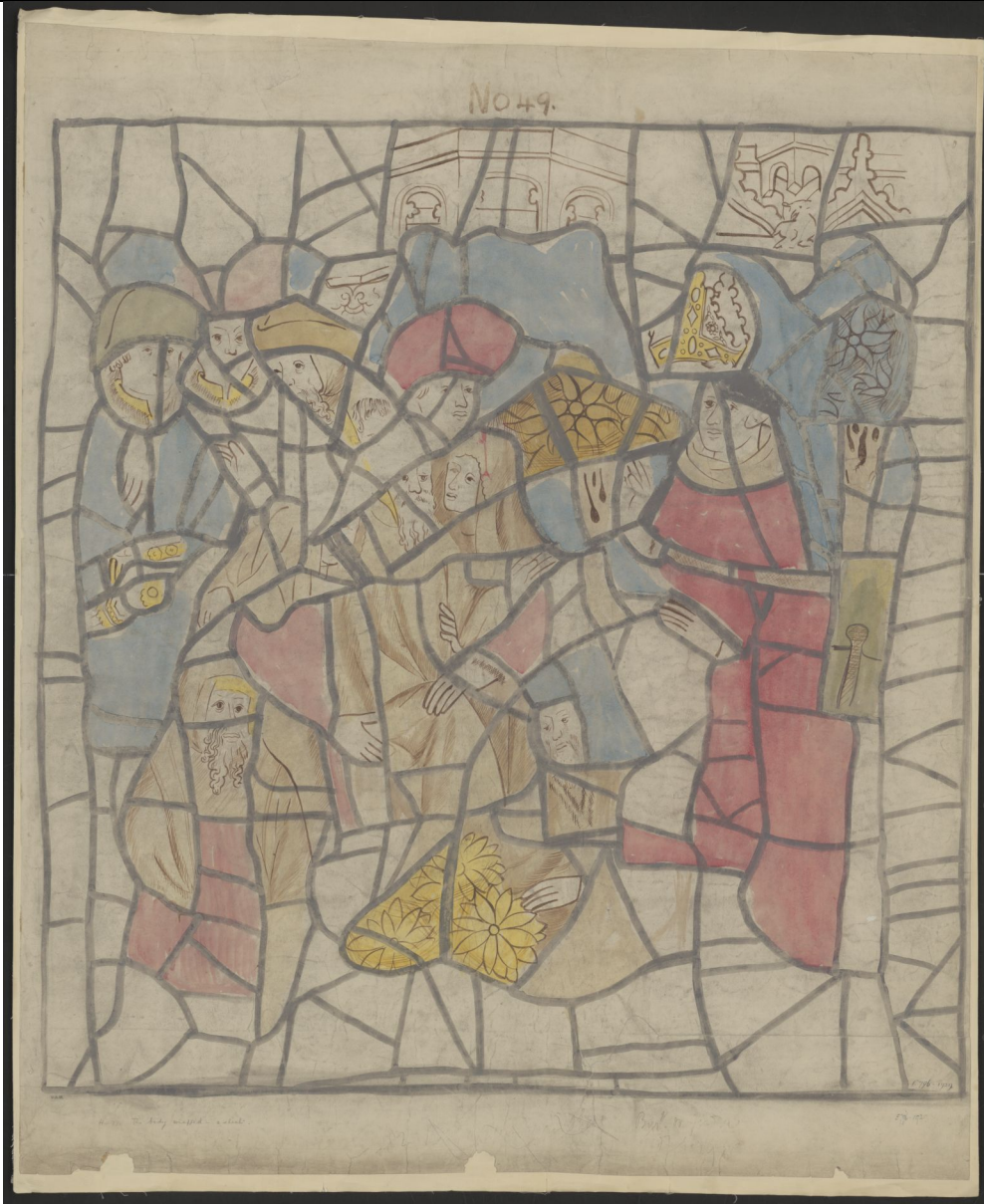
A fragment of inscrip(tion) [sketch]

\* A mitre is just over the heat but may have belonged to some other figure in another panel”





23b: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.796-1929, c.1887.

<p><b>Approx. c.1887</b>  <b>panel</b>  <b>dimensions:</b>          (mm, w x h)</p>	<p>740 x 785</p>
<p><b>Alterations,</b>  <b>Milner-White,</b>  <b>1957:</b></p>	<p>p.37: “? HIS BODY WRAPPED IN A SHEET. Or it may be, the people come to watch and touch his incorrupt body.”          p.30-31 Canopy and borders altered and patched.</p>

23b: Panel History



## 23c: Condition Overview and Iconography



*In situ* photograph, 2016


<b>Current location:</b>	23c	<b>Proposed original location:</b>	7c
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	851 x 736
<b>Background colour, type &amp; originality:</b>	Red, hatch-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.



23c: Condition Overview and Iconography			
<b>Canopy type:</b>	J	<b>Canopy originality:</b>	Moderately original, significant paint loss and corrosion.
<b>Description:</b>	<p>The panel is filled with a stone tomb of St Cuthbert, two side of which are visible. It consists of a base with three niches on the long side, with a single niche on short side, which is visible to the right. The body of St Cuthbert lies on top of the base, inside shafts which support the upper section; these shafts have capitals at the spring-point of crocketed arches, then continue upwards, terminating in crocketed finials. The tomb has a brown tiled roof, with silver-stained finials along the apex.</p> <p>The body of St Cuthbert lies on top of the base, with head on the left and feet on the right, seen in semi-profile, tilted towards the viewer. He is dressed in a blue robe with silver-stained collar and a silver-stained mitre with white jewels, surrounded by a white nimbus. He has silver-stained hair and his hands are raised together upon his chest.</p> <p>In the foreground four figures kneel, one at each of the four niches. They are seen in semi-profile, with their backs to the viewer. The three on the left are looking to the right of the panel, with hands raised in prayer in front of them. The left-hand figure wears blue (heavily patched) and has cropped brown hair. The figure to his right has silver-stained hair, and wears a white hood over a red robe. To the right, the third figure is dressed in white (several insertions); Knowles' rubbing indicates short hair (see below: Panel History). To the right, the fourth figure kneels before the niche on the short end of the tomb, looking to the left. He is bearded and dressed in blue (some insertions).</p> <p>On the right, frontal, is a man in a white tunic with brown patches sewn upon it. He has green legs, one of which is composed of insertions. He supports himself upon two silver-stained crutches. His head is an insertion (fourteenth-century).</p>		
<b>Subject:</b>	The sick healed at Cuthbert's tomb		
<b>Paired panels:</b>	None		
<b>Iconography:</b>	<p>The panel shows men praying at Cuthbert's tomb, and the healing of a sick man.</p> <p>The iconography of the panel draws upon contemporary tomb sculpture for the depiction of Cuthbert's tomb, which would have made it clearly identifiable to the fifteenth-century audience. Additionally, the depiction of Cuthbert's tomb sculpture with a nimbus underlines his status and intercessory power. The man on crutches to the right is probably intended to represent a sick man healed at the tomb, which is</p>		



### 23c: Condition Overview and Iconography

	<p>described in VP chapter 44. The depiction of the man standing, rather than bowing to ground in prayer at the tomb, as described in VP,<sup>43</sup> and shown in the illustration in YT26 (see below), may be intended to emphasise his infirmity and therefore Cuthbert's role as a healer. Moreover, the other figures praying at the tomb create a more general evocation of the popularity and efficacy of St Cuthbert as an intercessor. This contrasts with the depiction of numerous specific healing miracles in the St William Window.</p>	
<b>Textual analogue:</b>	VP, Chapter 44	
<b>Pictorial Analogues:</b>	<b>Location:</b>	<b>Oxford, University College, MS 165, p.122</b>
	<b>Medium:</b>	Manuscript illustration
	<b>Date:</b>	c.1100
	<b>Description/ image:</b>	 <p>The illustration depicts a scene at a tomb. On the left, two men are carrying a third man on a stretcher towards a tomb structure. The man being carried appears to be in a state of infirmity. On the right, a man is lying on the ground in front of the tomb, with his hands clasped in prayer. The tomb is a simple structure with a canopy. Above the illustration, there is Latin text in red and blue ink: '... curandi n̄ uacant; XLIII. Qualitea egrotus ad tumbā ei' orando fit curatus.' Below the illustration, there is more Latin text starting with a large blue initial 'D': 'DENIQ; aduenient cōsinarum e parib' cleric' qdā reuerentissimī &amp; scissimī'.</p>
	<b>Location:</b>	<b>London, BL, Yates Thompson MS 26, f.79r</b>
<b>Medium:</b>	Manuscript illustration	
<b>Date:</b>	c.1200	
<b>Description/ image:</b>		

<sup>43</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), 296-299.

### 23c: Condition Overview and Iconography

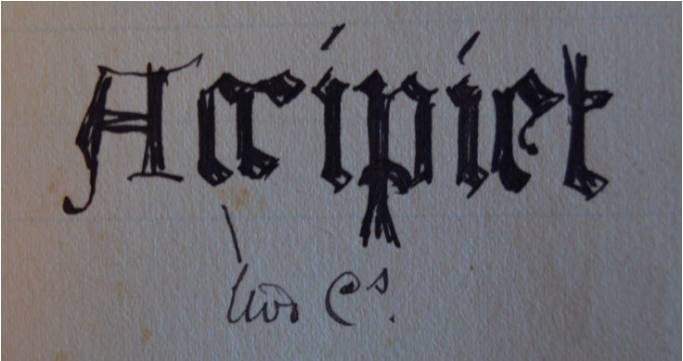


On the right a monk sits behind Cuthbert's tomb, reading a book. In the foreground, a man, with a crutch under his arm, kneels before the tomb and is healed.

### 23c: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.53v:</i>	7c	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.356-9:</i>	Miracles at the first tomb
	<i>Fowler, 1877, p.371:</i>	11d		<i>Fowler, 1891, p.500:</i>	Miracles at the first tomb
	<i>Fowler, 1891, p.500:</i>	23c		<i>Milner-White, 1957, p.37:</i>	Miracle at his tomb in Lindisfarne
	<i>Harrison, 1927, p.116:</i>	23c		<i>Barnett, 1990, p.140-1:</i>	Miracles at Cuthbert's tomb
	<i>Milner-White, 1957, p.37:</i>	23c		<i>Dumelow, 2007:</i>	N/A

### 23c: Panel History

<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.53v:</i>
	"89/ In 3d Light lyes a king in bed. covered B(lue) & sev(er)all persons stand about him"
	<i>Knowles<sup>1</sup>, c.1886-8, p.26:</i>
	<p>"[red:] 83 Miracles at 1<sup>st</sup> tomb      No. 72</p> <p>A canopied tomb supported on six pillars with a slab on which rests the figure of a Bishop nimbed and in full pontifical robes. His hands clasped on his breast {but no appearance of a crozier near}. At the base of the tomb are kneeling figures praying before the opening in arches of the arcade which supports the slab. One an old man in blue robe another nearly naked has only a cord round his waist. Another with red robe &amp; white hood and the 4<sup>th</sup> a mutilated figure with blue robe. A cripple on crutches approaches from the side and from the gable of tomb are suspended two leg braces as votive offerings. A fragment of inscription is in the top left corner thus" [sketch]</p> <div style="text-align: center;">  </div> <p>"two Cs"</p>



23c: Panel History

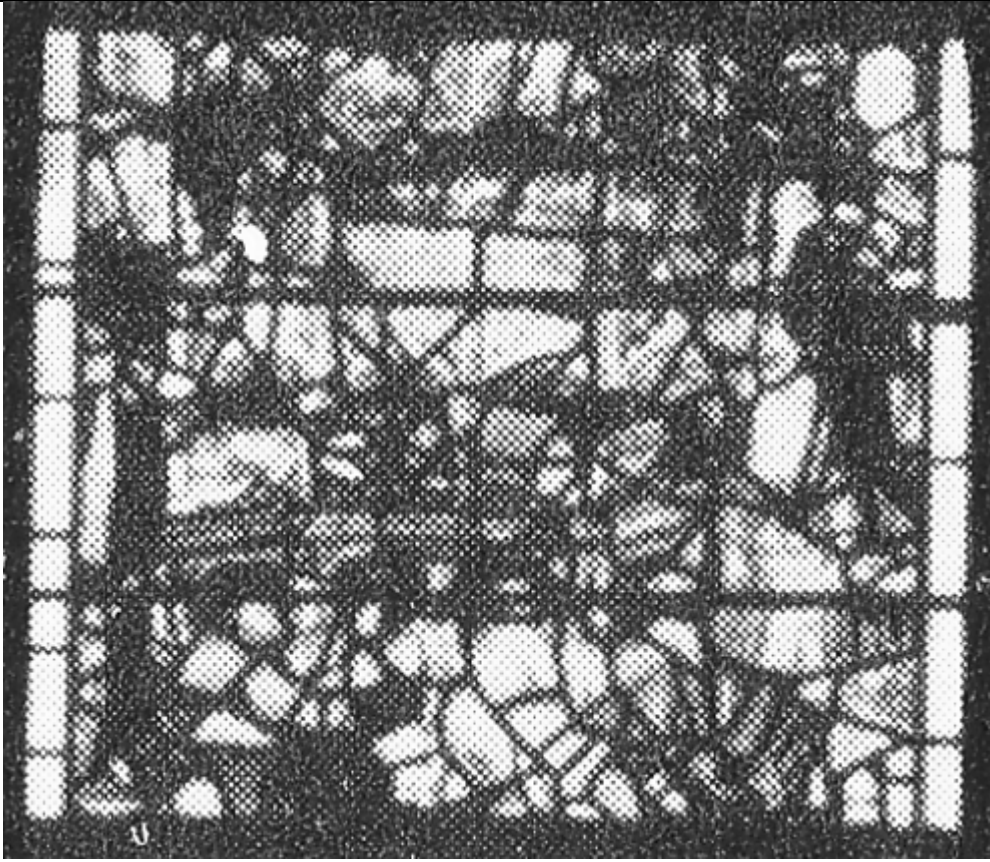


Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.797-1929, c.1887.

