SAINT THOMAS

XIV.C. Noseley (Leics). Cat. No. 18.

No label, he holds a spear, and, in his left hand, a book.

Enville (Staffs). Cat. No. 17.

No. label, he holds a spear.

XV.C. Wixford (Warwicks). Cat. No. 7.

No label, he holds a spear.

Newark (Notts). Cat. No. 29.

No label, he holds a spear, and in his right hand, a book.

The spear, symbolic of his martyrdom, appears to have largely replaced the builder's T square which is the earlier attribute of St. Thomas,[36] although he holds both on the west front of Exeter Cathedral, circa 1400 (?)[37] The T square refers to the legend, in the Apocryphal Acts of Thomas, of his having built a palace in India for the King Gundaphorus.[38] The same

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36. Rushforth op.cit. p.92 and n.3. refering to examples on the east portal of Bamberg Cathedral. XII.c. and an ivory at Hildesheim of c.1200.

37. ibid. p.93.n.1. correcting Miss Prideaux who describes the emblems as the saw and club of Simon.

38. Acts of Thomas in James. op.cit. pp.371-373.

Acts relate how he was speared to death.[39]   Examples of him holding a spear are quite common, for example on an English early fourteenth century cope at Toledo,[40] and in the fifteenth century stained glass at Great Malvern[41] and All Souls College, Oxford.[42]

39. ibid. p.436-437.

40. Christie op.cit. pp.156-158, panel 13, label SANCTE TOMAS.

41. Rushforth op. cit. p.92-93 fig. 29. East window Tracery.

42. F.E. Hutchinson. Medieval Glass at All Souls College (1949)
    p.23. Pl.V.

<u>SAINT JAMES MINOR</u>[43]

XV.C. <u>Haddon Hall</u> (Derbys). Cat. No. 34.

No label, he holds a fuller's bat.

The account of the martyrdom of St. James Minor relates that when he was being stoned at Jerusalem a fuller killed him by striking him on the head with the bat used for beating cloth.[44] The fuller's bat became his particular attribute. It is generally represented as a long pole with a broad curving end, as for example at Chartres[45] and Amiens[46] in the thirteenth century and in the fifteenth century glass at Great Malvern.[47] In two representations of his martyrdom, however, it is shown as an ordinary club.[48] It is to be noted that St. James Minor is sometimes depicted holding a falchion, as, for example, in the windows at Merton College,[49]

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43. The Latin church identified the apostle James, the son of Alphaeus (Mark III. 18) with James the Less (Mark XV. 40) and James 'the Lord's brother' (Galatians 1. 19, Mark VI. 3), bishop of Jerusalem.

44. First recorded by Hegesippus, mid 11. c. preserved in Eusebius <u>Hist. Eccl</u>. 11. 23. 18. cited by Rushforth op. cit. pp.103-104.

45. Rushforth op. cit. p.103.

46. Mâle op. cit. XIII.c. p.365.

47. ibid. p.362. fig. 150.

48. Christie op. cit. p.81. Pl.XXXIV. XIII.c. Cope at Uppsala Cathedral; ibid. p.187. Pl.CXLV. XIV. Cope at Brussles.

49. H.W. Garrod. <u>Ancient Painted Glass in Merton College</u> (1931) p.32. n.4.

New College[50] and All Souls College, Oxford.[51]   It has been suggested that this is due to confusion with St. James Major, whom Herod killed "with the sword" (Acts. Ch. XIII. v. 2.)[52]

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50. C. Woodforde. The Stained Glass of New College, Oxford (1951) pp. 78-79.

51. Hutchinson. op. cit. p.24. pl. VII.

52. ibid and Woodforde op. cit.

SAINT PHILIP.

XIV.C.   Stanford-on-Avon (Northants) Cat. No. 65.

   (+ SANCTUS PHILI)PPUS. He holds a book.

XV.C.   Wixford. (Warwicks) Cat. No. 6.

   No label. He holds a cross staff.

   Haddon Hall (Warwicks) Cat. No. 50.

   No label. He holds a cross staff (? incomplete).

St. Philip's legendary martyrdom was by crucifixion.[53] However Rushforth has suggested that the cross staff that St. Philip sometimes holds is not the cross of martyrdom but is symbolic of the saint's driving away the poison breathing dragon of the Temple of Mars[54] Rushforth drew attention to the similarity to the cross-staff with which St. Michael the Archangel.   St. Margaret and other saints transfix devils and dragons.   This may be so, however, the attribute is not always a long cross staff, at New College, Oxford, circa 1382-6,[55] at All Souls College[56] and at Launde

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53. Legenda Aurea (The Golden Legend Temple Classics ed. Dent)
   Vol.III, p.157.

54. Rushforth, op.cit. pp.99-100 with ref. to the figure in the
   tracey of the East window at Great Malvern.

55. Woodforde op. cit. p.80.

56. Hutchinson. op. cit. p.24 Pl.VIII. He suggests that the short
   form may be due to restoration, the Launde example and the
   earlier figure at New College suggests that this is unlikely.

Abbey, Leics,[57] both of the fifteenth century, it is a small cross held in the hand. St. Philip is sometimes shown holding three loaves of bread in allusion to his part at the miracle of loaves and fishes (St. John, Ch. VI. v. 5-9).[58]

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57. No. 41 of my MS. catalogue of the Launde glass, circa 1440-1460.

58. e.g. On the early XIV.c. cope at Toledo Cathedral, label SCS PHILIPVS. Christie op. cit. pp.156-158. Panel 10. Pl.CIX.

✳ Braun. Tracht und Attribute der Heiligen

Cologne. Dreikönigenschrein um 1220

Mainz Dommuseum. Statue um 1250

Raffrat. Iconog SS Central & South

Perugia 714. Umbrian school fresco. 13·14 C

SAINT BARTHOLOMEW.

XIV.C. Mancetter (Warwicks). Cat. No. 16.

No label, he holds a small knife.

XV.C. Haddon Hall (Derbys). Cat. No. 31.

He holds his flayed skin and a small knife.

The Golden Legend notes the diverse opinions regarding the nature of St. Bartholomew's martyrdom and resolves the problem by suggesting that he was first crucified, then flayed while still alive in order to increase his sufferings, and finally beheaded.[59] He is usually represented holding the knife with which he was flayed.[60] The ~~rather gruesome~~ addition of his own skin over his arm was possibly a mid-fourteenth century invention,[61]* although scenes of his martyrdom, showing the skin being cut from his body, are found in the preceeding century.[62]

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59. Ellis ed. op. cit. Vol.V. p.37.

60. This is the only form in the French XIII.c. examples listed by Mâle, op.cit. XIII.c. p.365. See also the XIII-XIV.c. figure on the Syon cope, Christie op.cit. p.144. pl.XCV, and the XV.c. figure at All Souls College, Hutchinson op.cit. p.24. pl.IX.

61. Rushforth op.cit. p.100 citing the figure in a south clearstorey window of the Lady Chapel at York Minster (Harrison, The Painted Glass of York (1927). p.79. The figure at Grappenhall, Cheshire, cited by Rushforth as c.1334 is probably somewhat later in date.

62. e.g. Cope at Uppsala Cathedral (c.1280 ? English or French ?) Christie op. cit. p.79-81. Panel 12 S' BARTHOLONEVS. Pl.XXXIV. An English provenance seems possible (? Canterbury).

SAINT MATTHEW

XV.C. Haddon Hall (Derbys). Cat. No. 35.

No label. He holds a cylindrical money box attached to a short chain.

The money box recalls the fact that Matthew once sat "at the receipt of custom" (St. Matthew. Ch. IX.v.9 etc.). This iconography appears to occur only in England. Rushforth[63] discusses three examples, one in the east window at Great Malvern, another in a window at Eastington, Glos. erroneously inscribed 'Mathias',[64] and the third on the screen at Cawston, Norfolk.[65] The Haddon figure is a new addition to the list of examples and is the earliest, circa 1427. Another example, also previously unrecorded, is found in a window at Launde Abbey, Leics. of circa 1440-1460.[66]

St. Matthew is more commonly found with an instrument of his martyrdom. The emblem varies, sometimes it is a sword, spear or halbert.[67]

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63. Rushforth op. cit. p.104.

64. ibid. Reproduced in S. Pitcher. Stained Glass in Glos. Churches. Trans. Bristol and Glos. Archaeol. Soc. Vol.47. p.310 pl.XIV. fig. 32. late XV.c.

