Restored and Replenished: Carvings within the Presbytery Vaulting
by Julie Adams

Julie Adams is a Winchester Cathedral guide, and part of a team of three led by Pat Thornhill, who have taken a special interest in the recent conservation work in the presbytery and devised a tour for visitors entitled “Magnificence Revealed”. The tour covered the Great Screen, the medieval glass of the Presbytery and the carvings in the vaulting.

One of the great treasures of Winchester Cathedral is the collection of coloured wooden bosses in the Presbytery, which have recently been conserved. This ambitious scheme was executed during the episcopate of Richard Fox (1501-1528), and incorporates over 200 carvings of differing sizes, the largest being 3ft (0.9m) long and the smallest 1 ft (0.3m) long. The designs vary in complexity.

There have been at least three previous occasions when the bosses have received attention. Towards the end of 1949, the Hampshire Chronicle reported that the repair and cleaning of over 130 bosses in the tower and choir vaults was nearly complete, and that it had last been done in 1819. The report continued that there would be a six day exhibition in December 1949 displaying the most remarkable bosses “on the floor”, so that they could be viewed more easily. Volunteers, including art students, had carried out the work under the supervision of a female conservator, referred to as “Mrs Dickinson”.

The earlier restoration in 1819 is commemorated by a dated boss: it was carried out by Alexander Montrose Mackenzie who was colour blind and that made things difficult for those repeating the work in 1949/50, as he had repeatedly used green in place of blue! Recent analysis has shown that there had also been some repainting in around 1630.

The latest project was contracted to McNeilage Conservation, managed by husband and wife, Tonquil and Ruth McNeilage, based near Exeter. Ruth (Fig 25) is the lead painter, and a group of eight conservators were employed on the presbytery vaulting, painting the bosses in situ. Whilst the team were working they found that the off-white paint on the foliate bosses under the feature bosses was flaking off, and colour was revealed beneath. A decision was made to go back to the original colours, and this has resulted in the bosses looking more unified.

Clearly this latest conservation employed a different tactic from that in 1949, when the bosses had been removed for painting. However, that method had provided an opportunity to examine those foliage bosses which lay behind the more distinctive designs Fox had wanted to promote. In an article in the Winchester Cathedral Record of 1950, the Cathedral Architect, Wilfred Carpenter-Turner included photographs (Figs 1 and 2) showing that the foliate background had been added in sections, with a separate piece of carving placed between each of the intersections of the ribs. The boss was then completed by attaching a central motif over the top. The foliage was described as being “very beautifully carved” and representing flowers, fruits and vegetables, with easily recognisable images including roses, acorns, waterlilies and pomegranates.
All of the bosses are composite, and they are held together by iron rods which pass through the ribs and are bolted to the wooden vault. Wilfred Carpenter-Turner concluded that when the presbytery was completed it had been more simply decorated with the foliate bosses, as these had all clearly been painted and gilded; the more complex motifs had been added shortly afterwards.

The photograph immediately below (Fig 3) was taken by Simon Newman before the current restoration, and shows that approximately half of the bosses were highly coloured but the smaller ones were off-white. During the work completed in 2018, the conservators have added colour to all of the bosses, and where previously there was off-white foliage showing from underlying bosses, these too have been given colour. This is apparent in the later photograph (Fig 4).

The bosses now appear more vibrant and are easier to see because the vaulting itself has been newly painted in a carefully chosen colour that is close to white but with a hint of grey.
Fig 5 shows several examples of bosses before and after the recent restoration.