<p><b>Approx. c.1887</b>  <b>panel</b>  <b>dimensions:</b>          (mm, w x h)</p>	<p>750 x 785</p>
<p><b>Alterations,</b>  <b>Milner-White,</b>  <b>1957:</b></p>	<p>p.30-31 Canopy and borders altered and patched.</p>



23c: Panel History



Detail of photograph in Harrison, 1927, facing p.112, showing panel 23c.

23d: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	23d	<b>Proposed original location:</b>	7b
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	819 x 736
<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, green and red (probably flashed).	<b>Scratched graffiti:</b>	On exterior surface: "6 from../ 5 row"
<b>Canopy type:</b>	J	<b>Canopy originality:</b>	Moderately original.

### 23d: Condition Overview and Iconography

<p><b>Description:</b></p>	<p>The lower right of the panel has a pale brown ground (several reused and unpainted insertions along the lower right edge). Upon this ground, extending into the upper right, is a small white building, with a large door beneath a crocketed gable and tower; the lower right of the building has been patched with an insertion showing a pair of legs. The building extends to the left behind a group of figures, with a red tiled roof and white pinnacle visible. In the centre of the panel is an area of water, with stylised waves. In the upper left is a stylised tree upon a stylised brown ground.</p> <p>In the foreground, on the left of the panel, stands a monk, seen in semi-profile, turned to the right of the panel. He is tonsured and habited in blue; his habit has numerous insertions and his head is fragmentary. His right hand is raised; Knowles' rubbing shows a fragment of a silver-stained pole running across the monk's left shoulder (see below: Panel History). Behind the monk, to the left, is a priest, seen in semi-profile facing the right of the panel. He is tonsured and habited in white. He supports a silver-stained horizontal pole across his right shoulder, holding it with his right hand. The pole supported by the monk runs along the lower edge of a casket, silver-stained and cross-hatched, with a white foliate pattern. The casket extends across the middle of the panel and is supported on the right by two more figures, seen in semi-profile facing the right of the panel. The first is a monk, his body is visible beneath and behind the casket, his head appears to the right of the casket; he is tonsured and habited in blue. The pole in the foreground passes in front of his right shoulder, and over the left shoulder of the second figure. This figure's head is heavily corroded, but appears to be that of another priest; he is tonsured and habited in white. With his left hand he holds the pole which is supported by his left shoulder and his right hand is raised, entering the doorway of the building.</p> <p>In the background, on the left, the upper body of a bearded man is visible, semi-frontal, facing the right of the panel. He wears a silver-stained hat and white robe over silver-stained sleeves and has his right hand raised; his face and body are corroded and have lost much of their paint. To the right, also behind the casket is a bearded man, seen semi-frontal facing the left of the panel. He wears a green hat and red robes, but the lower portion of the robes are mostly unpainted insertions, which give the impression that he is standing in the sea.</p>
<p><b>Subject:</b></p>	<p>Cuthbert's body brought to Lindisfarne</p>
<p><b>Paired panels:</b></p>	<p>None</p>

### 23d: Condition Overview and Iconography

<b>Iconography:</b>	<p>Previous suggestions (see below: Panel History) that the panel shows Cuthbert’s translation to Durham appear unlikely, given the iconography of the panel and the other scenes in row 7, where this panel was originally located.</p> <p>Instead, the panel almost certainly shows the brethren bringing Cuthbert’s body into the church at Lindisfarne, following his death on Farne, as described in VP chapter 40. The iconography is unique among the extant pictorial analogues and exhibits careful compression of the iconography to convey the movement of Cuthbert’s body both ashore, and into the church on Lindisfarne. As elsewhere (e.g. panel 22c), the open door of the church, into which the hand of one of the priests is extended, signifies the action. This is supported by the clear left-to-right directionality of the figures, and the composition more generally. Aspects of the composition suggest that YT26 was consulted. In particular, the depiction of two distinct areas of land, separated by sea, to signify Farne and Lindisfarne, parallels the illustration for this chapter in YT26 (see below). The refocusing of the episode upon the translation of Cuthbert’s body, rather than the notification of his death, streamlines the final row of the narrative within the window, creating a more direct progression from Cuthbert’s death (panel 23a), to his tomb (panel 23c).</p> <p>The panel provides strong evidence for the original appearance of the architectural frames within the narrative panels, as the left border is largely intact.</p>	
<b>Textual analogue:</b>	VP, Chapter 40	
<b>Pictorial Analogues:</b>	<i>Location:</i>	<b>Oxford, University College, MS 165, p.113</b>
	<i>Medium:</i>	Manuscript illustration
	<i>Date:</i>	c.1100



## 23d: Condition Overview and Iconography

Description/  
image:



On the left a man signals using torches. In the centre is a boat, containing Cuthbert's body wrapped in a shroud. On the right a man on Lindisfarne points to the torches.

**Location:**

**London, BL, Yates Thompson MS 26, f.74v**

**Medium:**

Manuscript illustration

**Date:**

c.1200

Description/  
image:



The scene is divided by water. On the left of the foreground a monk signals with a torch. Two men on an

**23d: Condition Overview and Iconography**

		island in the upper right also signal with torches. In the centre of the foreground another monk raises his hands.
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**23d: Panel History**

<b>Past locations:</b>	<i>Torre, 1691, f.53v:</i>	7b	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.360-2:</i>	Enshrinement
	<i>Fowler, 1877, p.371:</i>	7e		<i>Fowler, 1891, p.500-1:</i>	Enshrinement
	<i>Fowler, 1891, p.500:</i>	23d		<i>Milner-White, 1957, p.37:</i>	Translation to Durham cathedral
	<i>Harrison, 1927, facing p.112:</i>	23d		<i>Barnett, 1990, p.141:</i>	Translation to Durham
	<i>Milner-White, 1957, p.37:</i>	23d		<i>Dumelow, 2007:</i>	N/A

<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.53v:</i>
	“88/ In 2d light is a priest habited A(rgent) kneeling at his devotions before a Church. behind him also a woman kneeles kneels in a white habit & 3 other men. one habited B(lue) another gu(les)”
	<i>Knowles<sup>1</sup>, c.1886-8, p.3:</i>
	“84 [red:] x [Pencil:] Enshrinement Four monks carrying a bier on their shoulders, clad alternating in Blue & white robes. The white robes having indications of a fur tippet in Almice. The bier is covered with a pall or covered box w(ith) an embroide(re)d design. Behind the bier and looking with surprise are two laymen One near the foot with venerable face and long beard. Also long hair hanging on the shoulders. A coat /or cloak\ buttoned at the shoulders by 2 buttons and shewing a coat underneath. Hat: yellow. The other layman looks towards him with right hand upraised and wears a red coat edg(e)d with fur and a green hat. Two trees with green foli(a)ge grown out of a yell(ow) bank at left-hand corner and to the right is a church with gabled roof flanked by pinnacles. A square tower and porch with door <del>open</del> partly open. Roof of church red. Between the figures in the foreg(roun)d is a representation of rolling waves as some pink rocks from which the monks appear to be carrying the bier.”

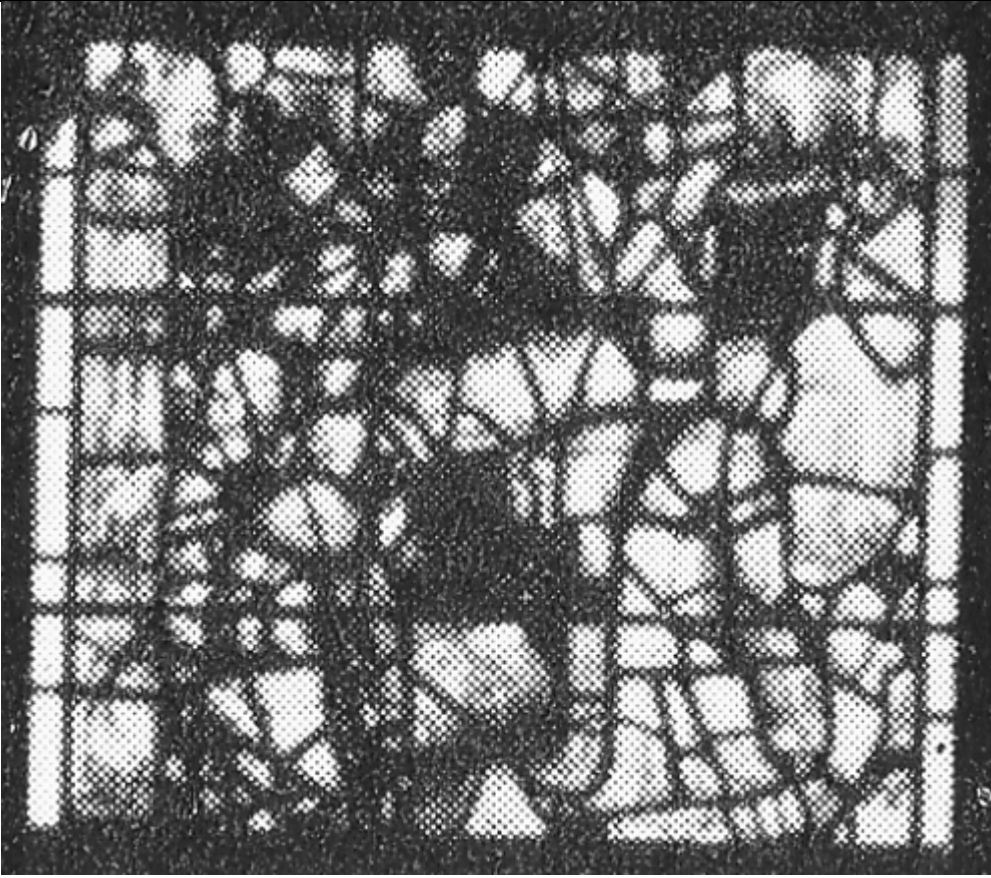
23d: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.798-1929, c.1887.

<p><b>Approx. c.1887</b>  <b>panel</b>  <b>dimensions:</b>          (mm, w x h)</p>	<p>760 x 730</p>
<p><b>Alterations,</b>  <b>Milner-White,</b>  <b>1957:</b></p>	<p>p.37: "Minor additions to the roof of the shrine and to the ground."          p.30-31 Canopy and borders altered and patched.</p>

23d: Panel History



Detail of photograph in Harrison, 1927, facing p.112, showing panel 23d.



## 23e: Condition Overview and Iconography



*In situ* photograph, 2016

<b>Current location:</b>	23e	<b>Proposed original location:</b>	7e
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	821 x 735
<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, purple, green and red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	J	<b>Canopy originality:</b>	Moderately original.