65. Rushforth op.cit. Williamson "Saints on Norfolk Rood Screens and Pulpits. Norfolk Archaeology. Vol.XXXI.p.302 erroneously describes the money box as the 'ape's clog' badge of the Duke of Suffolk.

66. No. 28 of my MS. catalogue of the Launde glass.

67. See Mâle XIII.c. op.cit.p.365, for French XIII.c. examples. Woodforde op.cit.p.81. New College, a falchion; Hutchinson op.cit. p.24. All Souls, a falchion. The Golden Legend (ed. Ellis op.cit. Vol.V. p.153) says he was executed with a sword.

SAINTS SIMON AND JUDE

XV.C. Haddon Hall (Derbys). Cat. Nos. 30 and 32.

No labels. No.30 holds a halbert, No.32 a falchion.

These two figures certainly represent SS. Simon and

Jude, which is which is impossible to say.

The attributes of SS. Simon and Jude are varied and

inconsistant. The account of their martyrdom as given in the

Golden Legend states that the heathen priests "hewed them to death".[68]

St. Simon is found holding either a halbert,[69] or a falchion[70]

or a club.[71] He also occurs holding a fish.[72] St. Jude

occurs holding either a club[73] or a boat.[74] They both occur

separately holding three loaves.[75] A fourteenth century

embroidery of their martyrdom shows them both being stoned and

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68. Ellis edition op. cit. Vol.VI. p.80.

69. e.g. New College, Oxford. Woodforde op. cit. p.81.

70. e.g. Malvern. Rushforth op. cit. p.101.

71. e.g. All Souls. Hutchinson op. cit. p.25. pl.XI.

72. e.g. Ranworth screen. XV.c. C.J.Winter, Illustrations of the Rood Screen at Ranworth. (1867) pl. 25.

73. e.g. Winchester. Le Couteur. op. cit. p.91.

74. e.g. Malvern. Rushforth op. cit. pp.101-102.

75. e.g. St. Simon at Windhester College. Le Couteur op.cit. p.90. St. Jude at All Souls. Hutchinson, op.cit. p.25, pl.X.

clubbed to death.[76]

St. Simon and St. Jude are associated together in Western calendars on October 28: their bodies are said to have been brought together in St. Peter's at Rome in the seventh or eighth century.[77]

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76. Cope at Brussels (English ? later XIV.c.) Christie op. cit. p.187. Pl.cxLv. Inscribed SC: SIMOS : E : IUD.

77. See Rushforth op. cit. p.102 and n.1.

SAINT PAUL.

XIV.C.   Stanford-on-Avon. (Northants). Cat. No. 31.

+ S(ANCTUS) PAV(LUS). He holds up a sword in its

sheath, held by the point.

Mancetter (Warwicks). Cat. No. 11.

No label. He holds a small sword, point downwards, in

his left hand.

Eusebius[78] and St. Jerome[79] writing in the fourth

century both state that St. Paul was beheaded.   Orosius in the

fifth century states that he was executed by the sword "Paulum

gladio occidit".[80]   From the thirteenth century onwards he is

generally represented holding an unsheathed sword by its hilt, the

point either downwards resting on the floor, or upwards.   At

Stanford he holds a sheath ed sword, the hilt upwards.   This manner

of holding the sword appears to have originated in France in the

thirteenth century, although in the French examples he grasps the

sword with both hands.[81]   Other English examples of this type,

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78. Eusebius. Hist. Eccl. ii. 25. cited by Rushforth op.cit. p.103
    n.2.

79. St. Jerome: De viris illustribus (Migne. Pat.Lat. XXIII. 617,
    "capite truncatur") Rushforth op. cit.

80. Orosius. Hist adv. pag. VII. 7. Rushforth op. cit.

81. See Mâle op. cit. p.365: Delaport and Houvet op. cit. p.456
    Window CXI. Pl.CCXX.

as at Stanford, are found on the fourteenth century cope at Toledo,[82] on the cope at St. Bertrand de Comminges[83] and in the fifteenth century glass at Great Malvern.[84]

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82. Christie op. cit. pp.156-158. Panel 8. SC̄S PAVLVS. Pl.CIX.

83. ibid. p.129. Panel. 13. No label. Pl.LXX.

84. Rushforth op. cit. pp.102-103. Incomplete. East window tracery.

SAINT MATHIAS.

XIV.C. <u>Stanford-on-Avon (Northants)</u>. Cat. No. 43.

+ S(ANCTUS) MATHIAS. He holds a book.

XV.C. <u>Haddon Hall (Derbys)</u>. Cat. No. 33.

No label. He holds a falchion.

The Golden Legend preserves the tradition that St. Mathias "was slain with an axe after the manner of the Romans".[85] The choice of attribute to represent his martyrdom is however varied. He is represented holding an axe in the window of Winchester College, circa 1392 -1394,[86] and All Souls College, Oxford, circa 1441,[87] At New College, circa 1382-1386, however, he has a white club.[88] The falchion, as found at Haddon Hall, is also assigned to him in the later glass at Melbury Bubb.[89]

85. ed. Ellis. op. cit. Vol.III. p.59.

86. Le Couteur. op. cit. p.90. Label: "SC̄S MATHIAS".

87. Hutchinson. op. cit. p.26. Pl.XII.

88. Woodforde. op. cit. p.81.

89. J. and C. Buchler. St. Mary's Church, Melbury Bubb. Archaeological Journal. XLV. p.369-70.

SAINT BARNABAS.

XIV.C. Stanford-on-Avon (Northants). Cat. No. 63.

+ S(ANCTUS) BARNAB(US). He holds a book.

Although not one of the Twelve Chosen by Christ St. Barnabas is termed Apostle in the Acts (Ch.XIV.v.14). He figures prominently with St. Paul, whom he presented to the Apostles after his conversion on the road to Damascus. He also accompanied Paul to Cyprus and Asia Minor. He eventually returned to his native Cyprus and was martyred there circa A.D. 63.[90]

Dr. Woodforde states that St. Barnabas is rarely represented in English medieval art.[91] This is perhaps true, however, he is represented in the thirteenth century glass at Lincoln[92] and his martyrdom is shown on the Uppsala cope.[93] Only seven English churches of the medieval period are known to have been dedicated to St. Barnabas.[94]

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90. See Acts of the Apostles. Ch.IV.36-37. IX. 27. XI. XII. 25. XIII-XV.30. See also Butler Lives of the Fathers, Martyrs (etc.) Vol.1. pp.771-775.

91. C.Woodforde The Norwich School of Glass Painting in the Fifteenth Century.(1950) p.94. He seems to doubt the identification of the Lincoln figure (see n.92. below) and mentions one other example, in a window of the chapel of Snape Castle Yorks.(Nelson. Ancient Painted Glass in England (1913) p.222).

92. He holds a book, label S.BARN----, J.Lafond, The Stained Glass Decoration of Lincoln Cathedral in the XIII.c. Royal Arch. Inst. Journal. Vol.CIII. p.128.

93. Christie op.cit. p.81. Pl.XXXIV. He is shown being beheaded. Label S' BARNABAS.

94. F.Arnold-Foster Studies in Church Dedications Vol.1.(1899) p.83.

WINGED FIGURES OF THE FOUR EVANGELISTS.

The east window of the chapel at Noseley (Leics.) contains three winged figures represented either seated and holding a scroll or writing at a desk.[1]   These figures are incomplete, in one case, however, the scroll is inscribed 'MFRCUS' (Catalogue No.17) and in another (LU)CAS. (Catalogue No.21).[2]   It is clear, therefore, that these are figures of the Evangelists.

This iconography of representing the Evangelists with wings, like angels, is uncommon, but other examples are found both in England and abroad.   The extant representations display some variety in details.

The Noseley figures of circa 1306 are the earliest examples so far found in England.   A later XIV. c. representation occurs in a Psalter written for Humphrey de Bohun (ob. 1373) now at Exeter College Oxford MS. 47.   The sequences of the Gosple contain seated figures of the Evangelists, writing on scrolls and, with the exception of St. Matthew, with their symbols at their feet.[3]

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(1) See Sub. cat. Noseley, Leicestershire.

(2) The third figure (Cat. No.19) only remains in outline, represented writing at a desk.

(3) M.R. James and E.G. Millar. 'The Bohun Manuscripts' Roxburghe Club 1936. Plate XXII. James describes the figures as angels. (ibid. p.22).