<table>
<thead>
<tr>
<th>Before restoration</th>
<th>After restoration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three Dice</td>
<td></td>
</tr>
<tr>
<td>B3N7</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Arms of</td>
<td></td>
</tr>
<tr>
<td>Catherine of Aragon</td>
<td></td>
</tr>
<tr>
<td>B2N9</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Tudor Rose</td>
<td></td>
</tr>
<tr>
<td>B1N1</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>White greyhound</td>
<td></td>
</tr>
<tr>
<td>B3S4</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The last example is perhaps the most interesting as it is a case of one of the 1819 repaints not being corrected in 1949. Alexander Montrose Mackenzie had painted it green in error.
### Layout of the Presbytery Bosses

Tower ← - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - → East Window

<table>
<thead>
<tr>
<th>Bay 1 south</th>
<th>Bay 2 south</th>
<th>Bay 3 south</th>
<th>Bay 4 south</th>
</tr>
</thead>
<tbody>
<tr>
<td>B1S</td>
<td>B2S</td>
<td>B3S</td>
<td>B4S</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>1+5 ridge bosses</th>
<th>1+5 ridge bosses</th>
<th>1+5 ridge bosses</th>
<th>1+5 ridge bosses +1</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Bay 1 north</th>
<th>Bay 2 north</th>
<th>Bay 3 north</th>
<th>Bay 4 north</th>
</tr>
</thead>
<tbody>
<tr>
<td>BN1</td>
<td>B2N</td>
<td>B3N</td>
<td>B4N</td>
</tr>
</tbody>
</table>

Fig 6 Layout of the bays as seen looking upwards into the vaulting

<table>
<thead>
<tr>
<th>Tower ← - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - - → East Window</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 2 3 4</td>
</tr>
<tr>
<td>B1S</td>
</tr>
<tr>
<td>6 7 8</td>
</tr>
<tr>
<td>5 9</td>
</tr>
<tr>
<td>R1a R1b R1c R1d R1e</td>
</tr>
<tr>
<td>5 9 8</td>
</tr>
<tr>
<td>6 7 8</td>
</tr>
<tr>
<td>BN1</td>
</tr>
<tr>
<td>1 3 2</td>
</tr>
</tbody>
</table>

| 1 2 3 4                                                      |
| B2S                                                          |
| 6 7 8                                                        |
| 5 9                                                          |
| R2a R2b R2c R2d R2e                                          |
| 5 9 8                                                        |
| 6 7 8                                                        |
| BN2                                                          |
| 1 3 2                                                        |

| 1 2 3 4                                                      |
| B3S                                                          |
| 6 7 8                                                        |
| 5 9                                                          |
| R3a R3b R3c R3d R3e                                          |
| 5 9 8                                                        |
| 6 7 8                                                        |
| BN3                                                          |
| 1 3 2                                                        |

| 1 2 3 4                                                      |
| B4S                                                          |
| 6 7 8                                                        |
| 5 9                                                          |
| R4a R4b R4c R4d R4e                                          |
| 5 9 8                                                        |
| 6 7 8                                                        |
| BN4                                                          |
| 1 3 2                                                        |

Fig 7 Diagram showing the pattern of the bosses within the bays
Figure 6 shows the numbering of the bays from the tower towards the east window. The diagram assumes that the vaulting is being viewed from the south side, facing towards the north. The Great Screen sits between bays 3 and 4.

Figure 7 shows that there are 9 significant bosses to the south and 9 significant bosses to the north of each bay, with 5 along the centre ridge section within each bay giving a total of 92. In addition there are 5 more bosses along the ridge at the intersections, and 10 corbels on the walls, making 107 key carvings in total. There are 24 of the smaller foliate bosses in each bay, giving a grand total of 203.

**Bosses in Bay 1 South B1S** (Fig 8)

![B1S1 Tudor rose, with no shield](image1)
![B1S2 Tudor rose with gold centre and no shield](image2)
![B1S3 Gold Fleur de lys, with no shield](image3)

![B1S4 Fox Pelican vulning with garter](image4)
![B1S5 Arms of the See of Exeter](image5)
![B1S6 Arms of the See of Durham](image6)

![B1S7 Arms of See of Winchester, initials T and S for Thomas Silkstede](image7)
![B1S8 Fox pelican vulning](image8)
![B1S9 Fox pelican vulning with shield and surmounted by mitre](image9)
All the bosses in Bay 1 are associated with Richard Fox, who took the symbol of a pelican vulning as his personal emblem. Before coming to Winchester, Fox had been successively Bishop of Exeter, Bishop of Bath and Wells, and Bishop of Durham, and the arms of all those dioceses are in evidence. The significance of the coronet on the mitre for Durham, is that Bishops of Durham were until 1836 given the title “Prince Bishops” and were also civil rulers with the authority locally similar to that of the king.

