

Light, Glass & Stone

Conserving the St Cuthbert Window

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In the Middle Ages, St Cuthbert was the leading saint of northern England. His life, work and miracles were celebrated throughout Europe. The site of his tomb in Durham Cathedral became an important place of pilgrimage. The St Cuthbert Window tells the story of his life through a series of richly decorated stained glass panels. In its beauty, detail and technique, it is one of the finest surviving examples of the art of medieval glaziers and stonemasons. Now, conservation work is preserving it for the centuries ahead.

St Cuthbert was born around 634AD to a noble Anglo-Saxon family in the northern kingdom of Northumbria. He was inspired to become a monk by a vision of the soul of St Aidan being carried to heaven. After a period as a hermit on the remote island of Inner Farne, he was appointed Bishop of Lindisfarne. He was renowned for his good deeds and holiness, for his influential work in the church, his charity to the sick and poor, and for his many miracles.

The St Cuthbert Window was created about 1440. In the six centuries since, the exquisite stained glass and stonework have suffered damage and deterioration. It is currently being conserved, as part of a 20-year programme of work on York Minster's stained glass windows. Informed by research into the window's history, specialist stained glass conservators and stonemasons from The York Glaziers Trust and the York Minster Stoneyard are using traditional techniques and modern scientific knowledge to ensure its survival for future generations.

St Cuthbert, stained glass panel, about 1440, s7, 3-4c



St Cuthbert

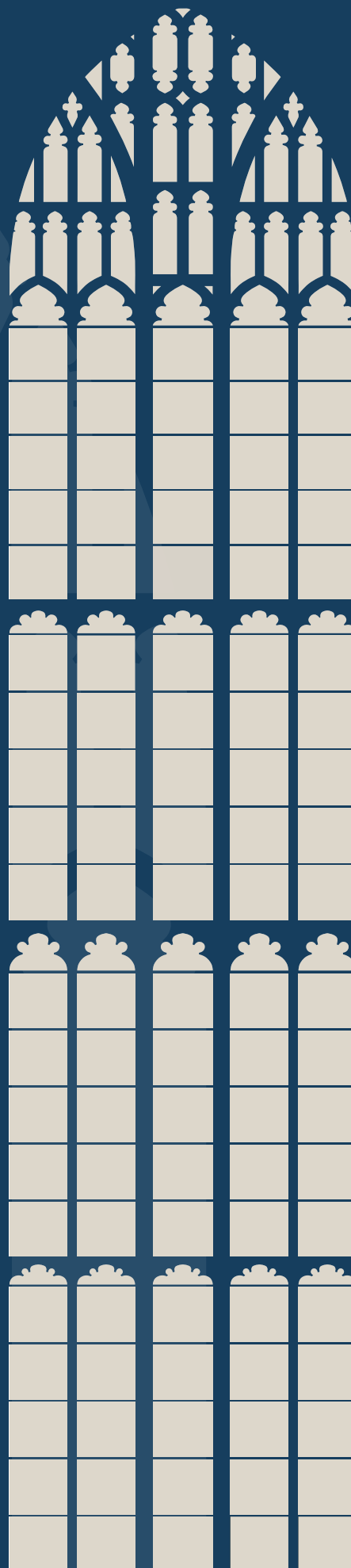
St Cuthbert wears the robes of a bishop, bordered with 'gems' made of coloured glass, held in place with glass paint. This difficult and costly technique reflects his importance.

St Cuthbert carries the head of St Oswald, which was placed in his coffin when Viking raids in the 9th century forced the monks to flee Lindisfarne, taking with them the saints' remains.

Outline of the St Cuthbert Window, showing the layout when created about 1440.

© Katharine Harrison

Architectural outline based on analysis by The York Glaziers Trust and York Minster Works Department.



Tracery:
Figures of
saints

Scenes from
St Cuthbert's
childhood
and life as a
monk

Scenes from
St Cuthbert's
life as a monk
and hermit

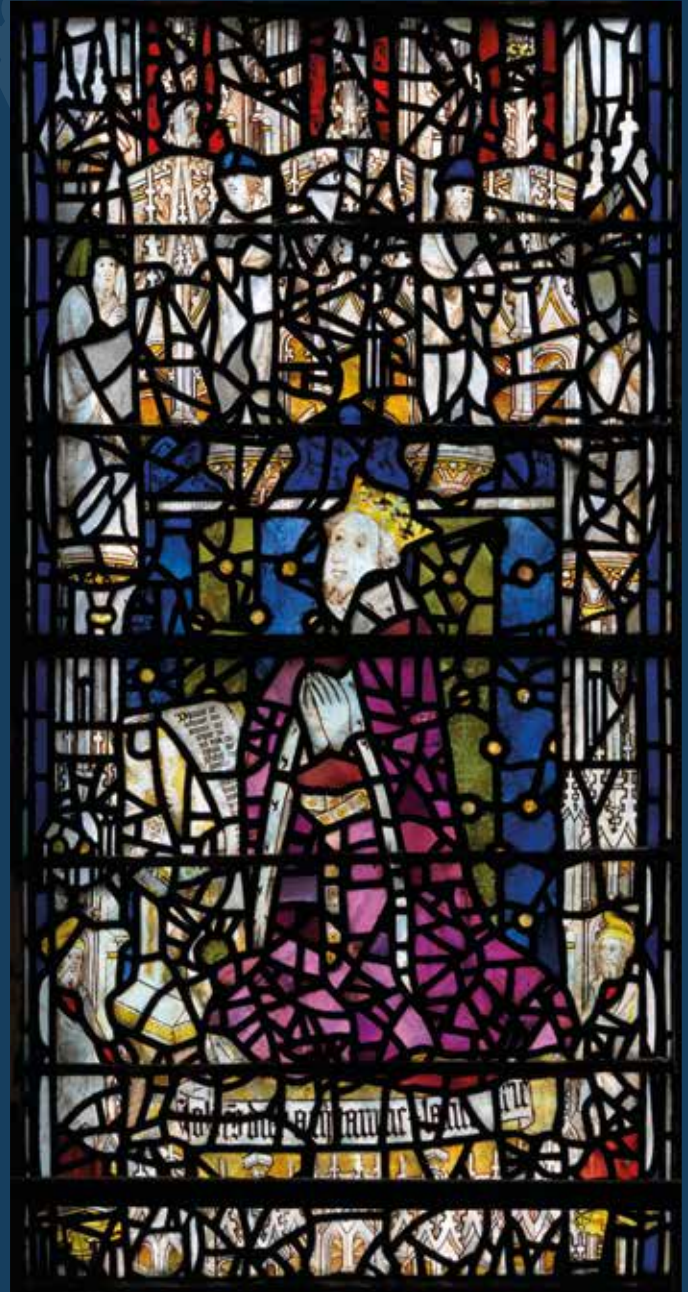
Scenes from
St Cuthbert's
life as a
bishop