### 23e: Condition Overview and Iconography

<p><b>Description:</b></p>	<p>In the centre of the panel is a silver-stained shrine, seen from two sides. Along the long side, three white figures stand within niches set into the shrine, from left to right: a nimbed king with a book and sceptre, a nimbed bishop with a crozier and right hand raised in blessing, and a nimbed king with a ring and sceptre. On the left, the short end has a single figure within a niche: a nimbed bishop (Cuthbert) with a crozier in his left hand; Knowles described him as holding the head of a king (Oswald) in his right hand, but the damage makes this difficult to identify now. The backgrounds of the niches have a white lattice pattern. The roof of the shrine has a white diamond pattern with pearl clusters at the intersections and flower motifs within the diamonds. Foliate finials line the ridge. The shrine is stood upon a white architectural base with three niches visible on the long side and a small altar, with frilled altar cloth (or carved cornice), projecting to the left. Beneath this are inserted architectural fragments. A small niche is set into the right the side of the altar, which Knowles' rubbing showed to contain a silver-stained jug and chalice.</p> <p>On the left a monk, tonsured and habited in blue, stands behind the shrine. He is semi-frontal, looking at the shrine, with his right hand raised, his left resting on the altar. In the foreground two figures kneel in front of two of the niches, seen in semi-profile, turned towards the left, with their backs to the viewer. The figure on the left wears purple, with several insertions; the paint has mostly been lost from his head. The right-hand figure is a monk, tonsured, with his face turned to the left, almost looking at the viewer; his body is purple, composed of reused and unpainted insertions. On the right, to the side of the shrine, stand two laymen, both semi-frontal, looking towards the shrine. The layman in the foreground is bearded and wears purple robes, heavily corroded and patched, with white fur collar and cuffs, and a silver-stained belt and collar. He wears a blue hat and has his right hand raised and left hand lowered, as though in admiration. Above and behind him is the head of the second layman, also bearded, with silver-stained hair; he appears to be wearing white. To the left is an area of blue glass, some inserted, and a white insertion, which appear to replace the figure of a monk, habited in blue and facing the right, recorded in Knowles' rubbing.</p>
<p><b>Subject:</b></p>	<p>Pilgrims praying at Cuthbert's shrine</p>
<p><b>Paired panels:</b></p>	<p>None</p>
<p><b>Iconography:</b></p>	<p>The panel depicts Cuthbert's shrine, with a layman and a monk praying before it, and monks and layman surrounding it. The short side of the shrine has an image of Cuthbert (holding the head of St Oswald), above a small altar. The long side has three figures; the one on the left clearly represents St Edward the Confessor, the other two, a king and a bishop,</p>

### 23e: Condition Overview and Iconography

possibly Oswald and Aidan. Fowler argued that similarities with the shrine at Durham mean that the panel shows the shrine at Durham, a theory shared by Barnett (see below: Panel History). However, the shrine conforms to contemporary visual conventions and is broadly similar to the many depictions in the St William Window. Moreover, the appearance of the shrine is very similar to one in n9 2a, c.1415-20, perhaps indicating the work of the same workshop, or the sharing of pattern books.

The panel may be intended to represent the healing of a monk at Cuthbert's shrine, described in HE chapter 31. Yet it is also likely that it was intended to depict devotion and healing at Cuthbert's shrine more generally, as it is the final panel of the narrative. Indeed, while the gestures of the standing figures may indicate a reaction to a miracle, they might equally be intended to guide the viewer in a reverent reaction to the shrine.

**Textual analogue:**

HE, Chapter 31?

**Pictorial Analogues:**

*Location:*

**Oxford, University College, MS 165, p.130**

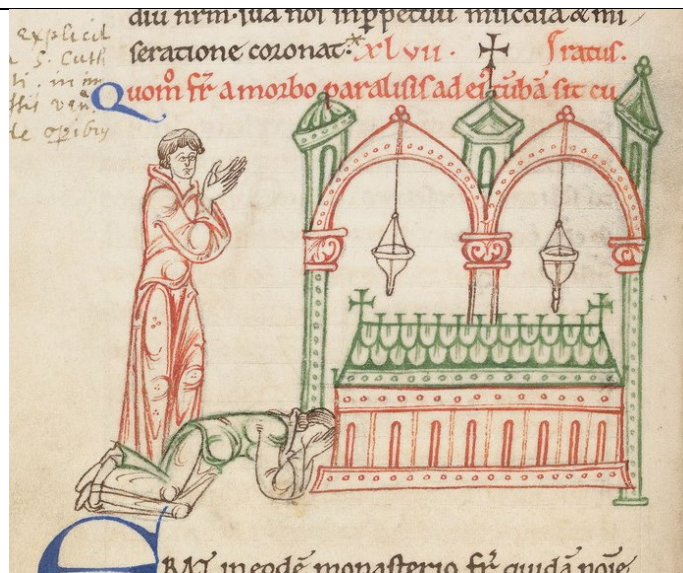
*Medium:*

Manuscript illustration

*Date:*

c.1100

*Description/ image:*



(Illustration to HE 31) A monk prays at Cuthbert's shrine and his paralysis is cured.

*Location:*

**London, BL, Yates Thompson MS 26, f.83r**

*Medium:*

Manuscript illustration

*Date:*

c.1200

*Description/ image:*



23e: Condition Overview and Iconography



(Illustration to HE 31) A monk lies before Cuthbert's shrine, the saint's hand touches his head, healing his paralysis.

23e: Panel History

<b>Past locations:</b>	<i>Torre, 1691, f.54r:</i>	7e	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.360-2:</i>	Sick healed at shrine
	<i>Fowler, 1877, p.271:</i>	7a		<i>Fowler, 1891, p.501:</i>	Sick healed at shrine
	<i>Fowler, 1891, p.501:</i>	23e		<i>Milner-White, 1957, p.37:</i>	Sick healed at the new shrine
	<i>Harrison, 1927, p.116:</i>	23e		<i>Barnett, 1990, p.141-2:</i>	Shrine at Durham
	<i>Milner-White, 1957, p.37:</i>	23e		<i>Dumelow, 2007:</i>	N/A
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.54r:</i>				
	"91/ In 5th Light is a Church & 3 Men standing about it. 2 being habited B(lue) & one sanguine/"				
	<i>Knowles<sup>1</sup>, c.1886-8, p.8-9:</i>				



## 23e: Panel History

p.8 "[red:] 85. Sick healed at Shrine No. 80

A shrine supported on a slab. Part of the lid of which has a small altar attached to it. The slab is again supported on four pillars with round arches between each and a column terminating in a capital. Through the opening is seen the tomb top of the S(ain)t. The shrine is very ornate having four buttress pillars on ea(ch) side terminating in crocketed pinnacles. Between the pillars are panels with crocketed heads and in ea(ch) is a figure. 1<sup>st</sup> to the right is the figure of a king crown(ed) & nimbed wearing a tunic slashed up the front and edg(ed) with fur and girded at the waist with a diap(ered) girdle and an ample cloak with an ermine tippet. [pencil in margin:] S' Ed(ward) Confess(or). In his right hand he holds a ~~chrisier~~ or ~~sceptre~~-ball and in his left a sceptre. In the next panel a Bishop mitred and nimbed holds in his left hand a crozier turned outwards. In the next a king crowned & nimbed holds a Book on his left arm which is cov(ered) with drapery and a sceptre in his right hand. He also wear an ermine tippet over his cloak. In the 4<sup>th</sup> panel is the mutilated figure of a Bishop mitred & nimbed wearing a chasuble, alb and /over\"

p.9 "Dalmatic and bearing in his left hand the Head of a King which is crowned and a Crozier with top turned outwards in his right hand. The roof of the shrine is richly patterned with \in/ a lozenge shape and eagles in ea(ch) lozenge and the roof sides as well as eaves terminates with a cresting. The small altar is covered with a damask cloth and fringed and at the front of it is a small chamber containing a flagon & chalice at the end is suspended something bag shape(d) if this piece of glass really belongs to it. A monk stands behind clad in ordinary costume holding one hand up. Just in front of the small altar kneel 2 figures monks in purple robes. and at the right side of panel and partly behind the shrine stand 3 figures one with purple robes and blue head gear she(win)g fur at the neck and wrist and the collar of a tunic at the neck. The next apparently a cripple his hand resting on a crutch or the first ones shoulder and the one at the back with long straight hair st(ained) yell(ow) a curly moustache and beard. The base of canopy pillars terminate with lions."

## 23e: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.799-1929, c.1887.

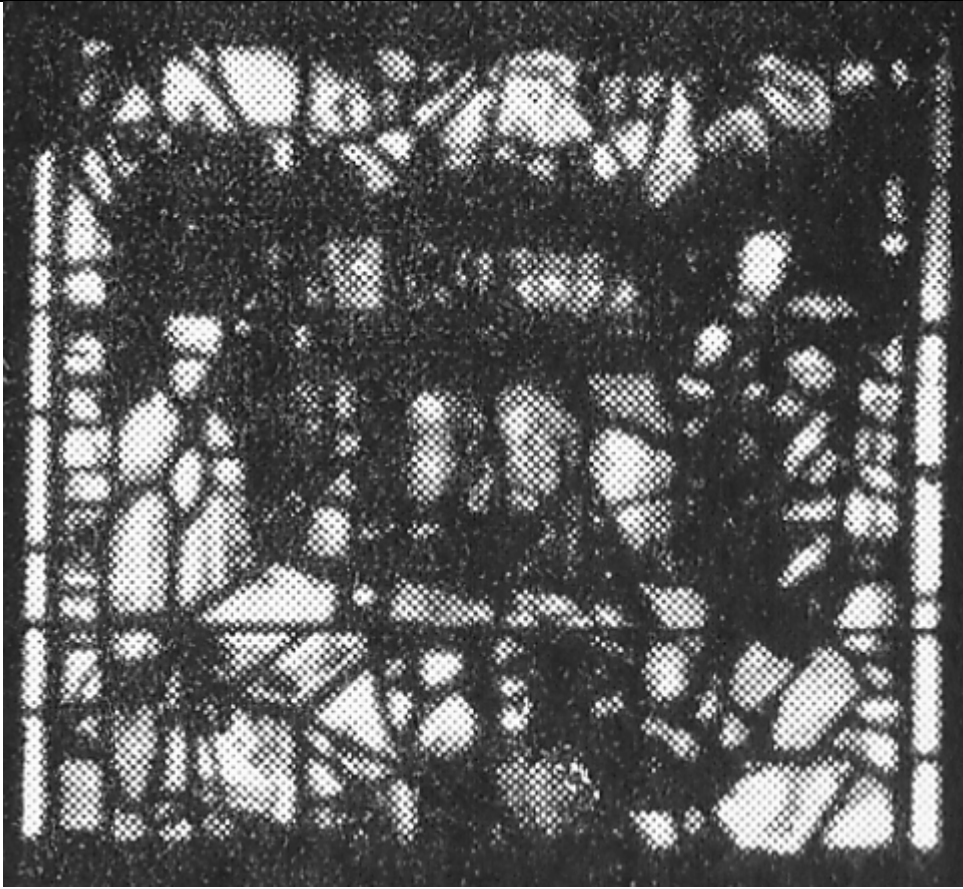
**Approx. c.1887  
panel  
dimensions:**  
(mm, w x h)

750 x 765

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

p.37: "By careful plating, Gibson freed the magnificent shrine from a crowd of leads which defaced it."  
p.30-31 Canopy and borders altered and patched.

23e: Panel History



Detail of photograph in Harrison, 1927, facing p.112, showing panel 23e.