Ridge bosses in positions b, c and d are larger than those in positions a and e. It is surprising that the subject matter of two adjacent bosses R1c and R1d are identical: the arms of Richard Fox impaled on the arms of the See of Exeter, Fox’s first appointment to a bishopric. The arms of the See of Winchester does appear in bay 1, but not impaled with Fox’s own arms and surmounted by a mitre. That appears in bay 2 alongside some of the bosses associated with royalty. Close by is a boss at the intersection of bays 1 and 2 of Fox's personal arms impaled on the arms of the See of Bath and Wells. This might indicate that there was an error in the execution of the scheme and that one of the bosses, possibly the central one R1c had been intended to be Fox's arms impaled on the See of Winchester.

Bay 1 Ridge bosses R1a - R1e (Fig 9)
There are two other themes displayed within the scheme. In bays 2 and 3 there are emblems associated with Henry VII, his ancestors and his family; the display of bosses sets out a good case for his claim to the throne. Two of the badges are associated with Edward III who created the Order of the Garter, and of course once he was Bishop of Winchester, Fox became Prelate of the Order; Henry VII was a direct descendent of Edward III.

Bays 3 and 4 have various symbols of the passion. Each of the themes is given similar weight with a total of 30 representing the passion. There are slightly more associated with Richard Fox and with royalty.
Within bay 2 there are still symbols associated with Richard Fox, but many royal badges are found in addition. The seven white feathers came to Henry VII’s wife, Elizabeth of York, from the Mortimer family. The shield shown on B2S9 is the coat of arms used by Henry VII’s eldest son, first by Prince Arthur, and subsequently by his younger brother Henry when he became Prince of Wales on Arthur’s death.
Bay 2 Ridge Bosses  R2a - R2e  (Fig 12)

R2a Arms of See of Winchester
R2b Arms of Richard Fox impaled on arms of See of Winchester
R2c Hawthorn bush with cipher H R and crown
R2d Quarterly France and England, surmounted by crown. Red dragon and white greyhound supporters
R2e Initials H and K on blue background, for Henry and Katherine, linked by a cord

R2c, shown above, was a badge adopted by Henry VII alluding to his victory at the Battle of Bosworth, when Richard III’s “crown” was said to be picked up from a hawthorn bush and placed on Henry’s head.

R2d is another badge used by Henry VII. The supporters are the red dragon of Wales and the white greyhound used by his father Edmund Tudor, half brother of Henry VI.

The smaller boss R2e displays the initials of Henry Prince of Wales and Katherine of Aragon, tied by a cord. This motif is replicated in one of the corbels, CS3 on the south side, which is much easier to view. The inclusion of this motif dates the scheme of bosses to some time after the death of Prince Arthur in 1502, and before the death of Henry VII in 1509.
**Bosses in Bay 2 North B2N** (Fig 13)

B2N1 Arms of See of Winchester  
B2N2 Red dragon crouching  
B2N3 Fleur de lys in gold  
B2N4 Portcullis surmounted by gold coronet  
B2N5 Fox pelican vulning  
B2N6 A silver yale with sable spots, on blue background (See note below)  
B2N7 A gold falcon with a maiden’s head on a red background (not identified)  
B2N8 A white hart on a red/blue background; white hart was a device used as a supporter by Richard II  
B2N9 The Arms of Katherine of Aragon

Some of the subject matter is repeated.