In the XV. c. glass at Morley, Derbyshire, probably circa
1460-80, the Evangelists are each represented writing their
gosple on a scroll, each with his symbol at his feet.[4]   Later
examples occur on three Norfolk painted screens of the late XV.c.
or early XVI.c.   At Suffield Saints Luke and John Evangelist
remain, both winged,[5] at Fouldon, however, of the two extant
figures St. Mark has wings but St. Matthew has not.[6]   A similar
discrepancy occurs at East Ruston where St. Matthew has wings but
Saint Mark and John Evangelist both lack them.[7]

On the continent winged figures of the Evangelists, ~~adding~~ /holding
scrolls inscribed with their names occur on XII.c. capitals at
Volvic, Mozat and Conques in France.[8], considerably earlier
than the first English example.   The painted ceiling at Dadesjo
in Sweden of circa 1275 has similar figures holding scrolls.[9]

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(4) South chancel chapel, first window from the east, centre
eight.   The symbols of SS. Luke and Matthew are modern.

(5) A.Baker 'Figure Painting on Rood Screens in the Churches of
Norfolk and South Devonshire'.   Ph.D. Thesis. University of
London. 1937. p.107.

(6) ibid. p.40.

(7) ibid. p.35.

(8) Louis Réau 'Iconographie de l'art chrétien' Vol. III. 1958.
p.478.

(9) Two of the scrolls are decayed, the other two are inscribed,
respectively 'MA(R)COS' and 'LUCAS'   A. Lindblom 'La peinture
gothique en Suède et en Norvège' 1926, p.91-3. Nos. 1, 4,
21, 24, described as angels.

In manuscript painting figures of the Evangelists winged and writing, but lacking symbols and name scrolls, occur in the corners of a full page illumination of the Virgin and Christ enthroned in a XIV.c. missal from Corbie.[10]

The origin of this iconography is obscure. The examples cited above range too far in date and location to be explained as the result of a confusion with figures of the Evangelists with the heads of their symbolic animals.[11] It seems possible that there is a link with Ezechiel's vision of the four cherubim (Ezechiel ch.10. v.1.ff), as in one illustration of this vision the cherubim hold scrolls inscribed with the names of the Evangelists. This example, however, is late, being a XIV.c. French manuscript.[12]

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(10) Bibliotheque Municipal d'Amiens MS. 157. p.110. V.Leroquais 'Les Sacramentaires et Les Missels manuscrits des bibliothèques publiques de France' Vol.II. p.178-9. Vol.IV. Plate LV.

(11) see Z. Ameisenowa 'Animal headed Gods, Evangelists, Saints, and Righteous Men' Journal of the Warburg and Courtauld Institutes. XII (1949). pp.21-45, partic. pp. 34-41.

(12) Eton College MS. 3. M.R. James. Catalogue of the Manuscripts in the Library of Eton College. (1895) pp.2-3. MS. 3. Bible Hystorial (circa 1380?) in French. No.8. in the list of its minatures.

THE SYMBOLS OF THE FOUR EVANGELISTS.

THE ANGEL OF ST. MATTHEW

THE LION OF ST. MARK

THE BULL OF ST. LUKE

THE EAGLE OF ST. JOHN.

There are four examples of the Symbols of the Evangelists extant in stained glass in the Midlands. The only complete set is at Tong, Salop, in situ in the lower tracery lights of the east window, these are datable circa 1410.[1] Each figure is either standing, or sitting, on a grassy bank, holding a scroll inscribed with the name of the appropriate Evangelist. A fourteenth century set at Stanford-on-Avon, Northants, lacks the Lion of St. Mark.[2] A particular point about this set is that the scroll held by the Angel of St. Matthew appears to read: MTAHEV(US). At Haddon Hall, Derbys. only the Angel of St. Matthew and the Lion of St. Mark remain, again holding name scrolls, these are dated 1427.[3] Of about the same date is the Angel of St. Matthew at

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1. Tong. Salop. Cat. Nos. 33, 34, 35, 36.

2. Stanford-on-Avon, Northants. Cat. Nos. 37, 59, 131 (this broken and part now inserted in No. 90). Cat. No. 135 might be the missing Symbol, but patched with alien insertions.

3. Haddon Hall, Derbys. Cat. Nos. 13, 14.

Thurcaston, Leics.   Here the scroll is simply inscribed 'MATHEAS'[4].
The symbols at Stanford, Haddon, and Thurcaston are each painted
on a small roundel.

The interpretation of the "four living creatures" in
St. John's vision of the Divine Majesty[5] as representing the
Evangelists was commenced in the second century by Ireaneus, who
assigned the Lion to St. Mark and the Eagle to St. John.[6]   By
the fifth century the identifications were clarified by St. Jerome
and St. Augustine,[7] they remained standard throughout the middle
ages.   The apse mosaic of St. Prudenziana in Rome, late fourth to
early fifth century, is the first important appearance of the
Symbols in the visual arts.[8]

In addition to representations of the Evangelists with
their symbols beside them,[9] the symbols themselves are commonly

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4. Thurcaston, Leics. Cat. No. 21.

5. St. John. Rev. Ch.IV. v.6 seq. inspired by the vision of
   Ezechiel. Ch. 1. v.5-10.

6. Ireaneus. Contra Haereses III.x.8 (Migne. Pat:Graec: VIII
   885-90) cited by G.Rushforth in Medieval Christian Imagery (1936)p.89.

7. St.Jerome. e.g. Comm. in Ezekiel 1.7. (Migne Pat: Lat.XXV.21) and
   Expositio Quattuor Evang. Prologue (Migne. P.L. XXX.534),
   St. Augustine. e.g. De consensu Evangelistarum 1.vi (Migne P.L.
   XXXV. 1046) cited by Rushforth op. cit. p.90.

8. Rushforth. op.cit. rep. in Kunstle. Ikonographie der Christlichen
   Kunst (1928) fig. 341.

9. Commonly found illuminated at the beginning of each Gospel etc.

found in association with Christ in Majesty,[10.] the Trinity[11.] or the Crucifixion.[12.] The incomplete set at Haddon Hall is probably in situ above the Crucified Christ.[13.]

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10. E.g. in the Vision of Ezechiel in the Bury Bible, second quarter XII.c. rep. in T. Boase English Art 1100-1216 (1953) pl. 54.b. Christ in Majesty page in B.M. Arundel 83 pt.II f.130, early XIV.c. rep. in E.Millar English illuminated MSS of the XIV & XV.c. pl. 9.

11. Trinity Page in Grey-FitzPayn Hours. Fitzwilliam Mus. MS.242 f.28 v. Millar. pl.49.

12. E.g. added Crucifixion page in the Gorleston Psalter, XIV.c. Millar op. cit. pl.14.

13. Haddon Hall. Cat. Nos. 16, 17, 18.

SAINT ANNE TEACHING THE VIRGIN MARY TO READ.

There are two representations of the subject found in stained glass in the Midlands. The earliest is in the east window of the north aisle of the church of Stanford-on-Avon, Northamptonshire, circa 1325-1330 (Stanford-on-Avon Catalogue Number 89). The other is in the north window of the chancel at Haddon Hall, Derbyshire, datable circa 1427 (Haddon Hall, Catalogue Number 38).

Saint Anne first appears in the story of the Birth of the Virgin in the Protevangelicum of Saint James of the second century A.D.[1] Her cult began in the east. Justinian II (ob. 711) is said to have built a church dedicated to Saint Anne at Constantinople and relics of her were afterwards taken there from Jerusalem.[2] In England her feast was kept with an octave at Worcester as early as the time of Bishop Simon (1125-1150)[3] and two relics of the Saint had been acquired by Reading Abbey before the end of the twelfth century.[4] In France her cult is particularly associated with Chartres, the cathedral received her head as a gift from the Count of Blois in 1205[5].

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(1) M.R.James. 'The Apocryphal New Testament' (1924) pp.39, 73.

(2) Catholic Encyclopedia (1907), Vol.1, p.538-539. G.Rushforth Medieval Christian Imagery. p.116.

(3) E.Bishop 'On the origin of the feast of the Conception" Liturgicia Historica (Oxford 1928), p.248.

(4) British Museum, Egerton MS. 3031, f.7r.: "De sancta Anna matre sancte marie. Item de sepulchro eius".

(5) E.Male 'L'Art Religieux Du XIII[em.] siècle en France (1947 ed) p.321. citing Cartulaire de Notre Dame de Chatres. t.111. pp 89, 178.