Figure of St
Cuthbert
surrounded by
kneeling figures of
the window's
donor, kings and
nobles

The St Cuthbert Window: Creation of a Medieval Masterpiece



Henry VI, the great-grandson of John of Gaunt, was King of England when the window was created. He came to the throne as an infant in 1422. Langley had a key role in the governance of England during his childhood.



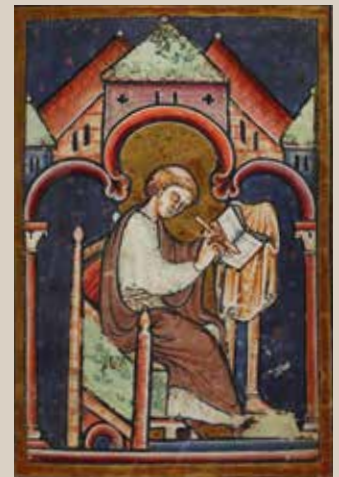
John of Gaunt, Duke of Lancaster. Bishop Langley, the window's donor, began his career as a clerk in the household of John of Gaunt, son of Edward III. Langley owed his later power and success to the opportunities that Gaunt gave him.

Henry VI and John of Gaunt, stained glass panels, about 1440, s7, 3-4b, 3-4d

The story of St Cuthbert's life was well known. Written accounts were produced a few years after his death in 687AD, by an unnamed monk and by the Benedictine monk and historian Bede. They spoke to people who had known him, and who had witnessed his deeds and miracles.

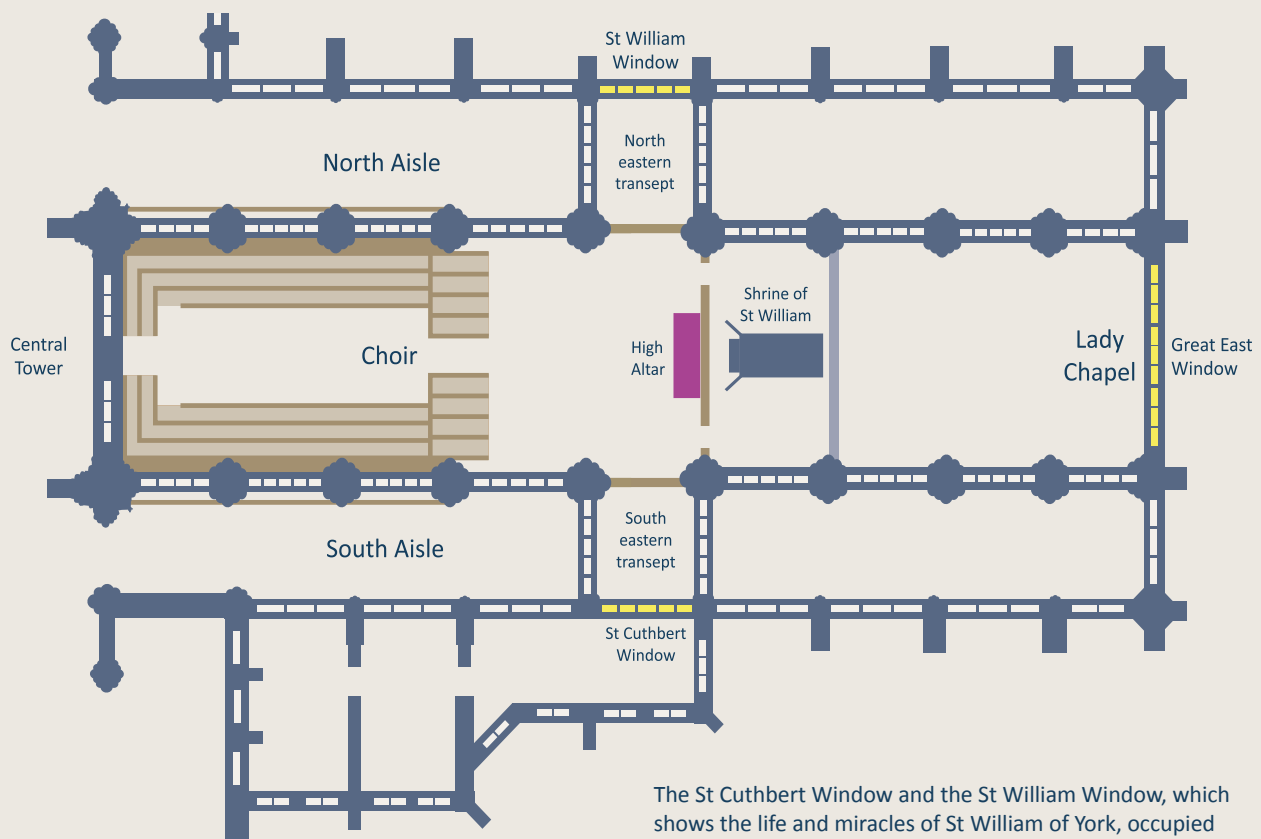
Manuscript copies of these accounts spread throughout Europe. These were written by hand, before the invention of the printing press. Some were lavishly illustrated with scenes from St Cuthbert's life.

