


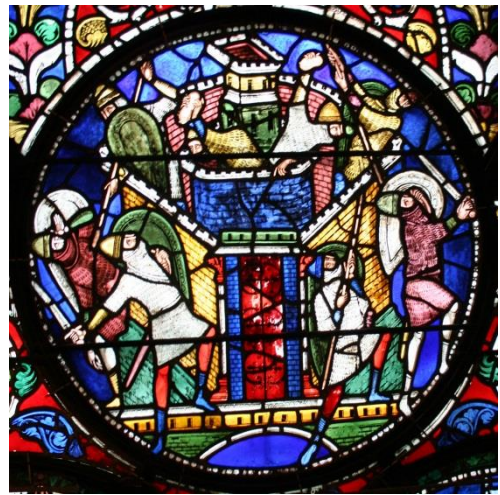


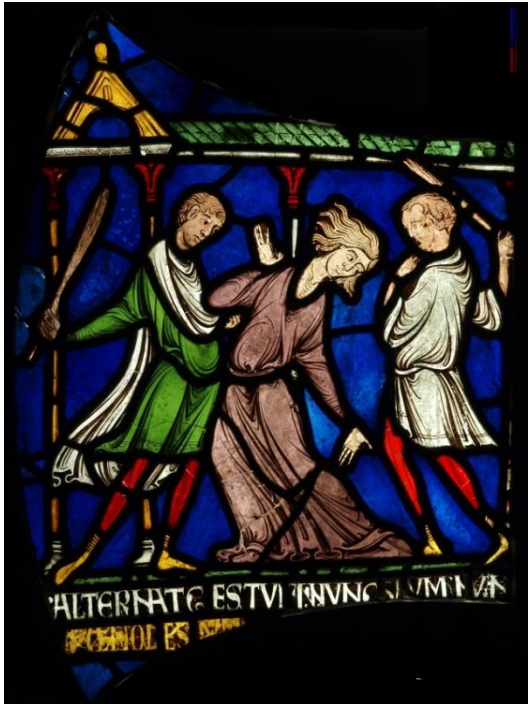


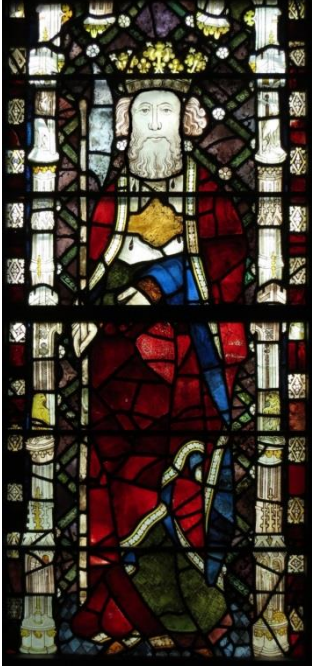


Our Director of Stained Glass, Léonie Seliger, has picked her favourite windows and panels from the 1,200 metres of stained glass in the Cathedral. From bible stories to miracles and gruesome murders, these sum up perfectly the Cathedral's rich and sometimes gruesome history.

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| Where | North Quire aisle, left hand Bible Window, at the very top of the window (CVMA No. nXV 38) |  |
| What | The Magi Following the Star | |
| Date | ca 1178 | |
| What's so special about it? | These horses appear to be great toothy beasts trotting boldly. Actually they are quite little compared with their riders. This is of course exactly right for medieval horses – they were small (the size of a Welsh pony). The agitation of the Magi so close to their goal is palpable. | |
| Where | North Quire aisle, left hand Bible Window, at the very bottom of the window (CVMA No. nXV 8) |  |
| What | The Parable of the Sower (The Sower Amongst Thorns and on Good Ground) | |
| Date | ca 1180 | |
| What's so special about it? | A very early example of an artist trying to depict a landscape. The medieval ridge-and-furrow field is clearly visible. It's also nice to see an elegant and monumental representation of a working person doing his job. | |
| Where | North Quire aisle, left hand Bible Window, in the centre left of the window (CVMA No. nXV 22) |  |
| What | Lot escaping from Sodom | |
| Date | ca 1178 | |
| What's so special about it? | The famous scene of Lot's wife turning into a pillar of salt at the sight of the destruction of the city of Sodom. The collapsing and burning city could be a piece of 20 th century cubist art. | |