23e: Panel History



YMLA, GPC 2968, c.1950s (pre-restoration)



## 24a: Condition Overview and Iconography



*In situ* photograph, 2016

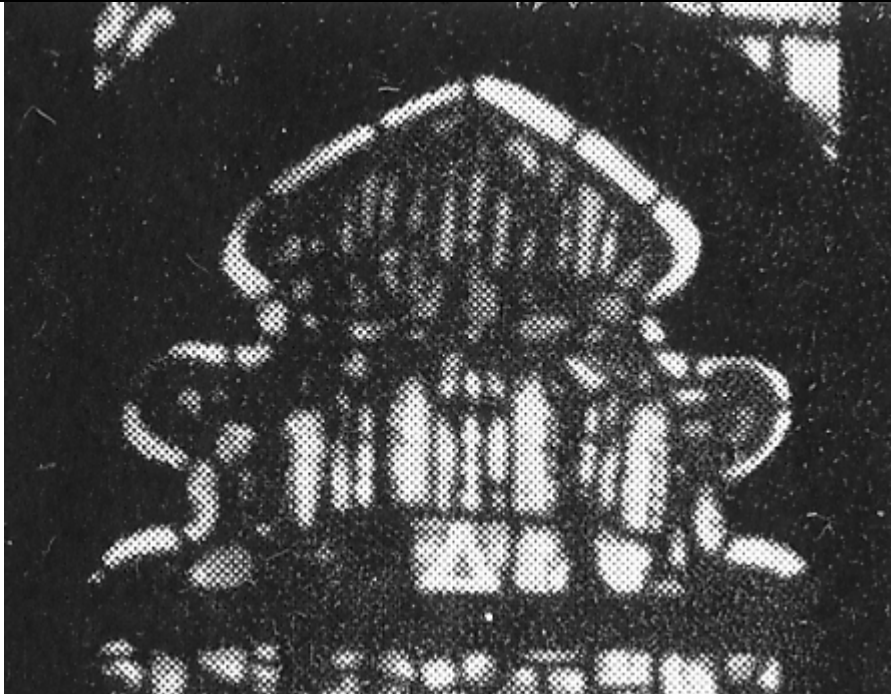
<b>Current location:</b>	24a	<b>Proposed original location:</b>	24a
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	820 x 599
<b>Background colour, type &amp; originality:</b>	Blue, heavily patched.	<b>Special techniques:</b>	None detected.
<b>Glass colours:</b>	White glass, silver-stained in places; pot metal blue.	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	A.ii	<b>Canopy originality:</b>	Partially original.
<b>Contiguous with canopy type:</b>	A.i	<b>Panels with contiguous canopy type:</b>	7a, 7b, 9c, 11b, 21c
<b>Commentary:</b>	<p>The surviving architectural detail along the lower section of this panel provides strong evidence of the original design for canopy type A.ii and its alignment with type A.i.</p> <p>Based on background colour counter-change throughout the rest of the window, it seems likely that the panels in row 24 had coloured backgrounds which were intended to counter-change with those in row 23. However, the backgrounds of row 23 do not appear to have</p>		

**24a: Condition Overview and Iconography**

followed the expected sequence, whether due to glazing error or intentional design.

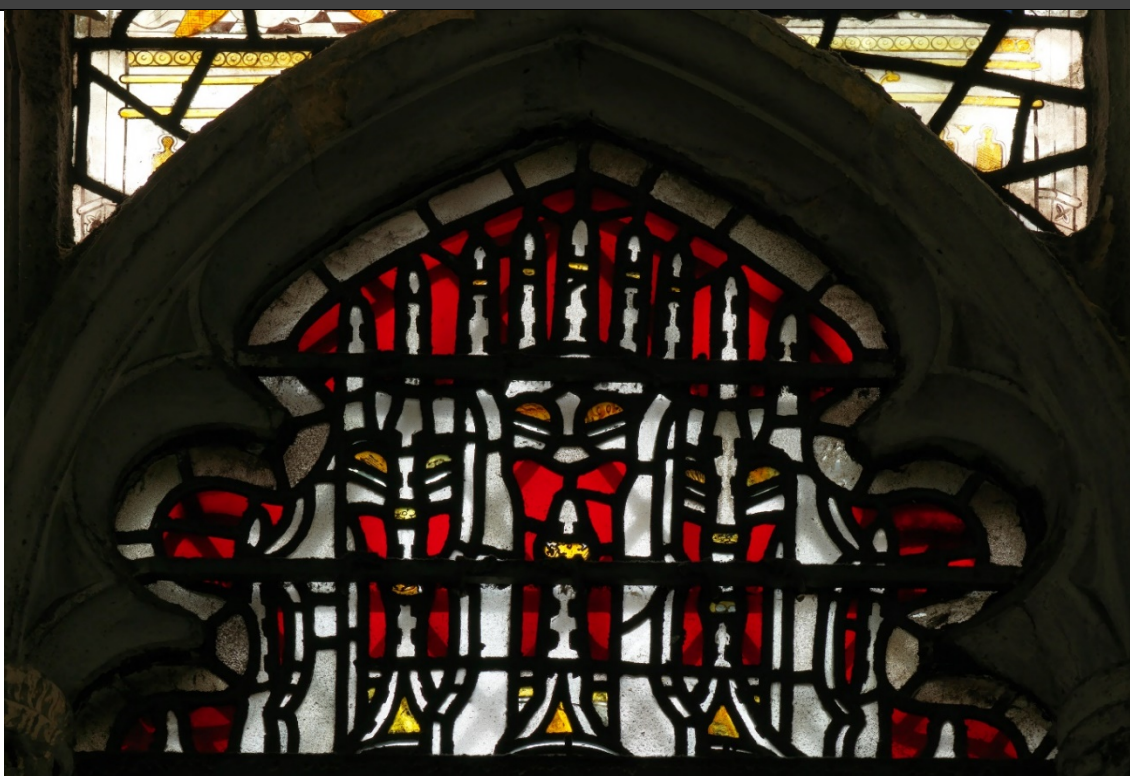
**24a: Panel History**

<b>Past locations:</b>	<i>Fowler, 1877, p.362:</i>	Row 24 (24b, 24c or 24d)
	<i>Harrison, 1927, facing p.112:</i>	24a
<b>Alterations, Milner-White, 1957:</b>	p.30-31 Canopy and borders altered and patched.	



Detail of photograph in Harrison, 1927, facing p.112, showing panel 24a.

## 24b: Condition Overview and Iconography

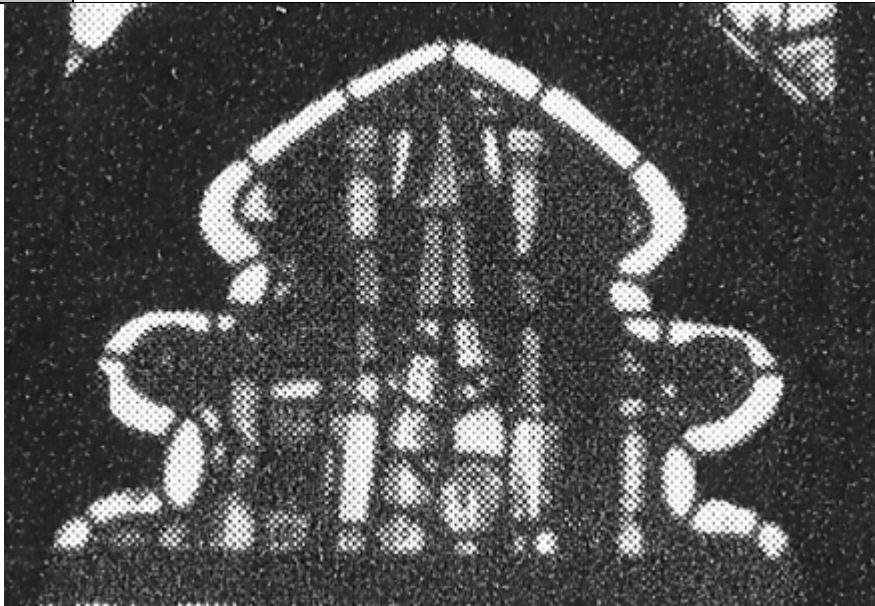


*In situ* photograph, 2016

<b>Current location:</b>	24b	<b>Proposed original location:</b>	24b
<b>Date:</b>	c.1950s, incorporating medieval fragments.	<b>Approx. dimensions:</b> (w x h, mm)	837 x 601
<b>Background colour, type &amp; originality:</b>	Red, entirely unoriginal fragments.	<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>	A.ii (originally)	<b>Canopy originality:</b>	Entirely unoriginal fragments.
<b>Contiguous with canopy type:</b>	A.i	<b>Panels with contiguous canopy type:</b>	7a, 7b, 9c, 11b, 21c
<b>Commentary:</b>	<p>Fowler (1877, p.362) describes panel as “not original”. Substantial patching before this date is also suggested by the photograph in Harrison, 1927, facing p.112. The current panel was probably composed during Milner-White’s intervention c.1955-7.</p> <p>See discussion in panel 24a regarding background colour counter-change across row 24.</p>		

### 24b: Panel History

<b>Past locations:</b>	<i>Fowler, 1877, p.362:</i>	Row 24 (24a or 24e)
	<i>Harrison, 1927, facing p.112:</i>	24b or 24c
<b>Alterations, Milner-White, 1957:</b>	p.30-31 Canopy and borders altered and patched.	



Detail of photograph in Harrison, 1927, facing p.112, showing location 24b.



## 24c: Condition Overview and Iconography

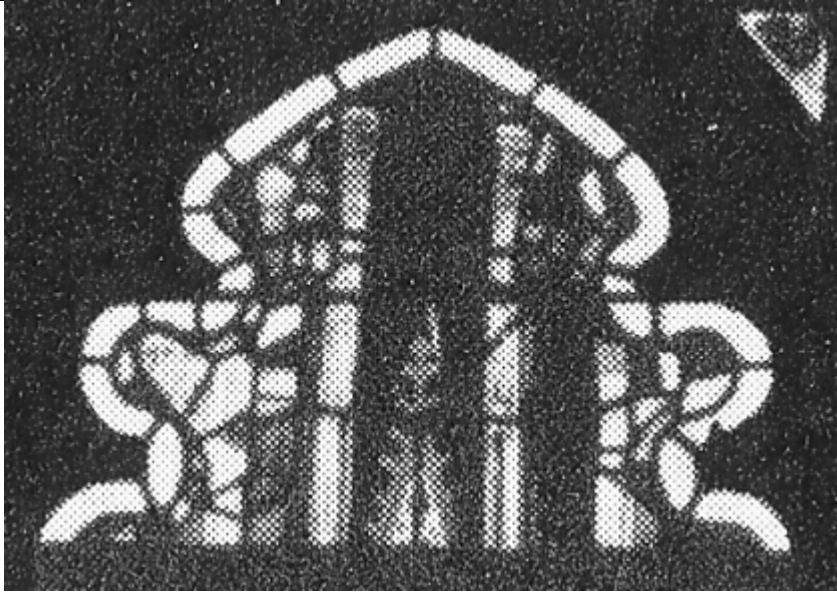


*In situ* photograph, 2016

<b>Current location:</b>	24c	<b>Proposed original location:</b>	24c
<b>Date:</b>	c.1950s, incorporating medieval fragments.	<b>Approx. dimensions:</b> (w x h, mm)	851 x 614
<b>Background colour, type &amp; originality:</b>	Blue, entirely unoriginal fragments.	<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>	A.ii (originally)	<b>Canopy originality:</b>	Entirely unoriginal fragments.
<b>Contiguous with canopy type:</b>	A.i	<b>Panels with contiguous canopy type:</b>	7a, 7b, 9c, 11b, 21c
<b>Commentary:</b>	<p>Fowler (1877, p.362) describes panel as “not original”. Substantial patching before this date is also suggested by the photograph in Harrison, 1927, facing p.112. The current panel was probably composed during Milner-White’s intervention c.1955-7.</p> <p>See discussion in panel 24a regarding background colour counter-change across row 24.</p>		

**24c: Panel History**

<b>Past locations:</b>	<i>Fowler, 1877, p.362:</i>	Row 24 (24a or 24e)
	<i>Harrison, 1927, facing p.112:</i>	24b or 24c
<b>Alterations, Milner-White, 1957:</b>	p.30-31 Canopy and borders altered and patched.	