The images shown here are taken from a 12th century manuscript of Bede's *Prose Life of St Cuthbert*, made in Durham and now held in the British Library. This very manuscript was consulted in the preparation of designs for the St Cuthbert Window. It was lent to Richard Scrope, Archbishop of York, while Langley was Dean of York. It was also borrowed by Robert Neville, Langley's successor as Bishop of Durham, the year after his death. Robert's brother Richard was an executor of Langley's will, and was possibly involved in the completion of the window.



A monk kisses the feet of St Cuthbert. A scribe writes at a desk. Both images may represent Bede, the author of this account of St Cuthbert's life.

© The British Library Board, Bede, *Prose Life of St Cuthbert*, late 12th century, Yates Thomson MS 26, f.1v, f.2r



The St Cuthbert Window and the St William Window, which shows the life and miracles of St William of York, occupied prestigious positions in the medieval Minster. They faced each other across the High Altar, emphasising the special importance in York of these northern saints.

© Katharine Harrison

The St Cuthbert Window was commissioned by Thomas Langley, Bishop of Durham 1406-37. Langley was a diplomat and counsellor, who served John of Gaunt, Duke of Lancaster and his descendants, the kings Henry IV, Henry V and Henry VI. These royal figures and other important members of the Lancastrian dynasty appear in the lower part of the window, alongside St Cuthbert and Bishop Langley. Langley (shown right) gazes at St Cuthbert and raises his hands in prayer. The Latin inscription names Langley as the window's donor, and invites prayers for his soul.

The life of St Cuthbert was a natural choice of subject for Langley as Bishop of Durham. St Cuthbert was the most renowned saint of northern England in the medieval period. Durham Cathedral contains his tomb and was the centre of his cult. Pilgrims flocked to Durham, many visiting York Minster, where St William of York is buried, on their way. Healing miracles were recorded at the shrines of both saints.

Langley himself had close connections to York Minster. He was Dean of York 1401-05, and also contributed to the glazing of the Minster's library and choir. He died in 1437 without seeing the finished window. In it, John Kemp, Archbishop of York, is shown wearing the scarlet robes of a cardinal, a position he only gained in 1439, helping us to date the completion of the St Cuthbert Window to about 1440.

Bishop Thomas Langley, stained glass panel, about 1440, s7, 1-2e





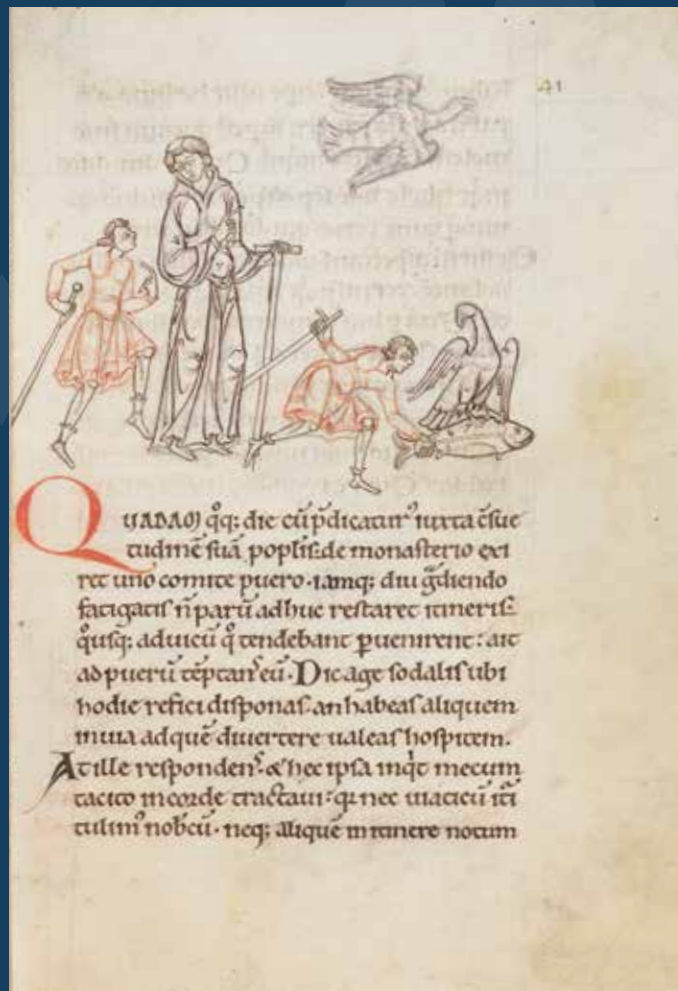
While travelling with a companion, St Cuthbert foresaw that an eagle would provide them with food. This panel reveals how the medieval designers rose to the challenge of presenting an unfolding story by selecting its key moments and showing them within one scene. Here, St Cuthbert makes his prediction, while the eagle soars overhead and his companion picks up the fish it has dropped. A second panel shows St Cuthbert dividing the fish to share with the eagle.

The miracle was illustrated in several manuscripts, including one now held in the British Library which was borrowed to assist with the design of the window. However, the master glaziers who made the St Cuthbert Window did not simply copy existing works. The panels reveal how they applied their sophisticated technical skills to develop inspired new designs. Vibrant colours and light are used to create life and movement in the striking stained glass scenes.

Stained glass panel, about 1440, s7, 13b



© The British Library Board.
Bede, Prose Life of St Cuthbert, late 12th century,
Yates Thomson MS 26, f.28v



© The Master and Fellows of University College Oxford.
Bede, Prose Life of St Cuthbert, first half of 12th century,
University College MS 165, f.22r

St Cuthbert: Life & Legend



These two panels show the events at St Cuthbert's birth. In the first, St Cuthbert's mother sits in bed, attended by a midwife and Cuthbert's grandmother. God appears above, with rays of light shining down upon the infant Cuthbert, who has a halo, indicating his holiness.

Stained glass panels, about 1440, s7, 7a and 9c

In the second panel, neighbours see the heavenly light at St Cuthbert's birth. Assuming the building is on fire, they rush to save it. The birth scenes are not described in the early Anglo-Saxon accounts of Cuthbert's life, but later became part of his legend, to emphasise that he was destined for greatness from birth.

