

# Supporting information

## Pilgrimage in the past

The digital pilgrimage experience resource spans the earliest years of pilgrimage in the decades immediately following the martyrdom of Thomas Becket through to the time of Chaucer. It is inspired by the lives of real pilgrims and characters depicted in the stained glass windows and also brings to life the fictional pilgrims created by Chaucer in 'The Canterbury Tales'.

From the start of the journey to arriving at the Cathedral, this resource allows you to make your own decisions about how you travel, who you travel with and how you pass the time. Real items from the Cathedral's and wider collections have also been introduced to add a direct and tangible link to the past and actual pilgrims who made this journey.

The choices you make about your journey will place you either on an early medieval pilgrimage (in the late 12th century) or a later medieval pilgrimage (in the late 14th century). You can embark on as many journeys as you like, so can all explore all five characters, from both the 12th and 14th centuries.

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## Early Medieval Pilgrimage

Thomas Becket was killed in Canterbury Cathedral on December 29th 1170 by four knights believing themselves to be acting on the orders of King Henry II. Within days of his death, miracles were already being attributed to the murdered Archbishop. In 1173, only three years after his death, Thomas Becket was declared a Saint by Pope Alexander III.

For the first fifty years following his death, Thomas Becket was buried in a tomb in the Eastern Crypt

of Canterbury Cathedral. It was during this time that two monks, named Benedict and William, collected many miracle stories from visiting pilgrims. These stories were subsequently used to create the stunning 'Miracle Windows' which can still be seen at the Cathedral today. These windows were completed by the time his remains were moved or 'translated' from the crypt to a new and spectacular shrine in the Trinity Chapel in July of 1220.

The earliest pilgrimage experiences in this resource explore the first few years following the death of Thomas Becket in the early 1170s. These 12th century pilgrims would have visited a tomb site that was in a small dark room/space. The tomb was covered with a low marble structure with openings in the side. Monks (including William and Benedict) from the Cathedral monastery and their servants would often be sitting in this space and talking to visitors, helping them or giving them advice.

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## Who are the early medieval pilgrims in this resource?

The choices you make will match you to one of our three pilgrims. The stories of these pilgrims are depicted in the miracle windows and their tales are related by Benedict, a monk from Canterbury Cathedral's monastery, Christ Church, in his collection of miracle stories written between 1171-1173.

Please note; in the interests of authenticity, the experiences and attitudes of some of the characters depicted do reflect those prevalent in medieval times.

## Richard Sunieve

Richard was a teenager who contracted what we know today as Hansen's Disease (leprosy) and travelled to Canterbury seeking a cure.

This story does include some description of an individual suffering from leprosy and also tackles themes of social isolation.

## Juliana of Rochester

Juliana is a young woman who is suffering from sight loss. In the story she travels to the Cathedral on pilgrimage in the hope her sight will be restored.

This story does include some description of the experiences of those living with a visual impairment/disability in medieval times which may be upsetting to some people.

## Goditha of Canterbury

Goditha is a married woman who has lost the use of her legs. In the story she has to decide if she should follow the advice of others or not and whether she should visit Becket's tomb at the Cathedral.

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## What are the early medieval artefacts?

### Text artefacts

1. **Two extracts from the story of Richard Sunieve. The extracts are in Latin with an English translation**

These are extracts from the story of Richard Sunieve as recorded by the Canterbury monk Benedict in his 1170s collection of miracle stories.

Benedict was a monk at Christ Church, the Canterbury Cathedral Monastery. Between 1171 and 1173, just a few months after Becket's death and at a time when the first miracles were being reported, Benedict started recording and writing down descriptions of them. He gathered his

information from those visiting Becket's tomb, from letters sent to him and from his own observation at the tomb itself. These were stories he saw with his own eyes, heard from witnesses, from those who had experienced miracles or from the written testimonies of other religious figures.

Benedict recorded hundreds of miracles over a two year period and nearly all the stories he collected were from ordinary people. Benedict observed people who came to the tomb. If they reported a miracle, he would question them and also any witnesses. He would then ask them to demonstrate their healing. Benedict or one of his fellow monks would have met Richard and heard his story, either from the boy himself or from his family or master.