**Detail of photograph in Harrison, 1927, facing p.112, showing location 24c.**

## 24d: Condition Overview and Iconography

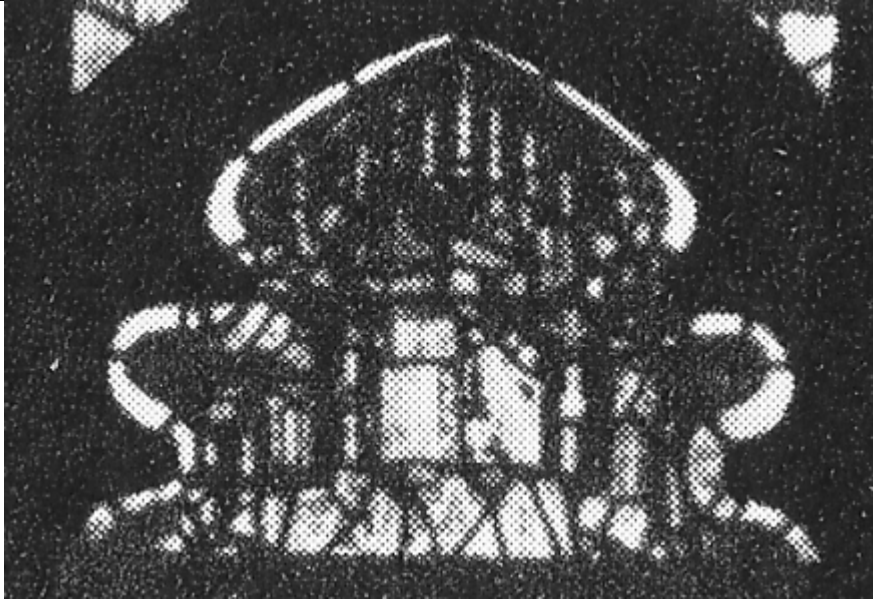


*In situ* photograph, 2016

<b>Current location:</b>	24d	<b>Proposed original location:</b>	24d
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	819 x 609
<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; red (probably flashed).	<b>Scratched graffiti:</b>	None detected.
<b>Canopy type:</b>	A.ii	<b>Canopy originality:</b>	Partially original.
<b>Contiguous with canopy type:</b>	A.i	<b>Panels with contiguous canopy type:</b>	7a, 7b, 9c, 11b, 21c
<b>Commentary:</b>	<p>The survival of a substantial proportion of the lower section of this panel provides strong evidence of the original design for canopy type A.ii and its alignment with type A.i.</p> <p>See discussion in panel 24a regarding background colour counter-change across row 24.</p>		

### 24d: Panel History

<b>Past locations:</b>	<i>Fowler, 1877, p.362:</i>	Row 24
	<i>Harrison, 1927, facing p.112:</i>	24d
<b>Alterations, Milner-White, 1957:</b>	p.30-31 Canopy and borders altered and patched.	



Detail of photograph in Harrison, 1927, facing p.112, showing panel 24d.



## 24e: Condition Overview and Iconography



*In situ photograph, 2016*

<b>Current location:</b>	24e	<b>Proposed original location:</b>	12e
<b>Date:</b>	c.1440 with later insertions	<b>Approx. dimensions:</b> (w x h, mm)	821 x 614
<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: "Top shoulder/ 4 Row"
<b>Canopy type:</b>	A.ii	<b>Canopy originality:</b>	Moderately original.
<b>Contiguous with canopy type:</b>	A.i	<b>Panels with contiguous canopy type:</b>	7a, 7b, 9c, 11b, 21c
<b>Commentary:</b>	<p>The survival of a substantial proportion of the lower section of this panel provides strong evidence of the original design for canopy type A.ii and its alignment with type A.i.</p> <p>See discussion in panel 24a regarding background colour counter-change across row 24.</p>		

### 24e: Panel History

<b>Past locations:</b>	<i>Fowler, 1877, p.362:</i>	Row 24
	<i>Harrison, 1927, facing p.112:</i>	24e
<b>Alterations, Milner-White, 1957:</b>	p.30-31 Canopy and borders altered and patched.	



Detail of photograph in Harrison, 1927, facing p.112, showing panel 24e.

## Catalogue: Lost Panels

Current Tracery: Overview



*In situ* photograph, 2016



## Current Tracery: Overview

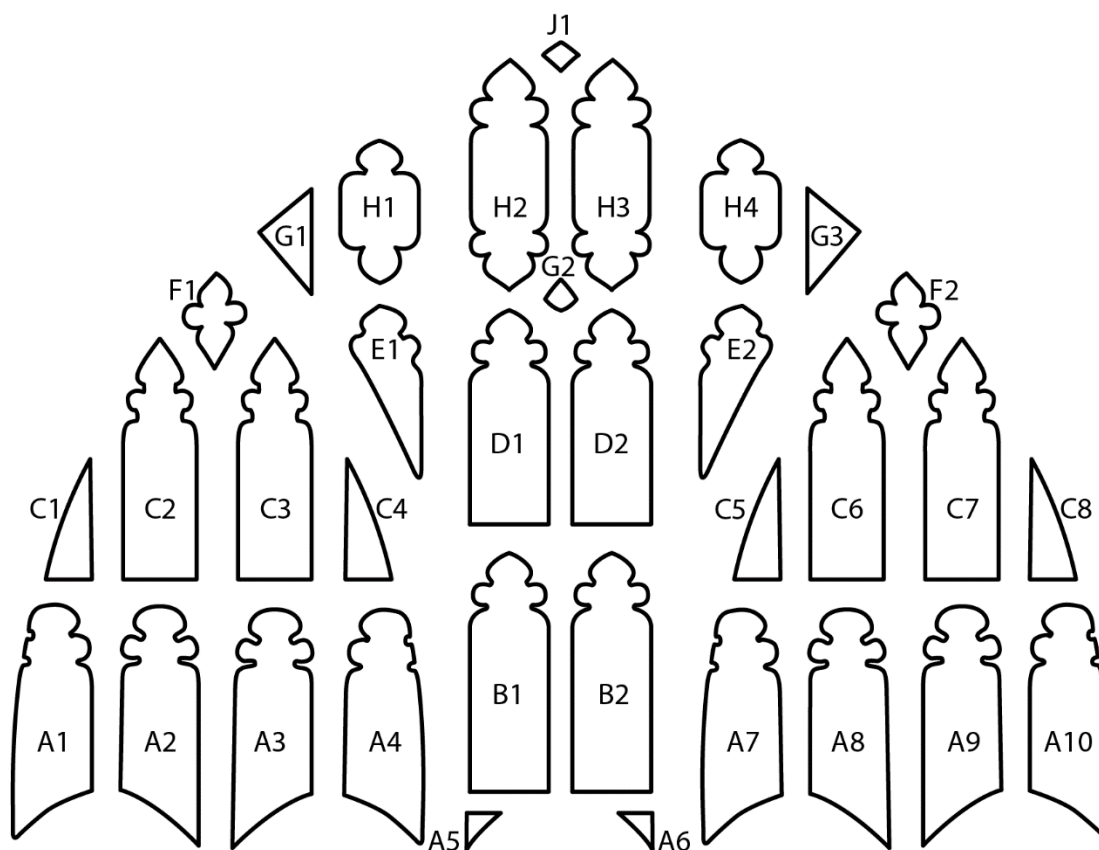


Diagram showing CVMA numbering of the panels in the tracery

**Iconography:**

The current tracery was devised by Joseph Fowler, and designed and made by John Ward Knowles, c.1886-8.<sup>44</sup>

A1: Figure of St Paulinus, within an architectural frame, against a blue background.

A2: Figure of St James the Deacon, within an architectural frame, against a red background.

A3: Figure of St Edwin, within an architectural frame, against a blue background.

A4: Figure of St Ethelreda within an architectural frame, against a red background.

A5: Blue glass.

A6: Blue glass.

<sup>44</sup> Joseph Thomas Fowler, "On the St. Cuthbert window in York Minster: Additional notes," *Yorkshire Archaeological and Topographical Journal* 11 (1891): 501.

## Current Tracery: Overview

- A7: Figure of St Hilda, within an architectural frame, against a red background.
- A8: Figure of St John of Beverley, within an architectural frame, against a blue background.
- A9: Figure of St Edward the Confessor, within an architectural frame, against a red background.
- A10: Figure of St Augustine of Canterbury, within an architectural frame, against a red/blue background.
- B1: Figure of St Cuthbert, within an architectural frame, against a blue background.
- B2: Figure of St Oswald, within an architectural frame, against a red background.
- C1: Red glass, surrounding a yellow-stained star or sun.
- C2: Venerable Bede, within an architectural frame, against a red background.
- C3: St Gregory, within an architectural frame, against a blue background.
- C4: Blue glass, surrounding a yellow-stained star or sun.
- C5: Blue glass, surrounding a yellow-stained star or sun.
- C6: St Jerome, within an architectural frame, against a blue background.
- C7: St Katherine, within an architectural frame, against a red background.
- C8: Red glass, surrounding a yellow-stained star or sun.
- D1: St Peter, within an architectural frame, against a blue background.
- D2: St Paul, within an architectural frame, against a red background.
- E1: Silver-stained sceptre, encircle with scroll bearing inscription "Alleluia/Alleluia", against a red background.
- E2: Silver-stained sceptre, encircle with scroll bearing inscription "Alleluia/Alleluia", against a red background.
- F1: Blue glass, surrounding a yellow-stained star or sun.
- F2: Red glass, surrounding a yellow-stained star or sun.
- G1: Foliate design.
- G2: Bull-eye glass with silver stain flames.
- G3: Foliate design.
- H1: Angel, against a blue background.
- H2: Virgin enthroned, within an architectural frame, against a red background.
- H3: Christ enthroned, within an architectural frame, against a blue background.
- H4: Angel, against a red background.
- J1: Bull-eye glass with silver stain flames.

## Original Tracery: Overview and Evidence

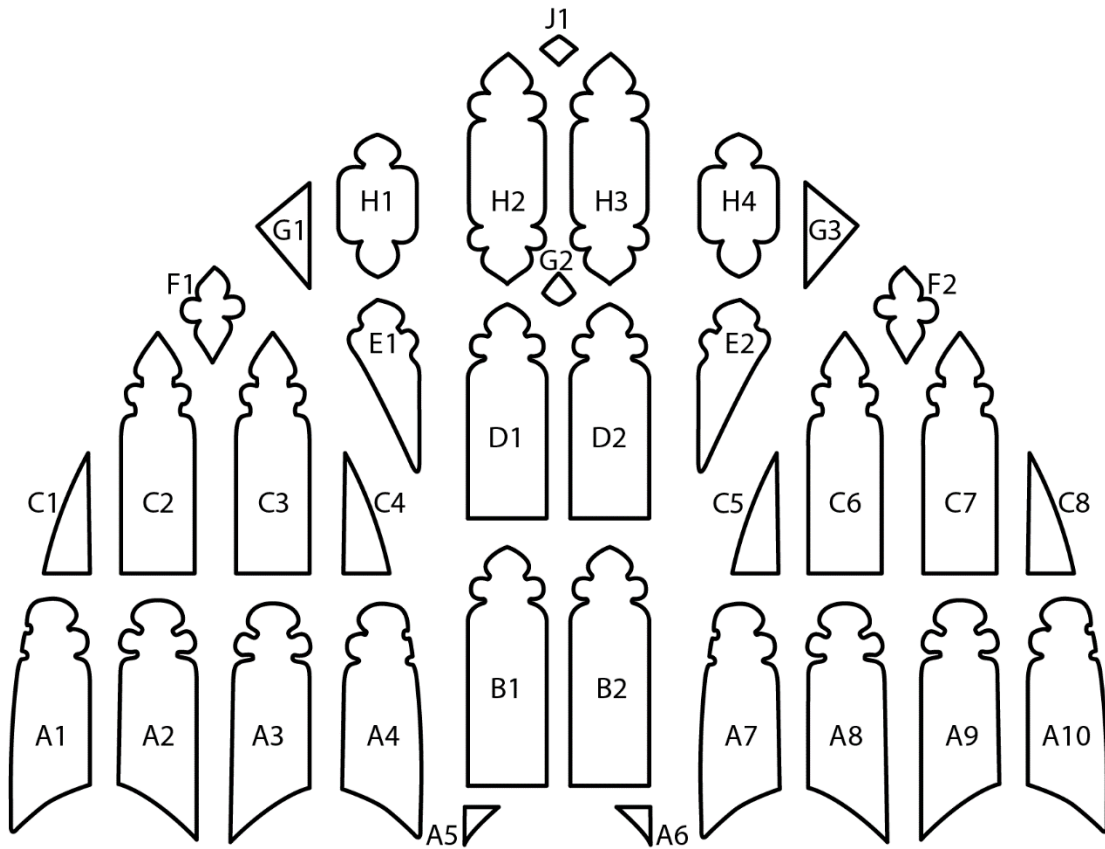


Diagram showing CVMA numbering of the panels in the tracery

<b>Date lost:</b>	<p>Before 1690: A1-A3, C2-3, C8, J1.                  By 1775: A4-10, B1-2, C1, C4-8, E1-2, F1-2, G1-3, H1-4.</p>
<b>Unpublished past descriptions:</b>	<p><i>Torre, 1691, f.51r-51v:</i></p> <p>(CVMA panel numbers are given in square brackets, in bold type.)</p> <p>f.51r:                  "1 [<b>J1</b>] / The top of all is of white glass                  In the upper Row are these 4 images viz                  2 [<b>H4</b>] [&amp;] 5 [<b>H1</b>]/ In 1<sup>st</sup> &amp; last stands an Angell Robed A(RGENT) Winged                  B(LUE) glory O(r)                  3 [<b>H2</b>]/ In 2d is a Church &amp; a young king sitting by it robed purple mantle                  Erm. Crowned O(R)                  4 [<b>H3</b>] / In 3d sits an Old king robed purple &amp; A(rgent) Crowned O(r)</p> <p>Below the last are 6 in a Row. Viz                  1<sup>st</sup> [<b>C2</b>] &amp; 2d [<b>C3</b>]/ the first &amp; 2d filled w(i)th white glass                  3 [<b>D1</b>]/ In 3d stands a saint robed B &amp; V(ert) glory O(r) [corrected from A].</p>