A Life of Service



St Cuthbert followed a Christian life of service and prayer, caring for his community and seeking to help others to come to know Christ. In this scene, he is shown as Prior of Lindisfarne (right), teaching monks about their duties and the rules of monastic life. They hold books, which they discuss.

The stained glass makers have placed this scene in a cut-away building, representing the monastery at Lindisfarne. The panel has suffered damage, and St Cuthbert's head has been replaced in the past with that of a monk. He now lacks the saintly halo which usually identifies him.

Stained glass panel, about 1440, s7, 15b

Life on Farne



St Cuthbert built a hermitage on the deserted island of Inner Farne, off the Northumbrian coast. There he lived a hard and isolated life, constructing a chapel from wood and stone, and growing his own food from the bare land. Here, he sows seeds, helped by monks who have sailed over from Lindisfarne.



St Cuthbert's reputation attracted visitors to his hermitage. In this scene, he preaches the word of God to a group who have arrived, accompanied by a monk and a priest. The high status of his guests can be seen by their fine and stylish clothes, which do not appear to have been spoilt by the sea voyage.

Stained glass panels, about 1440, s7, 16c, 13e

St Cuthbert: Life & Legend

St Cuthbert was an Anglo-Saxon, born in Northumbria, in what is now northern England, around 634AD. He lived during a time of invasions of his homeland, warfare and political upheaval, but also of the flourishing of religious foundations, the arts and literature.

Aged about 17, St Cuthbert was inspired to become a monk by a vision of the soul of St Aidan being carried to heaven. He rose to become prior of the monastery at Melrose, then prior of Lindisfarne. He carried out missionary work, travelling many miles in difficult conditions to bring the word of God to remote villages. Over the course of his life, he became the trusted advisor of kings, bishops and abbesses.

St Cuthbert had a strong connection with nature, which is often reflected in his miracles. In his 40s, he sought a period of solitude to purify himself spiritually. For nearly 10 years he lived as a hermit on the remote island of Inner Farne. Although he did not seek high office, in 684AD he was persuaded by King Ecgfrith to serve the church as Bishop of Lindisfarne.

St Cuthbert was renowned for his good deeds and holiness, for his influential work in the church and for his many miracles. Little is known of his early life, although the legends about his childhood point to his destiny and sainthood. However, in the accounts of his adult years, written by chroniclers who talked to people who had known him, a sense of his personality shines through. He is humble, caring, affectionate towards his foster mother and companions, and concerned for the sick and poor. Above all, he seeks to serve God and put others' needs before his own.



Connections With Nature



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Several of St Cuthbert's deeds and miracles show his influence over the natural world. This power comes from God, who is responding to his prayers for assistance, or allowing Cuthbert's special holiness to be seen.

Connections with nature were also rooted in pre-Christian Anglo-Saxon traditions, which still held a place in the later Church.

Stained glass panels, about 1440, s7, 10b, 13d, 16a, 16d

1. St Cuthbert prays for God's help to save monks sailing on a river, who are being blown out to sea. The calming of the storm reflects Jesus's miracle on the Sea of Galilee.
2. After a night of prayer and purification in the freezing North Sea, St Cuthbert's feet are miraculously dried by otters. St Cuthbert is shown twice, in the waves and, later, on the shore, his feet outstretched. The otters, at the bottom of the panel, are now difficult to see due to past damage.
3. St Cuthbert builds a wall in his hermitage on Farne, assisted by an angel. St Cuthbert and the angel hold the medieval architect's tools of a square and compass, to make the scene clear to its original viewers.
4. St Cuthbert rebukes birds eating the seeds for his crops, who fly away and never take them again. Several scenes in the window use nature to suggest the importance of Christian obedience and ideal behaviour. In a related miracle, birds apologise for taking thatch from Cuthbert's roof by bringing a gift of lard.

An Ideal Bishop



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St Cuthbert's life provided an example for other bishops and archbishops to follow. He did not seek wealth, fame or status, but accepted his appointment as Bishop of Lindisfarne reluctantly, as his duty to serve his church and people. Throughout his life, he suffered from ill health, and his story is both saintly and very human, as he wrestles with his own desires and frailties to follow in Christ's footsteps.

Stained glass panels, about 1440, s7, 19a, 19b, 19c, 21d

1. King Egfrith asks St Cuthbert to become Bishop of Lindisfarne. Although St Cuthbert longs for a simple life of prayer and solitude in his hermitage, he accepts his responsibility to lead his flock. He is shown receiving the crozier, his rod of office, from the king, the scene emphasising the close associations between the monarchy and the church.
2. St Cuthbert is consecrated as bishop. Bede recorded that this sacred ceremony took place in York. Cuthbert is surrounded by a priest, an archbishop (in red) who blesses him, and bishops who present him with the symbols of his office, placing the crozier in his hand and the mitre on his head.
3. St Cuthbert distributes money to the sick and poor. He is assisted by a monk, in blue, who holds a purse. Charity and caring for those in need were important elements of a bishop's duties, and followed Christ's example.
4. St Cuthbert cures a nun. Bishops were expected help the sick, many founding hospitals for their care. Cuthbert's miraculous healing powers follow this pattern, whilst also demonstrating his saintliness.

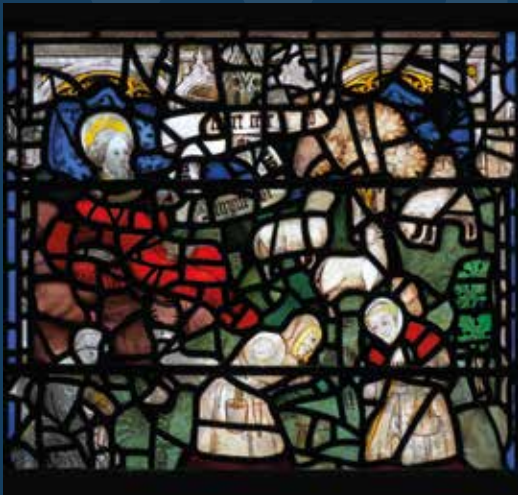
Miracles & Wonders



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4.