A yale, as seen in B2N6, is a mythical creature used in heraldry; it resembles a spotted antelope or goat and has the tusks of a boar and large horns which can swivel in any direction. It was first used in the royal family by Henry VII and came from his mother, Lady Margaret Beaufort.
Bosses in Bay 3 South B3S  (Fig 14)

B3S1 Gold fleur-de-lys, not on a shield
B3S2 Blue and gold mitre
B3S3 Rays of sun, issuing from a blue and gold cloud, for Edward III

B3S4A white greyhound rampant on a blue background used by Henry VII as a supporter
B3S5 The stump of a gold tree on a red background, attributed to Edward III
B3S6 A lion on a red background crowned with a royal crown, Royal Crest of England

B3S7 Gold pestle and mortar on blue background
B3S8 Gold torch with a gold brazier on a blue background
B3S9 A gold portcullis, on blue background, surmounted by a crown

Two badges shown here come from Edward III; Henry VII was descended from Edward III through his mother Lady Margaret Beaufort, a great great granddaughter. B3S5 was a device which Edward III took from his uncle, Edmund of Woodstock, 1st Earl of Kent. The second badge is B3S3, rays of sun coming from behind a cloud.

B3S4 was previously painted on a dull green background, but changed during this restoration.
Bay 3 Ridge Bosses  R3a -R3e  (Fig 15)

R3a   Arms of France, azure three fleur-de-lys gold

R3b Azure a cross flory between four doves gold, surmounted by a crown, possible reference to King Edgar

R3c Gules a cross patty fitchy gold: shield surmounted by a crown (badge of Cadwallader, mythical last native ruler of Britain)

R3d Azure three crowns, two and one, gold, surmounted by a crown, associated with King Edmund

R3e A gold ladder on a red background surmounted by a crown of thorns

Some historical royal badges are shown here. Angela Smith suggests that R3b may allude to King Edgar and the three crowns in R3d to King Edmund. However, the retrospective assignation of heraldry to the Saxon Kings is problematical as heraldry was not developed until the 12th century. (There is a coat of arms similar to the one assigned to King Edgar, but with five birds, purporting to be associated with Edward the Confessor in the George V window on the south side of the crossing which is equally questionable, though also in use at Westminster Abbey.)

Bay 3 includes a few of the Passion bosses, although these are mainly found in bay 4. The pestle and mortar was used for mixing the wine with myrrh.

The torch and brazier feature in St John’s account, Ch 18, verses 3 and 18.

The ladder would have been used at the crucifixion, although there is no biblical reference to it.
In Bay 3, some of the symbols of the passion appear. The three dice refer to the soldiers at the crucifixion casting lots for Christ's clothes. "They divide my garments among themselves and throw dice for my clothing." This is quoted by both Matthew and John as being the fulfillment of the prophecy given in Psalm 22 v.8. The lantern in B3N8 refers to the fact that Judas came to the garden with a band of men from the chief priests and Pharisees, with lanterns and torches.
B3N2 records the date of an earlier restoration and repainting. It was probably intended that it would be Fox's motto, Est Deo Gratia, but was changed in 1819 to fit in the date.

**Bosses in Bay 4 South B4S** (Fig 17)

B4S1 Two staves of wood arranged crossing diagonally

B4S2 A blue and gold mitre

B4S3 Two scourges with knotted thongs

B4S4 Christ's seamless coat

B4S5 Crowing golden cockerel

B4S6 Judas about to kiss Jesus

B4S7 Head of a high priest

B4S8 Hand holding a tress of dark brown hair

B4S9 A lance and a reed bearing a sponge, and loin cloth, surmounted by a crown of thorns

B4S9 features a lance and a reed bearing a sponge, as does one of the corbels, CS5. In addition this boss features a loin cloth. The corbel has a red background not blue.
Ridge Bosses in Bay 4  R4a - R4e  (Fig 18)

All of these ridge bosses display symbols of the passion, and are surmounted by a crown of thorns.

R4a displays hammer and pincers, for adding and taking out nails.

R4b recalls the legend of Veronica, who used her handkerchief or veil to wipe the blood and sweat from Jesus’s face whilst he was carrying his cross to Golgotha. An imprint of Christ’s face was left on the cloth.