Saint Anne was the Patron Saint of the first strictly religious guild recorded in City of London: the guild of St. Anne in the church of St. Owen, Newgate, established during the reign of King John (1199-1216).[6]   By the end of the fourteenth century similar guilds were flourishing in Lincoln, Kings Lynn, Bury St. Edmunds and elsewhere,[7] in addition to four guilds of St. Anne in London.[8]   The festival of Saint Anne was not universally observed in England until the edict of Pope Urban VI of November 1378.[9]

There is no known literary source for the representation of Saint Anne teaching the Virgin to read.   In the apocraphal gosple[10] and later texts of the saint's life,[11] the instruction of the Virgin begins in the Temple after she had left her parents. It has been suggested that the subject was invented in the late

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(6) H.F.Westlake "The Parish Guilds of Medieval England" (London 1909) p.16.

(7) ibid, pp.168, 196, 226.

(8) G. Unwin "The Guilds and Companies of London" (1909) pp.367-369.

(9) Wilkins. Concilia Magnae Britanniae (1737) Vol.III, p.178-179.

(10) M. R. James, op. cit.

(11) R. E. Parker "The Middle English Stanzaic Versions of the Life of St. Anne". Early English Text Society O.S. Volume 174.

thirteenth century by an English artist.[12]   The earliest

English examples occur in a late thirteenth century psalter in

the Bodleian Library[13] and in the wall paintings at Croughton,

Northamptonshire of the late thirteenth or early fourteenth century[14]

In the Stanford window the book held by the Virgin is

inscribed with the opening words of the office "Domine labia mea

aperies".   This text occurs again in a fifteenth century

representation of the subject at Mulbarton, Norfolk.[15]   Various

varieties of text are found, for example part of the alphabet[16]

or the beginning of Psalm CXLIII (CXLII). "Domine exaudi orationem

meam."[17]

In the Haddon window the text is simply represented by

lines of short vertical strokes, a similar example occurs in the

somewhat later glass at All Souls College, Oxford, c.1440-1442.[18]

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(12) Rushforth op. cit. p.116 citing Bodleian, MS. Douce 231. [an lastq XIII c]

(13) Oxford. Bodleian Library. MS. Douce 231.

(14) E.Tristram and M.R.James. "Wall Paintings in Croughton Church"
     in Archaeologia, Vol.LXXVI. (1927) pp.79 seq.

(15) Rushforth op. cit.

(16) e.g. Bod. Douce MS. 231. op. cit., a XIV.c. window at
     Queenhill, Worcs. Rushforth op. cit.

(17) e.g. XV.c. window at All Saints, North Street, Rushforth,
     op. cit.

(18) F. E. Hutchinson "Medieval Glass at All Souls College"
     (1949) pp.27-28. Plate XIII.

cf. MSS notes. Icon. for inscriptions pers
term window (?) pers at Bury St
Edmunds (?) ex
College of Arms. MS. xxx. f1a.

SAINT BENEDICT

Saint Benedict, the founder of the monastic order which bears his name, was born circa 480 in the province of Norcia in Umbria. He retired to a grotto near Lake Subiaco, circa 500, and lived there for a time as a hermit. The monastery of Monte Cassino was founded by him circa 528-29. It was there that he composed the Rule of the Benedictine Order. He died at Monte Cassino in 547. [1]

There is only one figure of Saint Benedict extant in stained glass in the Midlands of circa 1275-1430. This is at Wroxhall Abbey, Warwickshire and is of the fourteenth century. He is represented in eucharistic vestments holding a book and a crozier, beneath his feet is a label (SANCTUS) BENEDICTUS. [2] In the same window are two donor figures: a civilian and a Benedictine nun. [3] Wroxhall was a Benedictine monastery of nuns founded circa 1141. [4]

Extant representations of Saint Benedict in English medieval art are rare: the dissolution of the monasteries is doubtless partly responsible for this. The Benedictional of St Ethelwold, circa 963-984, contains two representations of St Benedict. On folio 99 verso, facing the Office of his feast, St Benedict is shown seated holding a book and a crown. Behind him is inscribed "Sanctus Benedictus abbas". On the first folio of the manuscript he is shown with SS Gregory and Cuthbert, forming part of a Chorus Confessorum. Here he wears pontificals with a pall inscribed "Sanctus Benedictus abbas". [5] A Psalter written for Christ Church, Canterbury,

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(1)　The Second Dialogue of St Gregory the Great is the primary source for the life of St Benedict. (P.L.Migne. Patrologia Latina. LXVI (1866) col.126-203.

(2)　See sub. cat. Wroxhall, Warws. (Cat. No.18).

(3)　ibid. (Cat. Nos. 19 and 20).

(4)　W.Dugdale. Antiquities of Warwickshire (1656) p.489-493. Victoria County History. Warws. II pp.70-73.

(5)　G.F.Warner and H.A.Wilson The Benedictional of St Ethelwold. Facsimile ed. (Roxburge Club 1910) pp.XV-XVI and p.XXVIII.

circa 1012-1023, contains a drawing showing the book being presented to St Benedict by the monks.[6]   There is a record of a lost window at Durham which contained a figure of St Benedict, "in a blew habitt, with a crosyer staff in his hand". Also in the same window were figures of SS Jerome, Katherine and Mary Magdalene together with the Resurrection and Ascension of Christ as the central subjects.[7]   There was a figure of St Benedict at Great Malvern Priory, only a fragment of the name label, however, now remains.[8]   He is also represented on a fifteenth century rood screen at Great Plumstead, Norfolk.[9]

The fourteenth century list of relics at Christ Church, Canterbury, contains four relics associated with Saint Benedict.[10] An important relic of the Saint's head was presented by Edward III to Westminster Abbey in 1355.[11]

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(6)   British Museum. Arundel MS. 155. f.133. F.Wormald. English Drawings of the Tenth and Eleventh Centuries (1952) p.66, pl.22.

(7)   Rites of Durham. Surtees Soc. Vol.CVII. p.112. Window in the north aisle of the Lantern above the Altar of St Benedict.

(8)   G.Rushforth. Medieval Christian Imagery (1936) p.138. Window. F. XV.c. Inscription [S(an)c(tu)s] Bene[dictus] Probably from the choir clearstorey, window C.

(9)   Drawing reproduced in F.Bond Dedications and Patron Saints of English Churches (1914) p.68.

(10)   Relics List of 1315 (1) Item in filacterior argenteo et deaurato cum gemmis cum longo cristallo continentur Dens et os beati Benedicti. (2) Item de sancto Benedicto (3) Item de ossibus sancti Gregorii pape. Et Sancti Benedicti Abbatis simul. J.Wickham Legg and W.H.St. John Hope Inventories of Christ Church Canterbury (1902) pp.82, 86, 92.

(11)   Quo tempore, rex pater, apud Westmonasterium caput sanctissimi obtulit Benedicti Chronicon Angliae Auctore Monacho Quodam Sancti Albini. Rolls Series 64 (1874) p.32. ed. E.M.Thompson.

ST. BLAISE

There is only one representation of this Saint in the Midlands.
This occurs in a north window of the chancel at Halam, Nottinghamshire[1],
probably executed in the third quarter of the fourteenth century.[2]
The saint is shown vested in the eucharistic vestments of a bishop,
with a pig, at his feet, holding a bone in its mouth.   Behind the
Saint is a label: SC̃S BLASIUS (Halam, Catalogue Number 3).

St. Blaize was Bishop of Sebaste in Cappadocia, and was martyred
during the persecution of Lininius, c.316 A.D.[3]   The veneration
of the Saint in England was probably given impetus by the acquisition
of his body, in Rome, in 908A.D. by Archbishop Plegmund and its
translation to Christ Church Canterbury.   The event is recorded in
Gervase 'Actus Pontificum': "Plegmundus, archiepiscopus Roman projectus
est .... et martyrem Blasium cum multa pecunia auri et argenti emit,
et secum rediens Cantuariam detulit et in ecclesia Christi collocavit."[4]

Relics of St. Blaise were venerated elsewhere in England.   Hyde
Abbey possessed a relic of the saint[5], part of his head had been
acquired by Lichfield Cathedral before 1345[6] and a similar relic was
at Durham before 1383[7].   There were altars dedicated to St. Blaise

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[1] See sub.catalogue, Halam, Nottinghamshire.

[2] See above, p.83-84.

[3] Catholic Encyclopedia, Vol.II, p.592 (by J.P. Kirsch).   See also
     the 'Legenda Aurea' of Jacobus Voragine ('The Golden Legend'
Temple Classics edition, vol.III, p.27-32).

[4] Gervase of Canterbury 'Actus Pontificum' (Rolls Series 73). 11,p.351.