St Cuthbert is reported to have performed many miracles during his lifetime. Often these focused on healing the sick, prophecy, driving out evil and saving those in danger. They echoed events in the life of Christ: on one occasion St Cuthbert gave water the taste of wine, a lesser imitation of Christ turning water into wine at the wedding at Cana. The miracles reflected his holiness, and were signs of God acting through him.

Stained glass panels, about 1440, s7, 9b, 9e, 7d, 14d

1. This scene combines two charming legends from St Cuthbert's childhood. Cuthbert does a handstand, but while his friend's underpants can be seen, his robes remain upright, protecting his dignity. A child rebukes the young Cuthbert for playing, saying that his games are not suitable for a bishop, so foreseeing his future greatness.
2. An angel heals St Cuthbert's knee, showing God's favour to him. In Bede's account, the angel is disguised as a man, but here his wings are shown, to make his identity clear.
3. St Cuthbert, in red, has a vision of St Aidan's soul ascending to heaven (shown in another panel in the window). The design draws on Biblical imagery. Like the shepherds at Christ's birth, the young Cuthbert is tending sheep. As a bishop, he will later be shepherd of his human flock.
4. St Cuthbert demonstrates his spiritual power by driving away a demon, who has created the illusion of a fire to distract people from hearing Cuthbert preach God's word. A woman passes water to a man on a ladder against the 'burning' house.

The Cult of St Cuthbert



St Cuthbert was buried in the monastic church at Lindisfarne. Miracles took place at his tomb, including the healing of a paralysed boy. Eleven years after he died, his coffin was opened and his body was found to be in perfect condition, which was seen as a sign of his holiness and sainthood.

Stained glass panel, about 1440, s7, 23e

Viking raids forced the monks to flee Lindisfarne in 875AD, taking with them relics including St Cuthbert's body. After a century of travelling around the north of England, they settled in Durham. In 1104, St Cuthbert's remains were placed in a new shrine in Durham Cathedral, represented here, where they attracted many pilgrims. Healing miracles were reported.

The Death of St Cuthbert



Shortly before his death in 687AD, St Cuthbert retired to his hermitage on Inner Farne. Bede's account tells how he was tormented by demons in his last days, to test and purify his soul. Here, he lies in his deathbed, surrounded by monks, a priest and possibly a doctor. Above his body, an angel carries his soul to God in heaven.

Stained glass panel, about 1440, s7, 23a

Medieval manuscript illustrations also show the death scene. In 1886-88, when Reverend J.T. Fowler and the stained glass artist J.W. Knowles created a new panel for the window, they consulted a 12th century manuscript, now in the British Library, that influenced the window's original design, following it more closely than the medieval glaziers did.



1. © *The Master and Fellows of University College Oxford. Bede, Prose Life of St Cuthbert, first half of 12th century, University College MS 165, f.56v*
2. © *The British Library Board. Bede, Prose Life of St Cuthbert, late 12th century, Yates Thomson MS 26, f.73r*
3. *Stained glass panel, J.W. Knowles, 1886-88, s7, 22e*