The extracts are first shown in the original Latin. You can move between the Latin and an English translation by Professor Rachel Koopmans of York University, Toronto by clicking on this button.



*The first extract describes Richard and his illness and how he was treated in his community. [Page C3](#) →*

*The second extract describes Richard's experience at the tomb and his cure. [Page C7](#) →*

### Film and audio artefacts

- 2a. **In this short film Dr Katherine Emery talks about the song 'Hali Thomas' and medieval music of the late 12th and early 13th centuries.**

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- 2b. **A recording of 'Pilgrim song set to music'**

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Stories about Becket's miracles could travel around the country in many ways, by word of mouth, in written stories and letters or even through songs.

The words of one 12th century miracle song called 'Hali Thomas' survives. It apparently came to the author in a dream. He wrote the song down and then sent it to the monks at Canterbury. The music that accompanies the original words in this recording is a modern composition created in a twelfth century style by Matthew O'keefe. The score is also available for download here.

Here is a transcription of the lyrics by Dr Katherine Emery

*Hali Thomas of hevenriche  
Alle postles evenliche  
Dhe martyrs dhe understande  
Deyhuamliche on here hande.  
Selcuth dede ure drichtin  
Dhat he dhi weiter wente to wyn.  
Dhu ert help in Engelande.  
Ure stefne understande.  
Thu here froure imang mankyne;  
Help us nu of ure senne.*

Here is a translation of the lyrics from Stevens, D. 1970. 'Music in Honor of St Thomas of Canterbury', *The Musical Quarterly* 56/3; p320.

*O holy Thomas, citizen of heaven,  
Peer to all the apostles,  
The martyrs receive thee  
Daily into their hands.  
Our Saviour, who turned thy water to wine,  
Wrought a great marvel.  
Thou art a helper of England,  
Hear our voices.  
Thou art a comfort to mankind,  
Turn us from our sinful ways."*

A later, alternative version, has been transcribed and translated by Dr Eleanor Parker, Lecturer in Medieval English Literature, Brasenose College, University of Oxford:

*Haly thomas of heoueriche  
alle apostles eueliche,  
þe martyrs þe vnderstone  
godfullyche in heore honde.*

*Selcup dude vre dryhtin,  
þat he water wende to win;  
þu ert help in engelaunde  
vre stephne vnderstone.  
þu ert froure among monkunne,  
help vs nv of vre sunne. Amen.*

*Holy Thomas of the heavenly kingdom,  
equal to all the apostles,  
the martyrs receive thee  
graciously in their hands.  
Our Lord performed a miracle,  
when he turned water to wine.  
Thou art our help in England,  
hear our prayers.  
Thou art comforter among mankind,  
help us now from our sins. Amen.*

For more information about this and other Becket songs see: <https://aclerkofxford.blogspot.com/2013/12/st-thomas-becket-holy-thomas-of.html>

See the introduction film which explains Hali Thomas, its origins and how it spread. [Page C2](#) →

See also the film of performance *Novus miles sequitur*. [Page C2](#) →

See also the sheet music for the song. [Sheet Music](#) →

## 2c. Singers performing *Novus miles sequitur* – YouTube Film.

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This is an anonymous piece dating to around 1173. Written to rally support against Henry II (d. 1189) led by his son, the Young King Henry III (d. 1183).

The music and lyrics are both 12th century.

## 3. How to read the miracle windows at Canterbury Cathedral – YouTube Film.

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In this short film Leonie Seliger, the Director of the Stained Glass Studio at Canterbury

Cathedral discusses how to understand the miracle windows that were made to be placed around Becket's shrine.

The miracle windows were made between about 1180 and 1220 (when the new shrine for Thomas Becket was completed). They were part of the design of the new 'Trinity Chapel' which was built around the shrine. The miracle windows originally started with two windows that portrayed Becket's life and death, but unfortunately these windows did not survive. What we see today are the windows that portray Becket's miracles. In them, we can see early pilgrims making pilgrimages to Canterbury and their experiences at home and at Becket's tomb.