[5] "Reliquie de Sancto Blasio Martyre" see Liber Vitae, Register and
     Martyrology of New Minster and Hyde Abbey, Winchester (B.M. Stowe
MS.960) ed. W.de G. Birch, Hampshire Record Society 1892,p.152. This
entry is later than the main part of the text which is circa 1020.

[6] "Reliquie: De capite Sancti blasii" Lichfield Sacrist's Roll of 1345.
     ed. W. St. John Hope and Charles Cox, 1888, p. 2.

[7] "Item ... of the head of St. Blaze" see J. Raine "St. Cuthbert ...
     with an account of the opening of his tomb in Durham Cathedral,
in theyear MDCCCXXVII, (Durham 1828) p.127 citing list of relics drawn
up by Richard de Segbrok in 1383 (MS.B.II,35 Dean and Chapter of Durham).

St. Albans.

Gesta Abbatum monasterii s. Albani. Vol. i. p.148.
altar to St. Nicholas & Blaise dedic. by Gilebertus
Bp. Limerick betw 1107-1119.   cf Iconogr. Notes.

Wells. Choir clearstorey. c.1325-30.
St. Blaise.   [Woodforde St.g. in Somerset. p.10

ibid. p.185. Tracery St. Stephens chapel.
head of St. Blaize

Harpley. Norfolk. xv.c   Woodforde. Norwich xv. c. p 180.
west window figures named
St. Blaize, Th. Becket, Welfrid, Edmund & Edward Rm

at Lichfield(8.), Durham(9.) and Westminster Abbey(10.).

There are four other representations of St. Blaise in English medieval ~~art~~ glass He occurs in a tracery light of the east window of St. Lucy's chapel at Christ Church, Oxford, early fourteenth century(11) in a window at Morpeth, Northumberland, also fourteenth century(12.). The two other examples are both fifteenth century in date, and both are in glass, one at Great Malvern Priory(13), the other at Canterbury Cathedral.(14)   In each of these four examples the Saint is shown vested as a bishop and his name is given on a label, however, he carries no attribute.   At Halam a pig is shown standing at the Saint's feet.   This refers to the legend of the window's pig stolen by a fox and returned to the widow on the saint's intervention.(15) The Halam example, so far as I know, is unique.

(8.) Hope and Cox, op.cit. p.12, note 15.

(9.) Raine op.cit. p.127, an addition to the list of 1383 mentions
    an altar consecrated in honour of St. Blaise on 10th May, 1401.
See also Rites of Durham, Surtees Society CVII, p.18, altar of St.
Blaise in north choir aisle.

(10.) J. Wickham Legg "On an Inventory of the Vestry of Westminster
    Abbey taken in 1388" citing 1540 inventory, in Archaeologia LII,p.

(11.) Royal Commission on Historical Monuments, Oxford, Plate 100.

(12.) L.C. Evetts. Medieval Glass in Northumberland. Archaeologia
    Aeliana. 4th Ser. XX, pp.91-109, see p. 98.

(13.) G. Rushforth Medieval Christian Imagery, p. 113. Window C.XXX
    Light 5. Choir Clearstorey.

(14) B. Rackham. Ancient Glass of Canterbury Cathedral, 1949. p.169.
    Royal window, North Transept, c.1480-82.

(15.) See Legenda Aurea, op.cit.

SAINT CHRISTOPHER.

The figure of Saint Christopher bearing the Child Christ across a river was an extremely popular devotional image of the later Middle Ages. Some two hundred and thirty-four examples in English medieval wall painting alone are known, about half this number still survive.[1]

There is nothing authentic known about Saint Christopher. The earliest legends follow the conventional pattern: his eastern origin, conversion, missionary work and subsequent martyrdom.[2] The traditional legend seems to have been amplified in the twelfth century by a German poet. The poet represented Christopher as a young knight who set out to seek adventure and to enter the service of "the greatest King that was in the world". He found that his first choice was afraid of the Devil. He therefore served the Devil but, having learnt of his fear of Christ, left him to seek Christ. In his search for Christ he met a hermit who converted him and urged him to serve Christ by carrying travellers across a deep and dangerous river. The climax comes with the revelation of the child Christ to Christopher in the middle of the river, with the

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(1) H.H.Brindley. Notes on Mural Paintings of St. Christopher in English churches. Antiquaries Journal. Vol.IV. (1924) pp.227-241.

(2) Acta Sanctorum. July. Vol.VI. 146. Analectｉa Bollendiana 1. (1882) p.122 and ibid X. (1891) p.394. cited by G.M.Rushforth in Medieval Christian Imagery. p.222.

Saint almost sinking under the burden of the world and its Maker.[3]
A modified version of the poem was incorporated in the legend of
the saint given in the Legenda Aurea.[4]

The representations of St. Christopher bearing the child
Christ divided into two main types.   The earlier type, found from
the twelfth century until the end of the fourteenth century, depicts
the saint standing in the river holding a staff in one hand and
either supporting Christ with the other or bearing him on his
shoulders.   The only example of this form in the Midlands' glass
occurs at Aldwinkle St. Peters, Northamptonshire probably circa 1320.
(Catalogue Number 4).[5]   There are numerous examples in other
media.[6]   It is interesting to note that Henry III ordered two

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(3) Rushforth. op. cit. K. Richter Der Deutsch S. Christopher.
Acta Germanica. V. pt.i (1896). The poem is edited by
A. Schonbach in Zeitschrift fur deutsches Alterthum XVII (1874)
pp.185 ff.

(4) Jacobus de Voragine Legenda Aurea (The Golden Legend ed. Ellis
Temple Classics. IV. pp.112 ff).

(5) The figures have been restored.   See sub. catalogue for full
account.

(6) For example Brit. Mus. Royal MS. 2.A.XXII (Westminster Abbey
Psalter) added mid XIII.c. drawing on f 220v.   Reproduced in
O. Saunders English Illumination. Vol.II. pl.85.   The De Quincy
Apocalypse. late XIII.c. Lambeth Palace MS. 209, rep. in
Saunders op. cit. Vol.II. pl.72.   Wall painting in South
transept of Westminster Abbey, possibly c. 1270. Rep. in
E. Tristram English Medieval Wall Paintings, XIII.c. Volume.
pl.1.

images of St. Christopher, one for the Chapel in the Tower of London in 1240,[7] the other for the chapel in Winchester Castle in 1248.[8]

The second type is commoner from the end of the fourteenth century onwards. This is basically the same as the earlier type except that now the Saint is represented striding across the river, looking up at Christ seated on his shoulder, and he generally clasps his staff with both hands. The miraculous flowering of the staff in mid stream is often represented.[9] A figure at Halam, Nottinghamshire represents a transitional phase between the two types. St. Christopher here bears the Christ on his left shoulder, holding Him by the legs, and turns his head towards Him. The saint's staff is plain, a detail that does not seem to reoccur elsewhere is that the staff has a pronged foot and one prong pierces a fish. This glass is probably circa 1343 or somewhat later (Halam Catalogue Number 2). Two typical examples

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(7) Cal. Liberate Rolls. 1240-1245. pp.14-15. Contrabreve for "an image of St. Christopher holding and carrying the Child Christ".

(8) Cal. Liberate Rolls. 1245-1251. p.177. Order "to paint on the westward gable in the Queen's chapel an image of St. Christopher carrying Christ in his arms as he is painted elsewhere."

(9) The staff flowering in midstream occurs in the German poet. In the Golden Legend it happens on the following day as a sign from Christ.

of the second type are found at Great Malvern, Worcestershire[10] and Thenford Northamptonshire,[11] both of the fifteenth century.

The popularity of these devotional images was doubtless assisted by the belief that St. Christopher gave protection from the plague and that anyone who looked on his image would not die on that day.[12] Narrative cycles of the saint's life and martyrdom, on the other hand, do not seem to have been common. Only one English example is known: the mural paintings in the **church** of St. Keverne on the Lizard, Cornwall, of circa 1480.[13]   *

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(10) Rushforth op. cit. p.221. fig. 110.

(11) East window of the North aisle. Not previously recorded.

(12) Rushforth op. cit. p.221 citing the inscription on the German block print of 1423:
        "Cristofori faciem diem quacumque tueris
         illa nempe die morte mala non morieris"
(Woodcuts of the Fifteenth Century in the John Rylands Library. Manchester (1915). pl.11).

(13) Brindley op. cit. p.233. See also Journal of Royal Inst. of of Cornwall. XVI pt. III. p.392; XV pt.i. p.151.