## Original Tracery: Overview and Evidence

	<p>4 [D2]/ In 4<sup>th</sup> another Saint. Robed Murry &amp; B(lue) glory A(rgent)</p> <p>5 [C6]/ In 5<sup>th</sup> another Saint Robed gu(les) Having a book open before him</p> <p>6 [C7]// In 6<sup>th</sup> sits St Katherine Robed B(lue) Crowned O(r) glory A(rgent) w(i)th a golden wheel by her.</p> <p>3d Row</p> <p>In the next lower Row were 10. Images viz.</p> <p>12 [A1]/ 13 [A2]/14 [A3]/ the first, 2d &amp; 3d cut &amp; filled w(i)th white glass.</p> <p>/15 [A4]/ In 4<sup>th</sup> stands a Queen Robed B(lue) Crowned O(r) having a book open in her Right, &amp; a Crosyer staff in her left hand</p> <p>16 [B1]/ In 5<sup>th</sup> stands a Royall young Saint robed gu(les) Scepter &amp; Crown O(r) glory A(rgent)</p> <p>17 [B2]/ In 6<sup>th</sup> stands a female saint Robed purple. Skirts v(ert) glory A(rgent) And a white dove hovers at her mouth</p> <p>18 [A7]/ In 7<sup>th</sup>. Stands another female saint habited B(lue) hood sab(lue) glory O(r) holding in one hand a Crosyer staff O(r) &amp; in the other a book shutt A(rgent)"</p> <p>51v:</p> <p>"19 [A8]/ In 8<sup>th</sup> stands a youthfull saint. robed gu(les) glory A(rgent) w(i)th a book open at his breast. And a Naked Sword run through his throat</p> <p>20 [A9]/ In 9<sup>th</sup> is a female saint habited B(lue) &amp; glory A(rgent) w(i)th a sword run through her breast</p> <p>21 [A10]/ In 10<sup>th</sup> another saint robed B(lue) &amp; purple glory A(rgent) w(i)th a book open in his hand"</p>
<b>Iconography:</b>	<p>Both Fowler and Clara Barnett have made plausible suggestions for the identities of the saints.<sup>45</sup> However, with the exception of St Katherine (C7) and St Agatha (A9), most of the attributes described by Torre could relate to a number of saints. For example, the description of A8 could relate to St Agnes or St Lucy, as Barnett notes.<sup>46</sup> Moreover, in the absence of the original glass, Torre's descriptions must be read with caution. His description of a "white dove"<sup>47</sup> near the saint's mouth in B2 may not accurately describe the original detail. Consequently, Torre's descriptions are not precise enough to enable the iconography of the tracery to be conclusively reconstructed.</p>

<sup>45</sup> Joseph Thomas Fowler, "On the St. Cuthbert Window in York Minster," *Yorkshire Archaeological and Topographical Journal* IV (1877): 363-364; Clara Barnett, "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), 15-16, 100-103.

<sup>46</sup> Barnett, "Cuthbert Window," 103.

<sup>47</sup> Torre, "Antiquities", YMLA, L1/7, f.51r.




### Original Tracery: Overview and Evidence

	<p>As Barnett has observed, the evidence provided by Torre makes it unlikely that the tracery had an iconographic scheme which mirrored the St William Window.<sup>48</sup> The St William Window's tracery, which survives, features two rows of alternating kings and archbishops (A1-10, B1-2, C2-3, C6-7), beneath the coronation of the virgin (H2-3), flanked by angels (H1, H4).<sup>49</sup> Nevertheless, the presence of angels in H3 and H4 in the St Cuthbert Window, may indicate that the two enthroned figures in H2 and H3 depicted a similar scene. The possibility of a focus upon royal saints cannot be excluded.</p>
<b>Possible remains:</b>	<p>A figure of St Katherine, now in s4 1a, is part of a panel of fragments removed from the St Cuthbert Window c.1886-8. It may have originated in C7 in the tracery (Catalogue: s4 1a). Further examination and comparison of the dimensions of the tracery apertures and the extant glass may strengthen or disprove this theory. If correct, the glass depicting St Katherine was likely removed and inserted into the fragment panel during the intervention undertaken in 1775.</p>


<sup>48</sup> Barnett, "Cuthbert Window," 16.

<sup>49</sup> Thomas French, *York Minster: The St. William Window* (Oxford: University Press, 1999), 111, 120.


Location 7d: Overview and Evidence			
<b>Proposed original location:</b>	7d	<b>Date lost:</b>	Before 1690
<b>Proposed canopy type:</b>	J		
<b>Proposed subject:</b>	<p>The discovery of Cuthbert's incorrupt body.</p> <p>There are only four extant panels with canopy type J. This places the panel in row 7. The iconography of the extant panels strongly suggests that the panel depicted the discovery of Cuthbert's incorrupt body, and that it would have been in location 7d. This would place it between panel 23c, which shows Cuthbert's tomb, and panel 23e, which shows the shrine into which his body was translated after the discovery of its miraculous condition.</p> <p>This is a key miracle for the authentication of Cuthbert's sanctity, as demonstrated by its presence in the readings of the Salisbury Breviary, and <i>Gilte Legende</i>,<sup>50</sup> as well as its depiction in all of the extant pictorial cycles (see below).</p>		
<b>Paired panels:</b>	None		
<b>Textual analogue:</b>	VP, Chapter 42		
<b>Possible remains:</b>	None identified.		
<b>Pictorial Analogues:</b>	<i>Location:</i>	Oxford, University College, MS 165, p.118	
	<i>Medium:</i>	Manuscript illustration	
	<i>Date:</i>	c.1100	
	<i>Description/ image:</i>		

<sup>50</sup> R. F. S. Hamer and Vida Russell, eds., *Supplementary Lives in Some Manuscripts of the Gilte Legende*, Early English Text Society, Original Series no. 315 (Oxford: University Press, 2000), 221; Francis Procter and Christopher Wordsworth, eds., *Breviarium ad Usus Insignis Ecclesiae Sarum*, 3 vols. (Cambridge: University Press, 1879–86), vol. 3, 224.

### Location 7d: Overview and Evidence

		<p>In the centre Cuthbert's body lies in an open tomb. Monks surround the tomb, three holding the lid and two on either side raise their hands in amazement.</p>
	<b>Location:</b>	<b>London, BL, Yates Thompson MS 26, f.77r</b>
	<b>Medium:</b>	Manuscript illustration
	<b>Date:</b>	c.1200
	<b>Description/ image:</b>	<div style="text-align: center;">  </div> <p>In the centre Cuthbert's body lies in an open tomb, dressed in episcopal vestments. A cup rests on his chest. Behind the coffin, on the right, a monk holds the tomb's lid. On the left a monk gestures at the incorrupt body in surprise, while in the centre a monk holds Cuthbert's chasuble while making a blessing sign.</p>
	<b>Location:</b>	<b>Salisbury Breviary, Paris, Bibliothèque nationale de France, MS lat.17294, f.437v.</b>
	<b>Medium:</b>	Manuscript illustration

## Location 7d: Overview and Evidence

	<i>Date:</i>	c. late 1430s to early 1440s.
	<i>Description/ image:</i>	 <p data-bbox="624 974 1401 1093">In the centre Cuthbert's body lies in an open tomb, dressed in episcopal vestments. Monks cluster behind the tomb making gestures of surprise.</p>
	<i>Location:</i>	<b>Carlisle Cathedral, back of choir stalls (painting no. 17)</b>
	<i>Medium:</i>	Panel painting, oil on wood
	<i>Date:</i>	c.1478-95



## Location 7d: Overview and Evidence

*Description/  
image:*




Titulus: "XI yer after yt beryd was he/ yai fand hym hole as red may ye"

In the centre Cuthbert's body lies in an open tomb, dressed in episcopal vestments. A cup rests on his chest. Behind the coffin, on the right, a monk holds the tomb's lid. On the left a monk gestures at the incorrupt body in surprise, while in the centre a monk holds Cuthbert's chasuble while making a blessing sign.

Location 10b: Overview and Evidence			
<b>Proposed original location:</b>	10b	<b>Date lost:</b>	Before 1690
<b>Proposed canopy type:</b>	H		
<b>Proposed subject:</b>	<p>Cuthbert's election by the synod.</p> <p>The location of the lost panel can be confidently proposed as 10b. Torre saw a foreign panel in this location c.1690 (Catalogue: n7 2d), and only three other panels within Section C appear to have been displaced at this date. This suggests that the foreign panel directly replaced the lost panel. This is supported by the evidence of the architectural frames, as there are only nine extant panels with canopy type H, which was used across two rows. Although there is some manipulation of narrative chronology, it appears that all of the panels originally in row 8 are extant. This places the lost panel in row 10. The iconography of the extant panels in rows 10 and 11 strongly suggest that Cuthbert's consecration (panel 19b) occupied location 10c, and was followed by two scenes showing his good works as a bishop (panels 19c &amp; 19d). Panel 15d, which shows an abbot approving Cuthbert's episcopal election, can also be securely located to this row. The manipulation of the narrative chronology and creation of emphases within the two rows suggests that another scene relating to Cuthbert's election by the synod was included, thereby flanking Cuthbert's consecration with two scenes conveying his humility, and two showing his charitable acts.</p> <p>The specific iconography of this lost panel is uncertain, but it probably depicted a scene connected with Cuthbert's episcopal election by the synod. It is possible that the lost panel drew upon the illustration of this event in YT26, which shows several monks persuading Cuthbert to accept the bishopric (see below). This illustration notably appears after one of Ecgrith's endorsement of Cuthbert's election,<sup>51</sup> which is similar to the sequence apparently adopted in the window. Moreover, it would present a clear depiction of Cuthbert's humility, through his unwillingness to accept the bishopric.</p>		
<b>Paired panels:</b>	Possibly 15d		
<b>Textual analogue:</b>	VP, Chapter 24		
<b>Possible remains:</b>	None detected		

<sup>51</sup> YT26, f.51r.

## Location 10b: Overview and Evidence

<b>Pictorial Analogues:</b>	<i>Location:</i>	London, BL, Yates Thompson MS 26, f.53v
	<i>Medium:</i>	Manuscript illustration
	<i>Date:</i>	c.1200
	<i>Description/ image:</i>	
		Cuthbert, on the right, listens to the monks of the synod, seated opposite him, who persuade him to accept his election to the bishopric.