R4c shows a heart, two hands and two feet all bleeding from wounds.

R4d displays the inscription INRI, which stood for Jesus the Nazarene, King of the Jews. John Ch 19 v. 20 states that this title was written in three languages, Hebrew, Latin and Greek.

The chalice or cup in R4e alludes to the garden of Gethsemane (Matthew 26 v. 42) “O my Father, if this cup may not pass away from me, except I drink it, thy will be done.”
Bosses in Bay 4 North B4N  (Fig 19)

B4N1 Two bundles of twigs crossed  
B4N2 Pelican vulning  
B4N3 Man and woman possibly Pilate and his wife

B4N4 Head of high priest's servant, Malchus, with left ear being cut off  
B4N5 Money bag of Judas with 30 silver coins  
B4N6 Basin and ewer in gold

B4N7 A sleeved right hand which smote Christ  
B4N8 Head of a Jew  
B4N9 Three nails surmounted by crown of thorns

All of these images come from descriptions of events recorded in the New Testament. They would have been an equally useful resource as stained glass windows, providing information on the Gospel story for a population that was largely illiterate.

They would also have been used as a focus for devotion.
Diagram showing Position of Ridge Bosses at Intersections of Bays and Corbels (Fig 20)

Diagram showing Position of Ridge Bosses at Intersections of Bays and Corbels (Fig 20)

Tower <-> East Window

Ridge Bosses at the Intersection of Bays CR1 - CR5 (Fig 21)

CR1 Pelican with crown of thorns behind

CR2 Arms of Bath and Wells impaling Arms of Fox

CR3 Quarterly France and England encircled by a Garter

CR4 Pillar of the flagellation with bundle of twigs and a scourge

CR5 Pelican with crown of thorns behind

These ridge bosses are numbered from west to east, CR1-CR5. The two at either end are of the same form, a gold pelican in front of a crown of thorns.
Corbels on the South Side CS1 - CS5 (Fig 22)

The corbels are carved in stone, and Wilfred Carpenter-Turner writes in his article of 1950 that it is probable that the corbels were inserted at the same time as the feature bosses. He continues “They have been packed up into position from underneath, in a manner which suggests they were inserted after the wood vaulting ribs and had to be wedged up to meet them”.

Each of the corbels features an angel, typical of the period in a white robe, bearing a shield. The shields bear subject matter which replicate that on some of the roof bosses; CS5 features the same subject matter as B4S9, a lance and a reed supporting a sponge, but the background is red instead of blue, and there is no loin cloth. One end of the lance appears broken, so it is possible this carving has been damaged at some stage during its history.

Fox employed a similar device in the Great East Window when he incorporated angels with shields bearing the coats of arms of his dioceses impaled on his personal emblem of the pelican. (Fig 23)
Conclusion

This colourful set of Tudor carvings tells us a great deal about the intentions of Bishop Richard Fox when he planned the scheme. He had long been a supporter of Henry Tudor even when, as Duke of Richmond, Henry was exiled in France. After the battle of Bosworth, when Henry VII defeated Richard III, Fox was made Keeper of the Privy Seal and rapid preferment over a period of 14 years saw him become firstly Bishop of Exeter at around the age of 39, subsequently made Bishop of Bath and Wells, then Durham, and finally translated to the richest See in the land when he became Bishop of Winchester. Richard Fox and Henry VII remained on very good terms; Fox was an executor to his will, and he was involved with the commissioning of the stained glass at King’s College Chapel in Cambridge where both Henry VII and Henry VIII continued with the building work.

Richard Fox had baptised Henry VII’s second son in Greenwich, and that younger son became Henry VIII on the death of his father. There is both a small boss on the ridge of bay 2, and a corbel bearing an image of H and K with a cord binding them, alluding to the betrothal of Prince Henry to Katherine of Aragon. In 1501, 15 year old Katherine had been married to Henry’s older brother 14 year old Arthur, but in 1502 Prince Arthur died. Henry and Katherine became betrothed very soon afterwards but the marriage was delayed until after the death of Henry VII in 1508 from a stroke.
Over 30 bosses are linked to Richard Fox himself, and the dioceses in which he was bishop are represented with their coats of arms.