*. No of sub Icong. St. Christopher
notes from article by John Salmon - B.A.A. N.S. 41.

SAINT EDMUND, KING AND MARTYR.

Saint Edmund, last king of the East Angles was born circa 840. He was crowned in 855 and suffered martyrdom at the hands of the Danish invaders in 870.[1] The Saint's body was buried at Hoxne (suffolk) but later, about the year 903, it was translated to Beodricsworth, afterwards known as Bury St. Edmunds. At first the shrine was in the charge of secular priests, in 1020, however, these were replaced by monks and Urius was consecrated first abbot. He erected the first stone church over the saint's remains, this was consecrated in 1032. The relics underwent two further translations, in 1095 the Abbot Baldwin having rebuilt the church translated the body to a new shrine and in 1190 Abbot Baldwin transferred it to the High Altar.[2]

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(1) The various Lives of St. Edmund are collected in 'Memorials of St. Edmund's Abbey' ed. T. Arnold. Rolls Series, * 1890, 1892, 1896 (III Volumes). Lord Francis Hervey "Corolla Sancti Edmundi. The Garland of St. Edmund" 1907 prints some texts together with translations.

(2) Victoria County History, Suffolk. Vol.II, pp.56-61. Much of the material relating to the Abbey has been extensively investigated by M. R. James 'On the Abbey of St. Edmund at at Bury' Cambridge Antiquarian Society Publications, Volume XXVIII. (octavo publications).

* RS 96 (I. II. III)

The representations of Saint Edmund fall into three main groups:-

1. Illustrated manuscripts of the Saint's Life, Martyrdom and Miracles.

2. Single scenes of his martyrdom.

3. Single figures of the Saint, generally holding an arrow or arrows, symbol of his martyrdom.

The first group is represented by two outstanding manuscripts. First a twelfth century copy of Abbo of Fleury's "Passio Sancti Eadmundi"[3] now in the Pierpont Morgan Library at New York, which contains thirty two pictures preceeding the text.[4] This second illustrated life is that written in English by John Lydgate which was presented to Henry VI when he visited Bury St. Edmunds in 1434.[5] An illustrated Life was probably used as a model for

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(3) Abbo's text, written circa 985, is the earliest 'Life'. Its dedication states that Abbo heard the account of St. Edmund from Archbishop Dunstan of Canterbury who had heard it from the saint's armour bearer. Text in Arnold, op. cit. Vol.1, pp.6-25 and Hervey op. cit. pp.6-59.

(4) Morgan MS. 736, formerly in the Holford Collection; illustrated in E. G. Millar 'English Illuminated Manuscripts from the X-XIIIth C.' (1926). pl. 36, see also New Pal.Soc. 1st Series, pls. 114, 115.

(5) British Museum, Harley MS. 2278, text given in Hervey, op. cit. pp.409-524.

a 'figured hanging' with twelve scenes of St. Edmund's Life
and Miracles that was at Bury St. Edmunds before circa 1300.[6]
A thirteenth century wall painting at Cliffe at Hoo, near
Rochester, Kent, now incomplete, shows five scenes from the saint's
Life and martyrdom, namely the saint riding to surrender to the
Danes, his martyrdom, the finding of his body, the union of the
body and its head and the funeral, the last scene also portrays
the wolf that had guarded the saint's head in the wood where the
Danes had left it.[7]

There are a number of single scenes of Saint Edmund being
pierced by the arrows of the Danes, their penultimate torment
before he was decapitated. This scene occurs on the reverse of
the XIVth.C. seal of Bury St. Edmunds Abbey[8] and also on a
XIII.c. privy seal of the Abbey, together with the saint's
execution.[9] Other examples of the XIII.c. are found in the
Carrow Psalter, of c. 1240,[10] a wall painting at Ely[11] and

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(6) M.R. James op. cit. p.187, a set of inscriptions "In quadam
    cortina", written down c.1300 from College of Arms, Arundel
    MS.XXX.

(7) E.Tristram. English Medieval Wall Painting, The Thirteenth
    Century. (1950). p.530. plate 137.

(8) V.C.H. op.cit. p.72. plate 1. Birch Catalogue of Seals. No.2797

(9) V.C.H. op.cit. Birch. op. cit. 2801.

(10) Walters Art Gallery. Baltimore,U.S.A. formerly Yates Thompson
     MS. 52. From the Benedictine house of Carrow by Norwich.

(11) Tristram. op. cit. p.541. plate 213.

in stained glass at Saxlingham Nethergate in Norfolk.[12] There
are no extant examples of this scene in the stained glass in the
Midlands. It does, however, occur in the fourteenth century
glass at Bristol[13] and possibly also at York Minster.[14] A
mostunusual late XVth.C. fragment of a window shows the saint's
head being fitted to his body which is pierced by twenty one
arrows.[15]

The only example of the third group, of representations
of St. Edmund, that occurs in the Midlands, between 1275 and 1430,
is the early XVth.C. figure at Tong, Salop.[16] The saint is

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(12) C. Woodforde "Painted glass in Saxlingham, Nethergate, church"
     Journal of Brit. Soc. Master Glass. Painters, Vol.V. pp.163-
     164. One roundel shows the martyrdom, in another the saint
     is depicted kneeling holding up three bunches of arrows.

(13) Second window from the east, north side of choir. C.Winston.
     'Memoirs illustrative of the Art of Glass Painting' (1865)
     pp.162-163 identified the scene as 'The Martyrdom of
     St. Sebastian' below the figure of the Saint, however is shown
     the wolf guarding the saint's head. Winston misread this scene.

(14) North aisle of Nave, fourth window from the east. The saint
     is not crowned and the scene could, therefore, equally well
     be a Martyrdom of St. Sebastian.

(15) G.H. Leonard 'St. Edmund in stained glass'. Proceedings of
     the Clifton Antiquarian Club. VI. pp.13-21. The panel, then
     in the collection of G.H. Leonard, was found at Wisbech,
     Cambs. in a plumber's shop.

(16) see sub. catalogue Tong, Salop.

shown crowned, in royal robes and holding three arrows.[17]
The XII.c. seal of St. Edmund's Abbey shows the King enthroned,
crowned and holding the sceptre and orb, but without any symbol
of his martyrdom.[18]   Full length standing figures of the saint,
holding either one or three arrows are not uncommon.[19]   It is
interesting to note that in a number of examples the saint occurs
in association with St. Edward the Confessor.   For example in
a lost XIII.c. wall painting at Wimbourne Minster, Dorset,[20]
lost XIII.c. murals in the royal palaces of Woodstock,[21]
Westminster,[22] the manor house at Brill, Bucks,[23] and at Dover

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(17) ibid. Catalogue No.10.

(18) V.C.H. op.cit. Pl.1. Birch op.cit. No12796.

(19) e.g. XIII.c. murals. East Wellow, Hants. (Tristram.op.cit.p.607)
     Stanford Dingley, Berks (Tristram p.600 plate 82a). XIV.c.
     Thornham Parva Retable Suffolk (Lillie Proceedings of Suffolk
     Institute of Archaeology XXI pp.153-65). Sanderstead, Surrey,
     wall painting (Tristram English wall painting of the XIV.c.
     1955. p.244) etc.

(20) Tristram. XIII.c. volume, p.609.

(21) Calendar of Liberate Rolls 1236-1240, p.196, 1233, order to
     paint a God's Madjesty, the four Evangelists and SS. Edward
     and Edmund in the Kings round chapel.

(22) Cal. Close Rolls 1240-1247, p.19-20. Westminster Palace, 1243;
     Tristram op. cit. p.574, order to guild the crowns of SS.
     Edmund and Edward, the keys of St. Peter and sword of St.Paul.

(23) Cal Liberate Rolls 1240-1245, p.306, 1245. Tristram op. cit.
     p.510, order to block the window over the bed in the King's
     chamber and to paint in its place a fair image of St. Edmund
     standing.

castle, the last probably sculptures,[24] and as patrons of Richard II on the Wilton Diptych, late XIV.c. or early XV.c.[25] This association is partly explained by Edward the Confessor's own veneration for St. Edmund,[26] a veneration that appears to have been continued by subsequent English Kings.[27]

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(24) Cal. Liberate Rolls 1245-1251, p.112, 1247. Tristram op.cit.p.537.

(25) M.V.Clarke in Burlington Magazine, Vol.LVIII (1931) p.283 ff. see also F.Wormald 'The Wilton Diptych' Journal of the Warburg and Courtauld Institutes. Vol.XVII, 1954, pp.191-203.