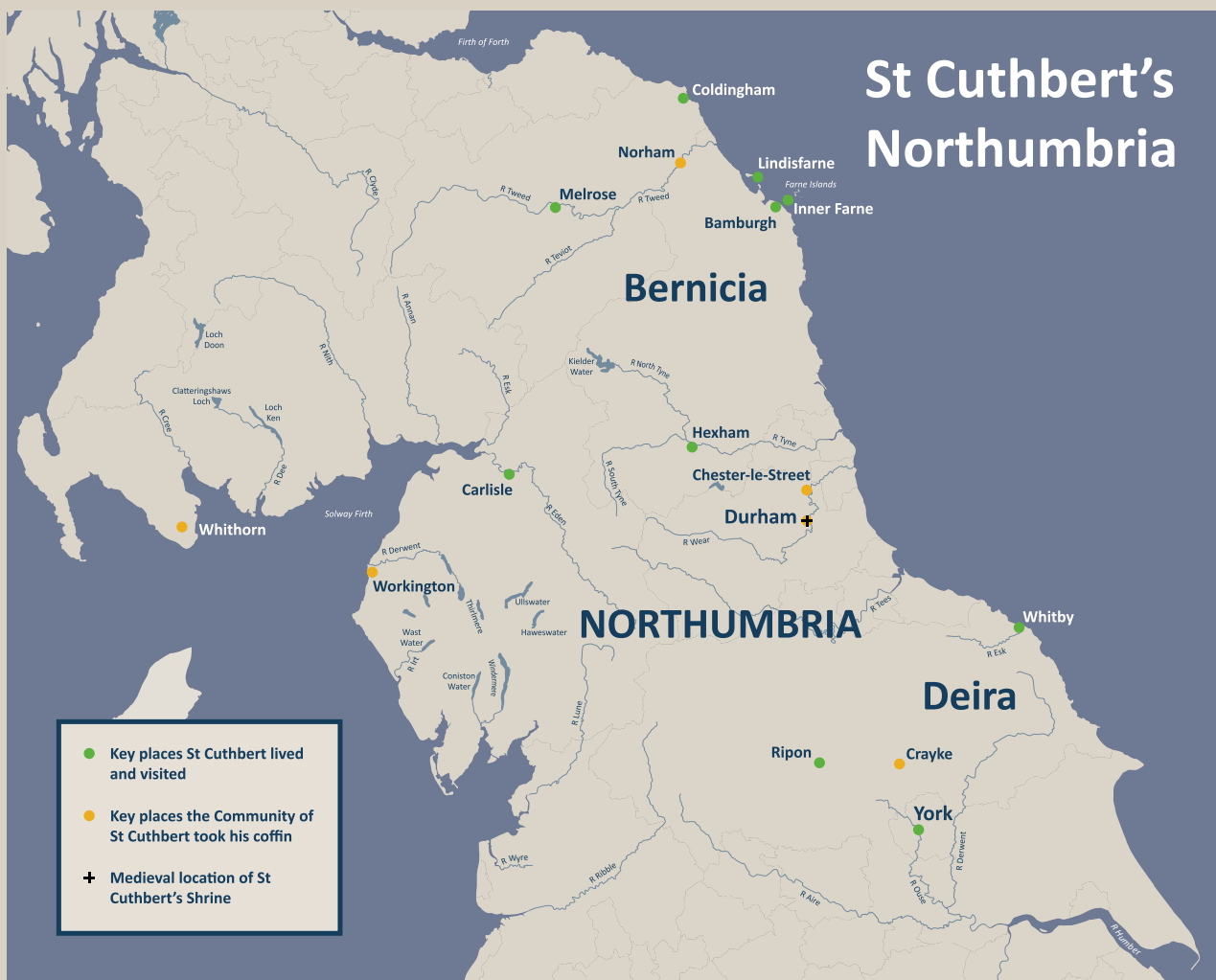


Diagram compiled by Katharine Harrison
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Journeys

St Cuthbert lived in the Anglo-Saxon kingdom of Northumbria. Northumbria's boundaries covered what is now northern England and south-east Scotland, running approximately from the river Humber to Edinburgh and the Firth of Forth.

As a monk and bishop, St Cuthbert made many journeys through wild and rugged terrain, to preach God's word, carry out missionary work, visit religious foundations, and fulfil his devotional duties. The rough state of the roads meant that it was usually quicker and safer to travel by boat along the rivers or the coast. This map highlights some of the places where Cuthbert lived and worked, including the monasteries of Melrose, Ripon and Lindisfarne and the island of Inner Farne, the site of his hermitage.

St Cuthbert was buried in the monastic church at Lindisfarne. Nearly two hundred years after his death, Viking raids forced the monks to flee, taking with them his body and other relics for safekeeping. Over the next century, the community and their descendants moved around the north of England, eventually settling in Durham. In 1104, St Cuthbert's remains were placed in a magnificent new shrine in Durham Cathedral, which attracted pilgrims throughout the Middle Ages.

Light, Glass & Stone

Conserving the St Cuthbert Window

Stonework Conservation

Both the glass of the St Cuthbert Window, and the stonework of the South Quire Transept in which it sits, have suffered wear and damage over hundreds of years. The original stonework dates back to the 1390s, when building work began on the South Quire Transept. The medieval stonemasons created the complex structure and framework, the buttresses and decorative elements, which support and embellish the window and this entire area of York Minster.

The South Quire Transept has been repaired and altered on various occasions in the past. The original stonework is a magnesian limestone. In the 18th and 19th centuries, the Minster was repaired with a poorer quality of the same stone, which was unusually porous, weathered quickly, and is more affected by damage from the climate and industrial pollutants. Worn stone was again renewed in the 19th and early 20th centuries, with Ketton stone, an oolitic limestone, which unfortunately reacted chemically with the original magnesian limestone. The Ketton stone also contains large parcels of gypsum, which has gradually rotted away, forming extensive cavities.

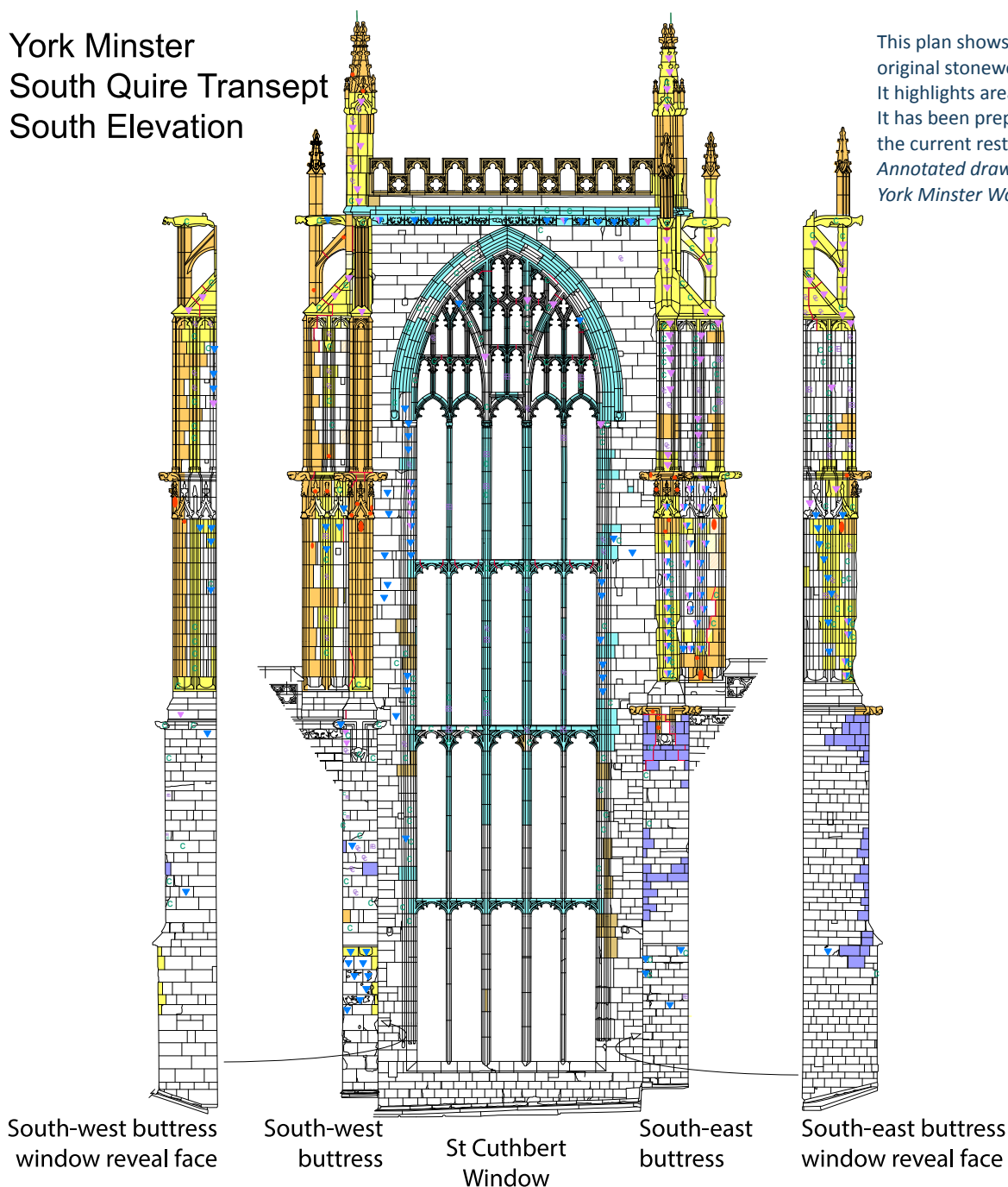
The expert masons of York Minster's stoneyard are repairing this structural damage using traditional techniques, supported by scientific analysis. Wherever possible, original material will be conserved and retained, although permission has been given by the Cathedrals Fabric Commission for England to remove all Ketton stone from the transept. Care is taken to preserve the original design. The work will ensure the protection of the Minster's fabric into the next century.