Location 11b: Overview and Evidence			
<b>Proposed original location:</b>	11b	<b>Date lost:</b>	Before 1690
<b>Proposed canopy type:</b>	G.i		
<b>Proposed subject:</b>	<p>Aelflede and/or a nun are healed with Cuthbert's girdle</p> <p>The location of the lost panel can be confidently proposed as 11b. Torre saw a foreign panel in this location c.1690 (Catalogue: n7 10d), and only three other panels within Section C appear to have been displaced at this date. This suggests that the foreign panel directly replaced the lost panel. This is supported by the evidence of the architectural frames, as only four extant panels have canopy type G. Location 11b is the position within the narrative where VP chapter 23 would occur if the chronological sequence is followed. Although there is some manipulation of narrative chronology in Section C, VP chapter 23 is the only episode which appears to be missing from the sequence of extant panels in rows 10 and 11. Consequently, it is likely that the lost panel depicted Aelflede, or one of her nuns, being healed by Cuthbert's girdle. This would add to the emphasis upon Cuthbert's healing miracles in row 11, which is created by panels 14b and 19e.</p> <p>An extant panel, s4 1c, may contain figures from the lost panel, and possibly other glass removed from the window (the architectural frame has fragments resembling canopy types . In particular, the priest holding a belt, on the left of this panel, and the women with white veils, may be from the lost panel.</p>		
<b>Paired panels:</b>	None		
<b>Textual analogue:</b>	VP, Chapter 23		



Location 11b: Overview and Evidence





YMLA, GPC 2800, s4 1c, c.1950

Possible  
remains:



*In situ* photograph 2017 (by author)

## Location 11b: Overview and Evidence

<b>Pictorial Analogues:</b>	<b>Location:</b>	<b>Oxford, University College, MS 165, p.63</b>
	<b>Medium:</b>	Manuscript illustration
	<b>Date:</b>	c.1100
	<b>Description/ image:</b>	<div style="text-align: center;">  </div> <p>On the left, Abbess Aelflede, lying against some cushions, is handed Cuthbert's girdle by a priest. On the right, the Abbess wraps the girdle around the head of a nun.</p>
	<b>Location:</b>	<b>London, BL, Yates Thompson MS 26, f.48v</b>
	<b>Medium:</b>	Manuscript illustration
	<b>Date:</b>	c.1200
	<b>Description/ image:</b>	<div style="text-align: center;">  </div> <p>On the left Abbess Aelflede, seated in a chair, has Cuthbert's girdle wrapped around her head by a woman and the priest who has brought the girdle from Cuthbert.</p>

Location 14e/15d: Overview and Evidence			
<b>Proposed original location:</b>	14e or 15d	<b>Date lost:</b>	Before 1690
<b>Proposed canopy type:</b>	B or D		
<b>Proposed subject:</b>	<p>The lost panel probably depicted either Cuthbert discovering a plank provided by the sea after the monks forgot to bring it (VP Chapter 21), or Cuthbert digging water from the rock on Farne (VP Chapter 18).</p> <p>Torre's description of two foreign panels in Section B (Catalogue: CH1 2b, CH1 4c) indicates that this panel had been lost before 1690.<sup>52</sup> The disarrangement which Torre observed in Section B makes it unlikely that either of the foreign panels were seen in the location of the lost panel. The combined evidence enables two alternative locations and subjects to be proposed for the lost panel: either 14e, or 15d. This is due to the uncertainty of the subject and location of extant panel 14e, which could depict a scene from either VP chapter 18 or 21 (Catalogue: 14e). Other than VP chapter 14, which was probably depicted in the panel lost from location 16c (Catalogue: Location 16c), VP chapter 18 is the only episode not represented within Section B. Consequently, the lost panel probably depicted whichever scene is not shown in panel 14e. As this study leans towards an interpretation of panel 14e depicting the plank provided by the sea, the lost panel probably depicted Cuthbert, and possibly monks, digging for water on Farne. Not only is this scene common within the pictorial analogues (see below), but it would contribute to the themes of obedience and faith in divine provision which are evident within Section B of the window.</p>		
<b>Paired panels:</b>	Possibly 16e (if VP chapter 21 was depicted)		
<b>Textual analogue:</b>	VP, Chapter 18 or 21		
<b>Possible remains:</b>	None identified		
<b>Pictorial Analogues:</b>	<i>Location:</i>	Oxford, University College, MS 165, p.58 or p.65	
	<i>Medium:</i>	Manuscript illustration	
	<i>Date:</i>	c.1100	

<sup>52</sup> Torre, "Antiquities", YMLA, L1/7, f.52v.



Location 14e/15d: Overview and Evidence

Description/  
image:



p.58, illustration to chapter 18: On the left Cuthbert and a monk dig water from a rock. On the right Cuthbert washes the monk's feet.



p.65, illustration to chapter 21: On the left, Cuthbert predicts that the sea will provide a plank the monks (to his left) have forgotten. On the right, Cuthbert discovers the plank provided by the sea.

**Location:** London, BL, Yates Thompson MS 26, f.41r or f.45v

**Medium:** Manuscript illustration

**Date:** c.1200



Location 14e/15d: Overview and Evidence

*Description/  
image:*




f.41r, illustration to chapter 18: Cuthbert (on the left) and a monk (right) dig water from a rock.

Location 14e/15d: Overview and Evidence




f.45v, illustration to chapter 21: On the left monks arrive at Farne having forgotten the plank requested by Cuthbert. On the right Cuthbert predicts the provision of the plank, which is shown in the centre.

Location 14e/15d: Overview and Evidence

<p><b>Pictorial Analogues:</b></p>	<i>Location:</i>	Carlisle Cathedral, back of choir stalls (painting no. 12)
	<i>Medium:</i>	Panel painting, oil on wood
	<i>Date:</i>	c.1478-95
	<i>Description/ image:</i>	 <p>Titulus: "Fresh water [g]od send from[?] ye [...]/ to hym in fa[rn]e + b[e]fo[re] wa[s] [n]on"          (Representation of chapter 18) Cuthbert (on the left) and a monk (right) dig water from a rock.</p>




Location 16c: Overview and Evidence			
<b>Proposed original location:</b>	16c	<b>Date lost:</b>	Before 1690
<b>Proposed canopy type:</b>	E		
<b>Proposed subject:</b>	<p>Cuthbert's prayers stop the spread of flames from a house consumed by fire.</p> <p>Torre's description of two foreign panels in Section B (Catalogue: CH1 2b, CH1 4c) indicates that this panel had been lost before 1690.<sup>53</sup> The disarrangement he observed makes it unlikely that either of the foreign panels were seen in the location of the lost panel. The subject of the lost panel can be confidently proposed, based on the evidence of the extant panels within Section B, particularly their canopy types and iconography. There are only four panels with canopy type E, which would place the lost panel in row 16. Combined with the survival of panels depicting VP chapter 13 (14a &amp; 14d) and 15 (16d &amp; 16e), this strongly suggests that the lost panel depicted VP chapter 14. Additionally, the episode complements the preceding miracle, by demonstrating Cuthbert's ability to intercede in a real fire, having banished the demon causing the phantom fire (panel 14d).</p> <p>No other Bedan episodes are missing from Section B, with the possible exception of VP chapter 18 (see Catalogue: Location 14e/15d).</p>		
<b>Paired panels:</b>	None		
<b>Textual analogue:</b>	VP, Chapter 14		
<b>Possible remains:</b>	None located. Knowles' rubbing of panel 13e showed the presence of glass depicting flames (not now present in panel), which could indicate the use of the lost panel's glass as patching.		
<b>Pictorial Analogues:</b>	<i>Location:</i>	Oxford, University College, MS 165, p.45	
	<i>Medium:</i>	Manuscript illustration	
	<i>Date:</i>	c.1100	
	<i>Description/ image:</i>		

<sup>53</sup> Torre, "Antiquities", YMLA, L1/7, f.52v.



### Location 16c: Overview and Evidence

	<p>On the left a kinswoman of Cuthbert kneels before him asking for help. On the right his prayers stop the spread of a housefire.</p>
<b>Location:</b>	<b>London, BL, Yates Thompson MS 26, f.31v</b>
<b>Medium:</b>	Manuscript illustration
<b>Date:</b>	c.1200
<b>Description/ image:</b>	 <p>Cuthbert, stood on the left, prays, stopping the spread of a fire from a house on the right, which two men are trying to extinguish.</p>

Location 22b: Overview and Evidence			
<b>Proposed original location:</b>	22b	<b>Date lost:</b>	After 1690, before 1887
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.51v:</i> "27/ In 2d under Row. And in the first light is a church. And a B(isho)p. Standing w(i)th his back on it habited B(lue) mantle purple myter O(r) before him stands a fair Lady habited B(lue) And a monk habited gu(les) hood V(er)t." (location 22a)		
<b>Proposed canopy type:</b>	B		
<b>Proposed subject:</b>	<p>Cuthbert and his mother leave the bishop.</p> <p>The evidence of the canopies in the extant panels, and of their grouping in rows 21 to 23, make it likely that the panel depicted a scene from the <i>Libellus</i>. This is supported by Torre's description, which provides sufficient information for the subject of the panel to be suggested. The presence of the panel in the uppermost row, means that the bishop is more likely to be Cuthbert's ward that the saint himself, whilst the fair lady and the "monk" were probably Cuthbert and his mother. Consequently, it seems likely that the lost panel depicted a scene from the <i>Libellus</i>; either a miracle involving the bishop, or Cuthbert and his mother leaving.</p> <p>Although Torre saw the panel in location 22a, the alternation of the coloured backgrounds, as well as the likely subject, suggest that the panel was located in 22b. This would place it after the miracle depicted in panel 8b, which takes place in the presence of the bishop. The next panel in the sequence, 8d, shows the arrival of Cuthbert and his mother in Britain. In the <i>Libellus</i>, they leave after the bishop dies.<sup>54</sup> But, as the scenes in panels 21c and 11b indicate an alternative narrative chronology and adaptation of the events, it is conceivable that similar alterations to the narrative were made in this panel.</p>		
<b>Paired panels:</b>	None		
<b>Textual analogue:</b>	<i>Libellus</i> , Chapter 13 or 15?		
<b>Possible remains:</b>	None identified.		

<sup>54</sup> Bodleian, Fairfax 6, f.3v-4r.

## Catalogue: Foreign Panels

## CH1 2b: Condition Overview and Iconography

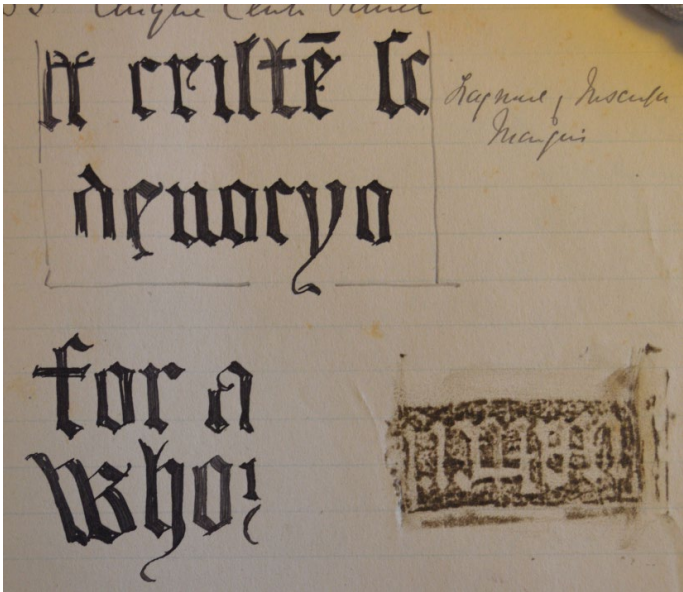


*In situ* photograph

<b>Current location:</b>	CH1, 2b	<b>Date:</b>	c.1525
<b>Iconography:</b>	St Thomas Becket is brought to a teacher by his mother.		



## CH1 2b: Panel History

<b>Original location:</b>	St Michael-le-Belfrey				
<b>Past locations:</b>	<i>Torre, 1691, f.52v:</i>	16e	<b>Previous subject proposals</b> :	<i>Fowler, 1877, p.373:</i>	A boy learning his lesson
	<i>Fowler, 1877, p.373:</i>	16c		<i>Harrison, 1927, p.71:</i>	Lady bringing child to a preceptor
	<i>Harrison, 1927, p.71:</i>	n3, 1a/b			
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.52v:</i>				
	"56/ In 5th Light is an Altar (O(r) & A(rgent)) w(i)th a book upon it Clasped before it sits a Doctor habited purple Crined O(r) Cap Sab(le) w(i)th a book open on his knee. by him stands a Lady habited v(er)t & B(lue) leading a Little boy by the hand. habited v(er)t"				
	<i>Knowles<sup>1</sup>, c.1886-8, p.62:</i>				
	"No 53 Cinque cento panel Fragment of inscription in margin" [sketches]				
					

## CH1 4c: Condition Overview and Iconography




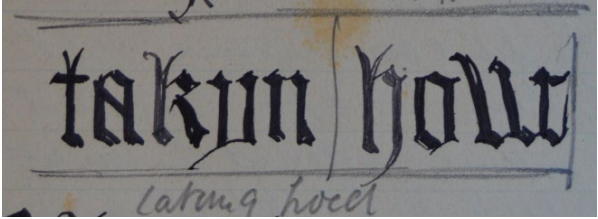
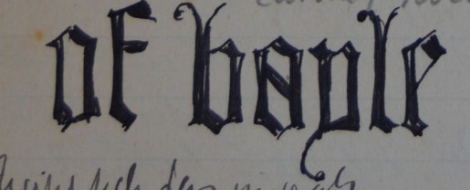
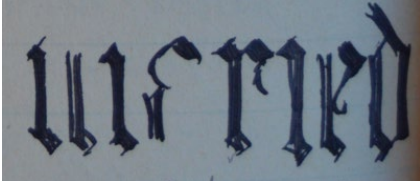
*In situ* photograph

<b>Current location:</b>	CH1, 4c	<b>Date:</b>	c.1525
<b>Iconography:</b>	St Thomas Becket's mother arrives in London.		