(26) Archdeacon Herman's 'Liber de Miraculis Sancti Eadmundi' in Memorials, Rolls Series op. cit. Vol.1, p.48, probably written soon after 1097.

(27) Henry I made a pilgrimage to Bury St. Edmunds in 1132 in fulfilment of a vow made during a sea storm (V.C.H. op. cit. p.59). Henry III in 1245 named his newly born son Edmund (Earl of Lancaster) at the request of the convent (Memorials op. cit. Vol.III, p.28). Edward I made a pilgrimage, to fulfil a vow made in the Holy Land, in April 1275 (Memorials op. cit. Vol.II, p.31, the V.C.H. op. cit, p.61 gives the date as 1273). In addition to the Wilton Diptych example St. Edmund was also figured on a set of red vestments given to Westminster Abbey by Richard II (J. Wickham Legg 'An Inventory of the Vestry of Westminster Abbey taken in 1388' Archaeologia LII, pp.195-286 Appendix II.) Banners of the arms of St. Edward and St. Edmund were displayed in the funeral procession of Henry V in 1422. (W.H. St. John Hope, 'The Funeral, Monument and Chantry Chapel of Henry V'. Archaeologia LV, 1913-14, pp.129-186, see particularly pp.133-136).

SAINT GERMANUS.

St. Germanus was born circa 380 A.D. and was consecrated Bishop of Auxerre in 418. He came to Britain, with Lupus of Troyes in 429, in response to the bishops' appeal to the Pope for help against the Pelagian heretics. Bede relates how he overthrew the heretics and worked miracles.[1] Bede also states that Germanus placed a casket of relics in the tomb of Saint Alban at St. Albans, and took in exchange some dust stained with that Saint's blood.[2] Germanus died in 448.

The Benedictine Abbey of Selby, Yorkshire, was founded, circa 1068, in honour of the Virgin Mary and St. Germanus. The 'Historia Selebiensis Monasterii', written in 1184, relates how /T St. Germanus appeared in a dream to Benedict, a monk of Auxerre, and instructed him to go to England. He came, bringing with him a relic of the Saint's finger, and eventually, circa 1068, established himself in Yorkshire at the place afterwards known as

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(1) Bede. "Ecclesiastical History of England" Chapters XVII-XX. Bede account was based on the 'Life of St. Germanus' written by Constantius 472-491 A.D. See notes to Ch.XVII-XX of the Ecclesiastical History in Baedae Opera Historica ed.C.Plummer, II Vols. (1896).

(2) Bede. Chap. XVIII. The XIV.c. list of relics at St. Albans refers to it thus: "In duobus autem feretris, super altare reliquiarum collactis, continentur reliquiae omnivum apostolorum et plurimorum martyrum quas Sanctus Germanus Altissiodorensis episcopus, post compressam perversitatem Pelagianie haeresis, in tumba sancti Albani preciosi martyris cum summa reverentia collacivit". Dugdale 'Monasticon' (1812 Edit.). Volume II. pp.234-235.

Selby. He was brought to the notice of William the Conqueror by Hugh Sherrif of York, and received a grant of land from William on which to build a monastery.[3]

The east window of the north aisle of the church of St. Nicholas at Stanford-on-Avon, Northamptonshire, contains a XIV.c. figure of a Bishop (Stanford-on-Avon, Catalogue No. 90.) The figure is incomplete, the face is missing but the remaining outline of the leading suggests that originally the head was nimbed. There is no identifying attribute or label. St. Germanus is a possible identification. This is suggested by the fact that the manor of Stanford was held by Selby Abbey[4] and an altar dedicated to St. Germanus is known to have existed in the parish church.[5]

St. Germanus is represented on the seals of Selby Abbey

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(3) J. T. Fowler 'The Coucher Book of Selby' (2 vols. Yorks. Arch. Soc. Record Series. Vols. X, XIII. 1891-93) prints the Historia. (Vol.1. p.(1)-(54)). See also Victoria County History. Yorks. Vol.III, p.95. For the foundation charter of the Abbey see J. T. Fowler Early Yorkshire Charters. Vol.1, 468. (1914).

(4) Fowler, Coucher Book op. cit. p.258. The manor was granted to Selby by Wido de Rainecurte, circa 1069.

(5) ibid, p.265. Undated charter of Robert Swynford granting ten acres in Stormesworth, "reddendo inde annuatim ad altarem Sancti Germani de Stanford duos denarios".

and its abbots.   The thirteenth century seal of the Abbey shows

the saint, in bishop's vestments, enthroned and in benediction.[6]

On the seal of Abbot Richard, circa 1214 (?) he is depicted

enthroned handing a pastoral staff to the abbot.[7]

There are no other extant figures of St. Germanus in the

Midlands.   He is, however, one of the saints depicted in the

south window of the south aisle in the chapel at New College,

Oxford, circa 1380-1386.[8]

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(6) Birch Catalogue of Seals 3981 (Harley ch.44.1.16) A.D.1282.

(7) Birch, 3984

(8) Woodforde 'The Stained Glass of New College, Oxford' (1951)

ST. GEORGE

There are three remaining figures of St. George to be found in the glass in the Midlands.

The main lights of the north window of the chancel at Haddon Hall, Derbyshire, circa 1427, contain the figures of St. Michael, the Virgin and St. Anne, and St. George. These figures are complete and in situ. (Haddon Hall, Catalogue 37, 38, 39). The association of the Virgin and St. Anne together with SS. Michael and George was possibly inspired by a manuscript of "Legends of the Virgin". In the Life of St. Basil Julian given in the Golden Legend it is related how the Virgin, in answer to the prayers of St. Basil, resurrected St. Mercurius and sent him to slay Julian the Apostate.(1.) In England this legend was associated with St. George instead of St. Mercurius. Three English illustrated versions of the legend show the Virgin arming the resurrected Saint: in each case his shield bears the arms of St. George.(2) The association is clarified by the text associated with the illuminations in the Carew Poyntz Hours:-(3)

F.151. "Comment nostre dame resuscita saint jorge."

F.152b "C. Saint Jorge abat de sa launce tons cevs quil
            encountra.
    b "C. Saint Jorge monta sus soun destrier tout arme".
F.153a "C.S. jorge tua i roy qui estoit enemy a nostre dame
            et tut son host.

The same legent is represented in the wall paintings at Eton College Chapel 1479-1483.(4) and at Winchester Cathedral, in the Lady Chapel, 1498-1524.(5) The latter are fragmentary.

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1. Jacobus Veragine 'Legenda Aurea' Temple Classics edition. Vol.III. pp 15-16. p.126 ff.

2. (a) XIII.C. Lambeth Apocalypse 209. cf.E.G. Millar "Les Principaux MSS. du Lambeth Palace." 1924. p. 62, plate 32.
   (b) XIV.C. Queen Mary's Psalter. B.M. Royal MS. 10EIV. Facsimile edition, ed. G. Warner, plates 233, 244.
   (c) Cambridge Fitzwilliam Museum.MS.48, James Catalogue of Manuscripts in the Fitzwilliam Museum.

3. Fitzwilliam Museum MS. 48 James op.cit.

4. M.R. James. "The frescoes in Eton College Chapel" Proceedings of the Cambridge Antiquarian Society VIII. pp. 92-107. See also M.R.James and E. Tristram "Wall Paintings in Eton College Chapel and the Lady Chapel. Winchester Cathedral" Walpole Soc. Vol.XVII (1928-9)p.1-44.

In the window at Haddon St. George is depicted spearing the dragon (Haddon Hall 39). At Aldwinkle St. Peters, Northamptonshire, circa 1320,the saint is depicted without an attribute and does not have a nimbus, his name, however, is displayed beneath his feet. (Aldwinkle St. Peters 6). He is associated with a figure of St. Christopher bearing the Christ Child (Aldwinkle St. Peters 4). This association may be original. There was an altar dedicated to the two saints in Worcester Cathedral (6). The separate guilds of St. George and St. Christopher at York were united together in 1446.(7) and the two saints are represented together in two fifteenth century windows at York, one at St. Martin's, Coney Street(8) the other at Holy Trinity Goodramgate.(9.)

The third figure of St. George is found at Mavesyn Ridware, Staffordshire. This is an equestrian figure, the saint holding his lance couched for combat, and is probably of the later thirteenth century.

The cult of St. George in the later Middle Ages was of particular importance in English court circles. A psalter associated with Edmund, Earl of Lancaster, ob.1296, contains a full page illumination of an Earl of Lancaster standing in salutation before St. George.(10)

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(5) First identified by James, op.cit. See also Waller "Observations on the paintings in Winchester Cathedral." British Archaeological Association. Winchester Congress, 1846, pp. 264-84.