The 30 bosses showing symbols of the Passion are thought to be one of the best sets of such symbols in the country. It is remarkable that the carvings survived both the reformation and the occupation of the Cathedral by parliamentary troops during the civil war. It is highly likely that some of them were obscured with white paint. Biblical references are given for the passion bosses in an appendix at the end of this article.

There are stone bosses in the presbytery aisles (shown in Appendix A) that were also inserted during the episcopate of Richard Fox. Some of these designs, such as Fox’s coats of arms, the Tudor rose, the portcullis, and the wounds of Christ are the same subject matter as those in the presbytery vaulting, but they do not have the same impact as their coloured counterparts inside the presbytery, the most holy area of the Cathedral, the area that was reserved for monks and priests.

Acknowledgements

I am most grateful to three of my guiding colleagues: to Simon Newman for allowing me to use his photographs, to Pat Thornhill for her lead on the passion bosses, and to John Kirwan for previous work he had prepared for the guides on the presbytery bosses.

Sources

Cave, Charles John Philip, *The Bosses of the Vault of the Quire at Winchester Cathedral*, Archaeologia LXXVI (1927)
Cave, Charles John Philip, *The Roof Bosses of Winchester Cathedral*, 1976, Friends of Winchester Cathedral
Hampshire Chronicle, 26th November 1949
Smith Angela, *Roof Bosses of Winchester Cathedral*, 1996, Friends of Winchester Cathedral
Wagstaff, Pat, *The Royal Bosses on the Presbytery Roof*, Winchester Cathedral Record, No.74, 2005
Appendix A: Some Examples of Stone Bosses in the Presbytery Aisles

Arms of Durham impaled on Fox
Arms of Winchester impaled on Fox
Portcullis

Sun rays emerging from a cloud
Tudor Rose
Arms of Winchester impaled on Fox

Three nails and a crown of thorns
Arms of Henry VII
Arms of Winchester impaled on Fox

Five wounds of Christ
Arms of Winchester impaled on Fox
Arms of Diocese of Winchester

Photos: Julie Adams
Appendix B: The Passion Symbols with Biblical References

From west -> to east

CR1 - The Pelican in front of a crown of thorns
The pelican vulning (wounding) or Pelican in her piety, has been adopted as a Christian symbol and was the personal emblem of Richard Fox. Legend had it that the female pelican would peck at her breast to make it bleed and feed her young on her own blood. There is a direct comparison to Christ shedding his blood on the cross for humanity.

B3S7 - A gold pestle and mortar gold on a blue background
This was used to crush the myrrh into the wine offered to Christ on the cross.

Then they gave Him wine mingled with myrrh to drink, but He did not take it. (Mark Ch 15 v 23)

B3S8 - A gold torch, and a gold brazier on a blue background
Judas then, having received a band of men and officers from the chief priests and Pharisees, cometh thither with lanterns and torches and weapons.
And the servants and officers stood there, who had made a fire of coals; for it was cold: and they warmed themselves: and Peter stood with them, and warmed himself. (John Ch 18 v 3 and v 18)

B3N3 - 3 gold pots of spices on a blue background
And the women also, which came with him from Galilee, followed after, and beheld the sepulchre, and how his body was laid.
And they returned, and prepared spices and ointments; and rested the sabbath day according to the commandment. (Luke Ch 23 vs 55-56)

B3N7 - Three dice on a red background
Then they crucified Him, and divided His garments, casting lots, that it might be fulfilled which was spoken by the prophet: “They divided My garments among them, And for My clothing they cast lots.” (Matthew 27 v 35)

B3N8 - A gold lantern gold, with a white candle with a red flame, on blue background
(as for B3S8)
Judas then, having received a band of men and officers from the chief priests and Pharisees, cometh thither with lanterns and torches and weapons. (John Ch 18 v 3)

R3e - A gold ladder on a red background surmounted by a crown of thorns
There is no biblical reference to a ladder but it would have been required to take down the body of Jesus after the crucifixion.