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| Where | North Quire aisle, Triforium level, above the right hand Bible Window (CVMA No. NtIX) |
| What | The Siege of Canterbury, from the story of St Alphege |
| Date | ca 1180 |
| What's so special about it? | The Siege of Canterbury by the Danes took place in 1011. An eyewitness account of the event makes chilling reading, and would probably have been known to the artist who designed this panel. See if you can spot the detail of a lance piercing the chainmail suits of the soldier on the left. The people in the town are lobbing large lumps of flint at the attacking Danes – not potatoes! |
| Where | North-west Transept, Royal Window (CVMA No. NXXVIII) |
| What | The portraits of King Edward IV and Elizabeth Woodville, the White Queen |
| Date | ca 1482-87 |
| What's so special about it? | Beautiful early Renaissance portraits of two of England's most intriguing Royals. Their children, who are also depicted, include the 'Princes in the Tower'. Sumptuous colours, rich gold brocade silks, and striking patterns in the heraldic devices. Very lovely, and usually overlooked, are the angels supporting heraldic shields further up in the window. Another job for binoculars. |



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| Where | St Anselm's Chapel, south side of the Quire (CVMA No. St Anselm's Chapel III) |  |
| What | The St Anselm Window by Harry Stammers | |
| Date | 1959 | |
| What's so special about it? | A great example of its time, with bold confident use of shape and colour. The window is so full of little details that one can spend a long time taking them all in. On a sunny day in the early afternoon, the stained glass projects a multitude of colours onto the stonework next to the window. | |
| Where | South-east Transept, right hand Triforium window (CVMA No. StVII) |  |
| What | St Christopher, by Ervin Bossanyi | |
| Date | 1956 | |
| What's so special about it? | The lower part of the window contains a flock of birds skimming over the waves, caught mid-flight. Bossanyi's windows are full of glorious elements like these. | |
| Where | Trinity Chapel, north side, easternmost window, half-way up on the left side (CVMA No. nII 33) |  |
| What | The story of Mary of Rouen (formerly thought to be Mad Mathilda of Cologne) | |
| Date | ca 1213 | |
| What's so special about it? | The Miracle Windows show ordinary men and women going about their lives, some suffering from physical or mental illnesses. Mary, a citizen of Rouen, suffered from violent mood swings. She was healed after a visit to the tomb of St Thomas. Here she is shown in one of her 'dancing around mad with hilarious joy' phases (which would be followed by collapsing in a heap of despair). The two men either side of her are subduing her with bundles of sticks – perhaps more of a visual signal that this is a mad person, than actual real treatment at the time. | |

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| Where | The West Window (CVMA No. w1) - the upper register of large figures |  |
| What | Figures of Kings | |
| Date | ca 1400 | |
| What's so special about it? | These kings are wrapped in drapery done in great slabs of colour. White edging borders flit like lightning through the red, blue, and green folds. Their kind and wise faces peep out from under elaborate golden crowns. | |
| Where | The Great South Window, south-west transept, bottom row (CVMA No. SXXVIII 2,3e) |  |
| What | Methuselah | |
| Date | ca 1178 | |
| What's so special about it? | He still has some time to go before he reaches the grand old age of 969 years which the biblical Methuselah is said to have attained. But, for a glass figure to have survived virtually undamaged for so many centuries is quite exceptional. After all that time, he still fixes those mesmerizing eyes on anyone bold enough to meet his glance. Get ready to answer some searching questions... | |
| Where | Trinity Chapel, south side, easternmost window, about half-way up on the left (CVMA No. sII 30) |  |
| What | The Cure of William of Kellest | |
| Date | ca 1213 | |
| What's so special about it? | An accident at work – and everyone behaves just as they would today: most throw their hands up in the air and feel sick at the sight of blood. Only one colleague tells the clumsy carpenter to 'calm down and let me take a look'. The glaziers chose a piece of glass with red streaks in it for the bloody axe and the wounded leg. Nice gruesome detail! | |