(6) Rushforth Medieval Christian Imagery, p. 216-17.

(7) Rushforth op.cit., p. 217, note 1.

(8) Harrison. Painted glass in York. p. 136.

(9) ibid. p. 152

(10) Oxford Bodleian Library, MS. Douce, 231.

(11) Will of Thomas, Earl of Warwick, ob.1369. "To my son William I bequeath a casket of gold with a bone of St. George, which Tomas, Earl of Lancaster bestowed on me at my christening." Will printed in J. Nichols, Testamenta Vetusta, Vol.I, p. 80-81.

His son, Thomas, Earl of Lancaster, ob. 1321-1322, possessed a relic of the Saint.(11)   Edward III seems to have had a particular devotion for Saint George.   The treatise 'De Nobilitatibus, Sapientiis et Prudentiis Regum' written by Walter de Milmete in 1326-27 for presentation to the young Edward contains a full page illumination showing the Saint arming Edward.(12)   St. George is one of the Patron Saints of the order of the Garter, founded by Edward III in 1347(13) and patents granted by Edward III to the Deans and Canons of St. Stephen's Chapel, Westminster, and St. George's Chapel, Windsor, refer to the Saint as 'Patron of our Nation.'(14)   An important window, no longer extant, at Coleshill, Warwickshire, showed Edward III kneeling before St. George slaying the dragon.(15)   The general design is similar to the seal of St. George's Chapel, Windsor.(16)

The highwater mark of the official cult was marked by Archbishop Chichele's order of 1415, after Agincourt, that the feast of the Saint should be kept as a greater double of the first class with an octave. Chichele's order refers to the Saint as "beato Georgio tanquam patrono et protectore dictae nationis speciali."(17)

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(12) Facsimile edition M.R. James. Roxburghe Club, 1913, p. 5.

(13) Ashmole, Order of the Garter' (1715 ed.) p. 129-30.

(14) ibid.

(15) see Sub.Cat. Coleshill, Warwickshire.

(16) Cast in the Society of Antiquaries.

(17) Wilkins 'Concilia' Volume III, p. 376.

Relics of Saint George are recorded as being preserved at
Peterborough(18), Hyde Abbey(19.), Canterbury(20) and St. George's
Chapel, Windsor.(21)

18 "De aliis reliquiis in Burch - Os et dens et brachium sancti
Georgii martyris .... De Reliquiis conditis in magno altari -
De capite Sancti Georgii". XII.C. Chronicle of Hugh Candidus
ed. W. Mellows. p. 54-55.

19 "Reliquie Sancte (sic MS) Georgii" List of Relics XI.C. and
later 'Liber Vitae, Register and Martyrology of New Minster
and Hyde Abbey, Winchester. (B.M. Stowe MS.960) ed. W. de
Birch, Hampshire Record Society. 1892, p. 152.

20 "Item Brachium sancti Georgii" 1315. List of Relics in W.Legg
and W. St.J.Hope Inventories of Christ Church Canterbury,p.80.

21. "Item of brachium ... continens quandam partem brachii Sancti
Georgii" Inventory of 1384. in Bond Inventories of St. George's
Chapel, 1947. p. 58, No. 145.   The chapel also had another
bone (Bond p.60, No.159) and between 1384/5 - 1409 acquired
two fingers (Bond, p.56, No. 138).   The Emperor Sigismund
gave the heart of St. George to the chapel when he became K.G.
in 1416. (Bond p. 56 Note 2.)

SAINT HELENA.

Saint Helena was the wife of the Emperor Constantinus Chlorus and mother of Constantine the Great. She was converted to Christianity in 314 A.D. She visited Jerusalem in 325. Towards the end of the fourth century the discovery of the True Cross of Christ at Jerusalem was ascribed to her, the more or less contemporary accounts of her visit only mention the finding of the Holy Sepulchre.[1]

A ficticious british origin as the daughter of King Coel gave her considerable popularity in England. She was confused with a Welsh christian princess Helen (Elen / Eillen)[2]. The latin text of Geoffrey of Monmouth's "Historia" claims that Saint Helena, the mother of Constantina was a daughter of "Coel dux Kaercolvin id est Colecestrie".[3] This legend was firmly established by the end of the twelfth century. The earliest corporate seal of Colchester, of circa 1190-1200, depicts Saint Helena holding the cross and nails of Christ's Passion, the legend

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(1) For her life see Capgrave 'Nova Legenda Anglie' ed. C.Horstman (1901) Vol.II. pp.13-21. The earlier accounts of her visit are given in the following:- Eusebius 'Life of Constantine', the Bordeaux Pilgrim circa 373 and the Pilgrim Etheria, c.385, cited by G. Rushforth 'Medieval Christian Imagery.' p.301. The discovery of the True Cross is noticed by St. John Chrysoston in 390; Rushforth op. cit. citing Dom Leclerq in Cabrol. VI. 2130.

(2) Baring-Gould and Fisher 'Lives of the British Saints'II. p.255.

(3) Geoffrey of Monmouth 'Historia Regum Britanniae' ed. Thompson 1718. Bk. V. Ch.VI.

reads "Quam Crux insignit Helenam Colcestria gignit."[4]   The

initial letter of the of the charter, granted to Colchester by

Henry V in 1413, is illuminated with a figure of the Saint holding

a scroll inscribed "Sancta Helena nata fuit in Colcestria. Mater

Constantini fuit et sanctam Crucem invenit Helena."[5]

There is only one extant representation of Saint Helena in

the stained glass in the Midlands of the period circa 1295-1430.

She occurs in a tracery light of the east window of the chapel at

Haddon Hall, Derbyshire.[6]   She is depicted holding the Cross of

Christ, there is however no identifying inscription and unlike

other representations, she is not crowned.   For example she is

shown crowned, holding the cross, in the Alphonso Psalter, of

post 1284,[7] in a window at All Souls College, Oxford of 1441-1442,[8]

and in a somewhat later window at Almondbury, Yorks,[9] to cite

but three examples.

There are two important windows connected with the cult of

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(4) Benham "Legends of Coel and Helena" Brit. Archaeol. Ass. Journal.
 N.S.XXV.(1919) pp.229-35.

(5) ibid. p.230.

(6) See sub. catalogue Haddon Hall, Derbys. Cat.No.3.

(7) Reproduced in O.Saunders 'English Illumination' Vol.II. pl.86.

(8) F.E. Hutchinson 'Medieval Glass at All Souls College' (1949)
 p.31. pl. XVI.

(9) Reproduced in H. Read 'English Stained Glass' fig.14. p.109.

St. Helena, both of the later fifteenth century.   The church of
Ashton-under-Lyne, Lancashire, contains eighteen panels of scenes
of the life of St. Helena, originally in the east window.   The
window appears to have been erected between 1498-1513, an earlier
dating of circa 1480 has, however, been suggested for the St.Helena
panels.[10]   The north aisle of Morley church, Derbyshire,
contains a window of the 'History of the True Cross'.   Three of
its ten scenes relate to St. Helena: her vision of the Cross, the
finding of the Cross, and the testing of the Cross.[11]   This
window came from Dale Abbey, Derbyshire, and may have been part of
the glazing for the cloister which was erected between 1478 and 1482.[12]

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(10) P.Nelson. "The fifteenth century glass in the church of
     St. Michael, Ashton-under-Lyne" Royal Archaeol. Inst. Journal,
     Vol.LXX (1913) pp. 1-10.

(11) S.Fox. "History and Antiquities of the church of St. Matthew,
     Morley" (1872) pp.11-12.   The window has been considerably
     restored, the inscriptions are modern, they may however be copies
     of the originals.

(12) For the general history of the Dale windows see J.Green Waller
     'On the Ancient Painted Glass in Morley Church', Brit. Archaeol.
     Ass. Journal, Vol.VIII (1853) pp.28-29 and C.Cox 'Churches of
     Derbyshire' Vol.IV. pp.340-342.   W.H. St.John Hope, "The
     Abbots of the Monastery of St. Mary de Parco Stanley, or Dale,
     Derbyshire", Derbys. Archaeol. Soc. Journal, Vol.V. (1883),
     p.83, and p.90-91 gives the date of the cloister, citing the
     list of abbots appended to the Chartulary, and also the
     Visitations of Richard Redman, Bishop of St. Asaph, made in
     1478 and 1482.