CR4 - Pillar of the flagellation with bundle of twigs and a scourge
And shall deliver him to the Gentiles to mock, and to scourge, and to crucify him: and the third day he shall rise again. (Matthew Ch 20 v 19)

R4a - Hammer and pincers on red background, surmounted by crown of thorns
There is no biblical reference to hammer and pincers but they would have been used to place nails and to remover them.
R4b - The veil/handkerchief of Veronica, surmounted by crown of thorns

There is no biblical reference to the veil of Veronica, and the story as it exists now did not take on its final form until medieval times. The story suggests that the woman, Veronica met Jesus on his way to the crucifixion and she too her veil to wipe the blood and sweat from his face. That left an imprint upon the cloth. It was said to be given to St Peter’s in Rome in 1297, and at one time was on display and much visited.

R4c - Cross with heart and two hands and two feet, with nail marks

Devotion to the five wounds of Christ was very popular in late medieval England just before the Reformation of Henry VIII. The wounds were the piercing that Christ received during the crucifixion, in both his hands and both his feet (from nails) and his side (from the sword). The fifth wound is usually represented with an image of the heart.

R4d - A cross surmounted by a crown of thorns

When they had twisted a crown of thorns, they put it on His head, and a reed in His right hand. And they bowed the knee before Him and mocked Him, saying, “Hail, King of the Jews!” Then they spat on Him, and took the reed and struck Him on the head. And when they had mocked Him, they took the robe off Him, put His own clothes on Him, and led Him away to be crucified.
(Matthew Ch. vs 29-31)

R4e - Gold chalice/cup surmounted by crown of thorns

He went a little farther and fell on His face, and prayed, saying, “O My Father, if it is possible, let this cup pass from Me; nevertheless, not as I will, but as You will.”
(Matthew Ch 26 v 39)

B4S1 - Two staves of wood arranged crossing diagonally

And while he yet spake, lo, Judas, one of the twelve, came, and with him a great multitude with swords and staves, from the chief priests and elders of the people.
(Matthew Ch 26 v 47)

B4S3 - Two scourges with knotted thongs

. . . . . . . . and when he (Pilate) had scourged Jesus, he delivered Him to be crucified.
(Matthew Ch 27 v. 26)

B4S4 - Christ's seamless coat

. . . . . . . . now the coat was without seam, woven from the top throughout. They said therefore among themselves, Let us not rend it, but cast lots for it, whose it shall be: that the scripture might be fulfilled, which saith, They parted my raiment among them, and for my vesture they did cast lots. These things therefore the soldiers did. (John Ch 19 vs 23 - 24)

B4S5 - Crowing golden cockerel

Now Peter sat outside in the courtyard. And a servant girl came to him, saying, “You also were with Jesus of Galilee.”
But he denied it before them all, saying, “I do not know what you are saying.”
And when he had gone out to the gateway, another girl saw him and said to those who were there, “This fellow also was with Jesus of Nazareth.”
But again he denied with an oath, “I do not know the Man!”
And a little later those who stood by came up and said to Peter, “Surely you also are one of them, for your speech betrays you.”
Then he began to curse and swear, saying, “I do not know the Man!”
**Immediately a rooster crowed. And Peter remembered the word of Jesus who had said to him, “Before the rooster crows, you will deny Me three times.” So he went out and wept bitterly. (Matthew Ch 26 vs 69-75)**

**B4S6 - Judas about to kiss Jesus**

And while He was still speaking, behold, Judas, one of the twelve, with a great multitude with swords and clubs, came from the chief priests and elders of the people. Now His betrayer had given them a sign, saying, “Whomever I kiss, He is the One; seize Him.” Immediately he went up to Jesus and said, “Greetings, Rabbi!” and kissed Him. (Matthew Ch 26 vs 47-48)

**B4S7 - Head of a high priest**

And those who had laid hold of Jesus led Him away to Caiaphas the high priest, where the scribes and the elders were assembled.