*Photographs by: Duncan Lomax (masons)
The York Glaziers Trust (glaziers)*

York Minster South Quire Transept South Elevation

This plan shows changes to the original stonework, over time. It highlights areas of damage. It has been prepared to inform the current restoration work. *Annotated drawing from York Minster Works Department*



Key for stone repair history with geology of replacement stone types

- New Ketton oolitic limestone (early 20th C)
- Clipsham oolitic limestone (20th C, 1930s)
- Magnesian limestone (mid 19th C)
- Magnesian limestone (late 18th C, early 19th C)
- Magnesian limestone (20th C, 1970s ashlar)

Preliminary survey of history of repair with reference to the geology of stone types (survey ongoing) and current condition of stonework

Drawing no. YM4/3/2018/15. Annotated drawing prepared by John David D. Univ. York, York Minster Stoneryard, November 2017. Director of Works: Alexander McCallion FRICS. Surveyor of the Fabric: Andrew Arrol RIBA. Photogrammetry supplied by Downland, Lychgate House, Ramsbury, Wiltshire, SN8 2PD

Key for current condition of stonework

- ▼ Stone severely weathered
- ▼ Stone with salt delamination
- ▼ Stone severely weathered and with salt delamination
- New Ketton stone with cavitation decay caused by inherent gypsum nodules or magnesium sulphate salts
- New Ketton stone with surface decay caused by magnesium sulphate salts and/or historic linseed oil application
- C Cracked or damaged stone
- ⊕ Stone with cuboidal cracking
- + Structural cracks and joint movement
- Ferrous cramp, dowel or shim location
- ⊞ Face or incorrectly bedded stone

Stained Glass Conservation

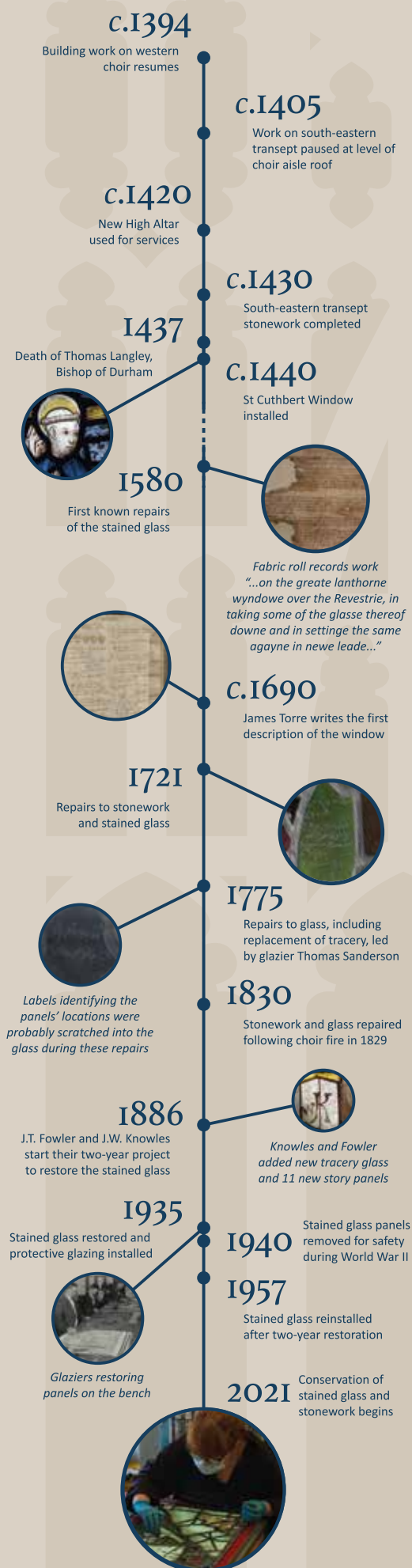
Age, weathering, environmental damage and pollution have also contributed to the deterioration of the stained glass, causing corrosion of glass surfaces and loss of painted detail. Iron support bars are rusting, damaging stonework and glass. Expert conservators from The York Glaziers Trust have removed the window's 152 painted panels. They are systematically assessing each to establish the most appropriate method of treatment, before undertaking cleaning and stabilisation of the glass and of the lead matrix which holds it together. Failing remnants of old repairs, such as glues, often used in conjunction with potentially damaging backing plates, will be removed.

Where glass is fractured in prominent locations, such as faces, modern clear epoxy resins will be used instead of mending leads, which can hide detail. Sometimes, where glass is badly cracked, pieces will be given additional support through plates of 1mm clear glass, moulded to follow the exact contours of the medieval glass.