## CH1 4c: Panel History

<b>Original location:</b>	St Michael-le-Belfrey			
<b>Past locations:</b>	<i>Torre, 1691, f. 52v:</i>	15e	<b>Previous subject</b>	<i>Fowler, 1877, p.374:</i>

### CH1 4c: Panel History

	<i>Fowler, 1877, p.374:</i>	17e	<b>proposals</b> :		Two women disembarking a ship
	<i>Harrison, 1927, p.71:</i>	n3 1a/b		<i>Harrison, 1927, p.71:</i>	A pregnant lady disembarking a ship
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.52v:</i>				
	"61/. In 5th Light stands upon certain steps a Queen. Robed A(rgent) Murry & B(lue) And a King by her Crowned A(rgent) & O(r) behind them is a golden ship w(i)th one mast & sayl & a Woman & Monk therein. she being habited v(er)t. & bare brested, taking hold of the mast. He habited B(lue) casting overboard a long square box O(r)"				
	<i>Knowles<sup>1</sup>, c.1886-8, p.50-51:</i>				
	p.50 "[Pencil:] No 60. Cinque cento panel" p.51 "N.B Panel 60 An inscription 3' deep was on left side [sketches]				
	<div style="text-align: center;">  <p>facing inward [pencil:] in prison was set]</p>  <p>[pencil:] taking hold</p>  <p>right side fa(cin)g inwards [?]. [pencil] of bayle</p>  <p>Left side facing out. Married"</p> </div>				



n7 2d: Condition Overview and Iconography



*In situ* photograph, 2018

<b>Current location:</b>	n7, 2d	<b>Date:</b>	c.1414
<b>Iconography:</b>	The panel probably depicts a woman showing her unburnt hand to a judge, proving her innocence.		

n7 2d: Panel History

<b>Original location:</b>	St William Window (n7)				
<b>Past locations:</b>	<i>Torre, 1691, f.53r:</i>	10 b	<b>Previous subject proposals</b> :	<i>Fowler, 1877, p.373:</i>	Woman before judge
	<i>Fowler, 1877, p.373:</i>	10c			
	<i>Harrison, 1927, p.72:</i>	n3 2a		<i>Harrison, 1927, p.72:</i>	



n7 2d: Panel History

<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.53r:</i>
	“73/ In 2d Light sits an old Man habited B(lue) mantle purple Cap gu(les) before whom stands a prince Robed v(er)t. mantle Erm(ine). And a Woman habited B(lue) hood. Gu(les) behind her the head of an old man appears hood B(lue) Cap. Murry Also a young Man stands habited purple leggs gu(les) & murry”
	<i>Knowles<sup>1</sup>, c.1886-8, p.107-8:</i>
	p.107 “[red:] 47 Prob(ably) belonging to St William window [Marginal note:] not belonging to this window No 28. A venerable old man with red doctors cap & blue robe lined with white seated upon a canopied chair with his hands touching each of[?] the[?] tips of fingers. A woman stands before him with downcast mien robed in Blue with turned up cuffs of white and white veil. Behind her a man with large purple head dress looking back, his hand rests on his belt, robe obliterated. Between the old man & the lady is a figure of a man in powdered robes, a fillet” p.108 “round his head and below 2 hands offering a book to the seated figure, but can’t tell to whom they belong”

n7 2d: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.981-1929, c.1895.

## n7 10d: Condition Overview and Iconography



*In situ* photograph, 2018

<b>Current location:</b>	n7, 10d	<b>Date:</b>	c.1414
<b>Iconography:</b>	The panel probably depicts bloodletting.		

## n7 10d: Panel History

<b>Original location:</b>	St William Window (n7)				
<b>Past locations:</b>	<i>Torre, 1691, f.53r:</i>	11 b	<b>Previous subject proposals</b> :	<i>Fowler, 1877, p.349-350:</i>	Cooking the goose in Farne?
	<i>Fowler, 1877, p.371:</i>	7c		<i>Fowler, 1891, p.499-500:</i>	Not original, removed from window
	<i>Harrison, 1927, p.72:</i>	n3 2b		<i>Harrison, 1927, p.72:</i>	A barber's shop
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.53r:</i>				
	"68/ In 2d Light sits a Woman in a golden Chair habited sanguine. holding a book in her hand. on one side stands an Executioner habit &				



## n7 10d: Panel History

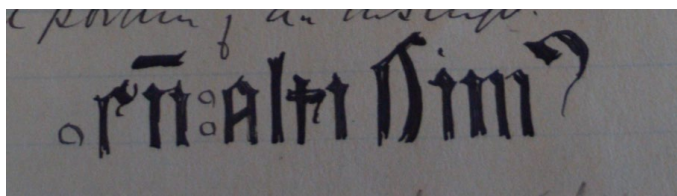
leggs B(lue) running a sword into her Throat. behind her stands an old monk habit & Cap. B(lue) hood v(er)t"

*Knowles<sup>1</sup>, c.1886-8, p.6, 12, loose page:*

p.6 "[red:] 1<sup>st</sup> New Panel No. 81 ~~Birth~~ St William Window

[marginal note: originally called cooking the goose]

A woman seated on a chair or truckle bed partly clothed in a purple robe and holding her right hand out to be punctured or operated upon by a man in surcoat & buskins. a bag suspended from a belt at his waist. The female holding a dish in her left hand under the arm that is held up. To the right a monk is kneeling and behind this group is a figure of a man laid down asleep or dead. Over the heads of the figures are dishes & pots hung upon a beam. A portion of an inscription [sketch] [Pencil:] belongs some other window prob(ably) S(aint) William's"



p.12 "[all pencil] Not S William[?] No.78 (cooking the goose) wrong. Belongs \some other/ S~~Will~~ window. See panel 81 page 6"

Loose page "a doctor, panel 81 page 6" [sketch]



n7 10d: Panel History



Knowles & Sons rubbing and drawing, Victoria & Albert Museum, E.882-1929, c.1895.

s4 1a: Condition Overview and Iconography



CVMA Inv. No. 004326 © Historic England Archive

<p><b>Current location:</b></p>	<p>s4 1a</p>	<p><b>Date:</b></p>	<p>Glass of various dates from fourteenth to fifteenth century</p>
<p><b>Scratched graffiti:</b></p>	<p>On exterior surface: "9 from top, 4 row"</p>		
<p><b>Iconography:</b></p>	<p>The panel is composed of fragments of a range of dates. It is possible that some of the glass originated in the St Cuthbert Window, and that the panel was put together from fragments removed during an intervention. Among the fragments which are visually similar to the St Cuthbert Window's glass is the figure of St Katherine. Torre recorded a similar figure in the tracery of the St Cuthbert Window (Catalogue: Tracery). Additionally, a book, seen in this panel by Knowles and visible in YMLA GCP 2796, has legible text and may have originated in panel 2b of the St Cuthbert Window (see below: Panel History and Catalogue: 1-2b). This glass is now in n8 1a.</p>		

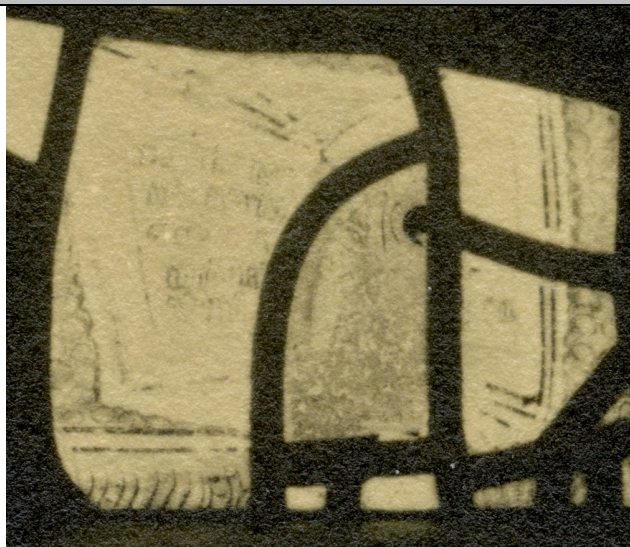
s4 1a: Panel History					
<b>Original location:</b>	Unknown. The St Katherine figure may have originated in panel C7 of the St Cuthbert Window.				
<b>Past locations:</b>	<i>Torre, 1691:</i>	N/A	<b>Previous subject proposals</b>	<i>Fowler, 1877, p.373:</i>	Mutilated panel containing St Catharine
	<i>Fowler, 1877, p.373:</i>	14d			
	<i>Harrison, 1927, p.72:</i>	n3 3b		<i>Harrison, 1927, p.72:</i>	St Katherine
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.53v-54r:</i>				
	Torre described locations 7d and 9e as “not plain”. It is likely that 9e contained panel 20b (Catalogue: 20b). If the St Katherine figure did originate in the St Cuthbert Window, then it is likely that Torre saw S7 2c (Catalogue: S7 2c) in location 7d, as he recorded a figure of St Katherine in the tracery, panel C7 (Catalogue: Tracery).				
	<i>Knowles<sup>2</sup>, c.1886-8, p.140:</i>				
	<p>“No 14            A mutilated panel</p> <p>A figure of St Catherine with sword and wheel to the left. near her a part of a figure shewing tunic &amp; almuse a head of very early decorated character inserted above and a ribbon with Gloria in excelsis. At the bottom of the panel an open book laid on a cushion with domine lania mea aperies et eos meis annu(n)cia de tha(m) on one leaf, part of an arm with mailed glove a boy with a coat and a kind of cape. A portion of diapering of a bishop with apparel and another ribbon with large letters locut:e make up the panel”</p>				



s4 1a: Panel History



YMLA, GPC 2796, c.1931



Detail of YMLA, GPC 2796, c.1931



s4 1a: Panel History



YMLA, GPC 2797, c.1950s (post-restoration)

s4 1a: Panel History



YMLA, GPC 2799, c.1950s (post-restoration)



Detail of n8, 1a, showing book inserted from s4, 1a.



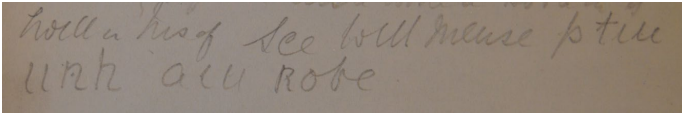
## S7 2c: Condition Overview and Iconography



*In situ* photograph, 2015

<b>Current location:</b>	S7, 2c	<b>Date:</b>	c.1440
<b>Iconography:</b>	Robert Wolveden (Treasurer of York 1426-32), donor of window S7, kneeling in prayer at a prie-dieu beneath St William. A prayer scroll bears the inscription: "S(an)c(t)e Wil/l(el)me ora/ p(ro) tui fa/muli/ a(n)i(m)a rober/ti".		

**S7 2c: Panel History**

<b>Original location:</b>	Probably S7 2c				
<b>Past locations:</b>	<i>Torre, 1691, 54r:</i>	7d?	<b>Previous subject proposals:</b>	<i>Fowler, 1877, p.374:</i>	Invocation of St William
	<i>Fowler, 1877, p.374:</i>	22d		<i>Harrison, 1927, p.71:</i>	Robert Wolveden, Treasurer
	<i>Harrison, 1927, p.72:</i>	n3 3a		<i>Milner-White, 1954, p.26:</i>	Robert Wolveden, Treasurer
	<i>Milner-White, 1954, p.26:</i>	S7 2c			
<b>Unpublished past descriptions:</b>	<i>Torre, 1691, f.53v-54r:</i>				
	Torre described location 7d and 9e as “not plain”. It is likely that 9e contained panel 20b (Catalogue: 20b). Yet the description “not plain” for 7d may refer to this panel. This is supported by Fowler’s observation of the panel in Section A in 1877.				
	<i>Knowles<sup>1</sup>, c.1886-8, loose page:</i>				
	<p>“No 79 panel</p> <p>A priest with tonsure but long hair below. Robed in alb, almuce of fur with long pendants terminating in tails. Blue cope and red hood. Kneeling before a desk with a book on it. Scroll in his of Sce Will meuse p till unti acu Robe” [part sketch]</p> 				



S7 2c: Panel History



YMLA, GPC 3668, c.1931