And the high priest arose and said to Him, “Do You answer nothing? What is it these men testify against You?” But Jesus kept silent. And the high priest answered and said to Him, “I put You under oath by the living God: Tell us if You are the Christ, the Son of God!” (Matthew Ch 26 vs 57, 62-63)

**B4S8 - Hand holding a tress of dark brown hair**

I gave my back to the smiters, and my cheeks to them that plucked off the hair: I hid not my face from shame and spitting. (Isaiah Ch 50 v 6)

**B4S9 - A lance and a reed bearing a sponge, and loin cloth, below a crown of thorns**

Immediately one of them ran and took a sponge, filled it with sour wine and put it on a reed, and offered it to Him to drink. (Matthew ch 27 v 48)

**B4N3 - Man and woman possibly Pilate and his wife**

And when they had bound Him, they led Him away and delivered Him to Pontius Pilate the governor.

While he was sitting on the judgment seat, his wife sent to him, saying, “Have nothing to do with that just Man, for I have suffered many things today in a dream because of Him.” (Matthew Ch 27 vs 2 and 19)

**B4N4 - Head of servant of high priest, Malchus, with spear cutting off his left ear**

And suddenly, one of those who were with Jesus stretched out his hand and drew his sword, struck the servant of the high priest, and cut off his ear. (Matthew Ch 26 v.51)

Another account specifically states that it was his right ear cut off. (John Ch 18 v10)

**B4N5 - Money bag of Judas with 30 silver coins**

Then one of the twelve, called Judas Iscariot, went to the chief priests and said, “What are you willing to give me if I deliver Him to you?” And they counted out to him thirty pieces of silver. So from that time he sought opportunity to betray Him. (Matthew Ch 26 vs 14-16)

Then Judas, His betrayer, seeing that He had been condemned, was remorseful and brought back the thirty pieces of silver to the chief priests and elders, saying, “I have sinned by betraying innocent blood.”
And they said, “What is that to us? You see to it!”

Then he threw down the pieces of silver in the temple and departed, and went and hanged himself.

But the chief priests took the silver pieces and said, “It is not lawful to put them into the treasury, because they are the price of blood.” And they consulted together and bought with them the potter’s field, to bury strangers in. Therefore that field has been called the Field of Blood to this day.

Then was fulfilled what was spoken by Jeremiah the prophet, saying, “And they took the thirty pieces of silver, the value of Him who was priced, whom the children of Israel priced, and gave them for the potter’s field, as the Lord directed me”. (Matthew Ch 27 vs 3-9)

B4N6 - Basin and ewer in gold
When Pilate saw that he could not prevail at all, but rather that a tumult was rising, he took water and washed his hands before the multitude, saying, “I am innocent of the blood of this just Person. You see to it.” (Matthew Ch 27 v. 24)

B4N7 - A sleeved right hand which smote Christ
“Others struck Him with the palms of their hands, saying,“Prophesy to us, Christ! Who is the one who struck You?” (Matthew Ch 26 vs 67-68)

B4N8 - Head of a Jew
“Then they spat in His face and beat Him” (Matthew Ch 26 v.67)

B4N9 - Three nails surmounted by crown of thorns
The method of crucifixion required the use of nails.

CR5 - The Pelican in front of a crown of thorns
Replicates CR1.

Corbel CS4 - Five wounds of Christ, hands, feet and heart
This is a similar image to R4c but there is no cross at the centre.

Corbel CS5 - A lance and a reed bearing a sponge
This is a similar mage to B4S9, but the background is a different colour and no loin cloth is present.

Corbel CN4 - Image of Christ’s face on Veronica’s veil/handkerchief
Similar image to R4b

Corbel CN5 - Three gold crosses on a blue background
With Him they also crucified two robbers, one on His right and the other on His left. So the Scripture was fulfilled which says, “And He was numbered with the transgressors.” (Mark Ch 15 v 27)