Crucially, a new ventilated external environmental protective glazing system will be installed. This will sit behind the window, replacing an earlier, failing system that is no longer weather-tight. It will protect both sides of the glass from moisture, in the form of rain and condensation.



*Photographs by: Duncan Lomax (masons)
The York Glaziers Trust (glaziers)*



Timeline graphic © Katharine Harrison

History of the Window



The St Cuthbert Window is a rare survival of a medieval window that tells the story of a saint's life. However, the window, as we see it today, is quite different to how it appeared when first installed about 1440. Over the centuries, panels have been removed for re-leading and repairs. The first known repairs occurred in 1580, and there have been several since. The window was taken out for safety during World War II and was last restored on its return. The conservation work today is part of an ongoing process of caring for and maintaining the stained glass and stonework of York Minster.

We know from historical descriptions of the window, as well as evidence within the design itself, that the order of the panels showing St Cuthbert's life story has changed significantly over time.

Six of the 70 original story panels have been lost, while the last of the original medieval glass from the tracery, at the top of the window, was replaced with plain glass during repair work in 1774-75.

Fragments from other windows were often used to replace damaged or broken glass, particularly when it was re-installed after World War II under Dean Milner-White. Today, such practices would not be acceptable to curators and conservators.

The current conservation work has been informed by the important research of Dr Katharine Harrison, the leading expert on the window. Losses and structural changes over the centuries, to the glass and stonework, mean that it cannot be returned to its exact original state. These alterations, and the reasons for them, are part of the window's long and fascinating history.



1.

1: © Victoria and Albert Museum, London. J.W. Knowles, E.766-1929

2: Image of the main panel before conservation. In 2021 the old exterior glazing and heavy support bars were removed, allowing the faces of St Cuthbert and the monks to be seen more clearly. *Stained glass panel, about 1440, s7, 16b*

3: The head of the dolphin can be seen below the boat. *Stained glass panel, about 1440, s7, 17d*



2.



3.

Uncovering the Past

In the main stained glass panel, St Cuthbert stands with a group of monks, whose gestures suggest a marvellous event has taken place. Research has revealed what this is. In 1886-88, the glazier J.W. Knowles made rubbings of the panels, by tracing the leadlines and drawing in the details by hand.

By consulting his work (above), we discover that there was once a dolphin at St Cuthbert's feet. Suddenly, the story becomes clear. The scene is from St Cuthbert's journey to Scotland, when he and his companions were miraculously provided with food, dolphin meat, which was eaten in this period.

The dolphin has since been moved to another panel, from the same story, showing St Cuthbert predicting the end of a storm at sea, where it now leaps happily amid the waves.



The antiquarian James Torre (1649-99) provided very detailed descriptions of York Minster in the late 17th century. His account and sketch of the St Cuthbert Window reveals how it appeared then. Using such sources, we can trace how it has been altered since. © Chapter of York. James Torre, *The Antiquities of York Minster, Vol. 1, 1690-91, f. 51r*

19th Century Alterations



By the 1800s, the St Cuthbert Window had suffered significant losses and damage. The Reverend Joseph Thomas Fowler, a canon at Durham Cathedral, worked with the York glazier John Ward Knowles to restore the window from 1886-88.

Fowler consulted historic descriptions of the window and medieval manuscript illustrations of St Cuthbert's life. Knowles was a careful restorer, making detailed notes, rubbings and sketches of each panel. Together they designed new tracery panels with figures of saints, to replace the original tracery glazing lost by 1775. They also created eleven new panels for Cuthbert's life, six to replace the lost medieval glass and five to fill a row that originally contained only plain glass.

Fowler had realised that many of the story panels had been put back in the wrong order after previous repairs. He re-arranged them to show St Cuthbert's story broadly in date order, starting with his birth and childhood at the lowest point of the life section. We now know that originally the opposite was the case, with the birth scenes at the top, and the death scenes at the bottom. Fowler also misidentified certain panels, mixing up the sequence, so the life panels are now arranged quite differently to their original order.

Stained glass panel, J.W. Knowles, 1886-88, s7, 17e



1.

1. John Ward Knowles
© Jill Murray. Reproduced by kind permission



2.

2. The Reverend Joseph Thomas Fowler
Reproduced by permission of Durham University
Library and Collections UND/CK1/BC/F14/3



3.



4.

Main stained glass panel by J.W. Knowles, 1886-88

The Abbess Aelflede asks Cuthbert how long her brother, King Ecgfrith, will rule, and how long he will serve as Bishop of Lindisfarne: Cuthbert correctly foresees the answers. Knowles consulted medieval designs to create the panel, including an early 12th century manuscript in University College, Oxford (3).
©The Master and Fellows of University College Oxford. Bede, Prose Life of St Cuthbert, first half of 12th century, University College MS 165, f.37v

4. Sketch by J.W. Knowles

Knowles closely studied the depictions of people and nature in the medieval panels of the window. They inspired his own designs.
© Victoria and Albert Museum, London.
J.W. Knowles, E.851-1929

Light, Glass & Stone

Conserving the St Cuthbert Window



St Cuthbert

St Cuthbert is shown as a bishop. He carries the head of St Oswald, which was placed in his coffin when Viking raids in the 9th century forced the monks to flee Lindisfarne, taking the saints' remains with them.

This panel was made by the York glazier J.W. Knowles, who worked with the Reverend J.T. Fowler to design new tracery glass for the window in 1886-88.

St Cuthbert, stained glass panel, J.W. Knowles, 1886-88, s7, B1

The conservation of the St Cuthbert Window
and the South Quire Transept is supported by:

Allchurches Trust
Dulverton Trust
E C Rymer Charitable Trust
Garfield Weston Foundation
The Hobson Charity
Idlewild Trust
National Lottery Heritage Fund
Samuel Storey Family Charitable Trust
Swire Charitable Trust
Sylvia and Colin Shepherd Charitable Trust
W L Pratt Charitable Trust
Wolfson Foundation
The York Glaziers Trust
York Minster Fund

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of this exhibition to:

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Dr Katharine Harrison
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Fabric Advisory Committee

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