See also the YouTube Film which explores the 'Pilgrims on the Road to Canterbury' panel. [Page QC3](#) →

This film explores how specialists have recently identified a panel as an original medieval one, rather than the 19th century version everyone thought it was. This identification is really important, because the panel shows pilgrims from the first years after Becket's death, on the road to Canterbury, travelling to Becket's Tomb.

See also the image the stained glass panel showing pilgrims on the road to Canterbury. [Page QC3](#) →

#### 4. Visiting a pilgrims' hostel – YouTube Film.

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In this film, Joshua, Visitor Experience Supervisor from Eastbridge Hospital, talks about the Hospital of St. Thomas the Martyr, Eastbridge, in Canterbury. Learn more about a place where poor pilgrims would have stayed when they reached Canterbury.

After Thomas Becket's murder, many pilgrims came to Canterbury and they needed places to sleep, particularly the poor pilgrims who could not afford to pay for a bed for the night. The city needed to provide accommodation for them.

Wealthy men and women founded hospitals like this one, which were responsible for hospitality to pilgrims, travellers, and the poor. Edward FitzOdbold, a local merchant from Canterbury, founded Eastbridge.

More about the hospital can be found on their website: <https://www.eastbridgehospital.org.uk/>

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### Glass artefacts

#### 5. The miracle windows

##### 5a. Pilgrims on the road to Canterbury panel

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Pilgrims started to visit Canterbury in the years immediately after Becket's murder. Some of their experiences were chosen for the stained glass panels that were made to fit into the windows around his new shrine.

One early panel, made in the 1180s, shows a group of pilgrims from all social backgrounds on the road to Canterbury. It is particularly interesting to see how much information this one panel provides about a small group of travellers. You can see that the day on which they are travelling is a warm one – one pilgrim has thrown his cloak over his wooden staff. You can also see an act often associated with wealthy pilgrims. One rich pilgrim on horseback is making a gift to a poor man on crutches – he is taking off a ring from his finger to give to him. This panel shows pilgrims from all parts of 12th century society, travelling to Becket's tomb in hope of assistance. Each person is shown with indicators of their social status – from the different modes of transport, to their different clothes, to their different actions.

See also the film exploring the pilgrims on the road to Canterbury panel [Page QC3](#) →

See also the film explaining how to read the miracle windows [Page C3](#) →

## 5b. Pilgrims gathered around Becket's tomb

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This panel was also made in the 1180s. It shows a group of pilgrims gathered around Becket's tomb in the Crypt. It can tell us a lot about the tomb and something about the experience of pilgrims when they reached it.

Lots of people, both men and women are shown praying as they try to get close to the tomb. Some are kneeling down. There is a monk sitting on the right hand side – he is there to watch over the tomb and speak to the pilgrims about their stories and reasons for coming to Becket's tomb. At the front of the image is a figure in a green tunic and white cloak who looks like he has no head – in fact this is how the artist is showing someone who has put his head inside one of the holes in the side of the tomb. The tomb had a stone cover over it with holes in the side which allowed access to the coffin inside. The man is putting his head into one of the holes so that he can get closer to the coffin and therefore to the body of Becket. The monk Benedict who collected and wrote down stories of Becket's miracles, records a number of stories where people try to climb inside the stone box covering the sarcophagus.

This is a quote from Benedict's miracle stories translated by Professor Rachel Koopmans 'Around the marble sarcophagus, a wall of great hewn stones was set up and bound together most solidly with cement, iron and lead. The wall had two windows in each side through which people could insert their heads in order to kiss the sarcophagus. A large slab of marble was placed on top'.

## 5c. The story of Richard Sunieve – panels 3, 4 and 5

Richard Sunieve's story was recounted by Benedict in his miracle collection in quite a bit of detail. The story summary is as follows: Richard Sunieve, servant to Richard Fitz-Henry, drove his master's horses out to pasture. He fell asleep and

awoke with leprosy. He was so afflicted that his mother fed him at a distance with her mouth and nose covered. He went alone to Canterbury and was healed at the tomb, but went away secretly, without telling anyone about his cure. When his master heard of this he visited the tomb with his wife and household and the boy to give thanks.

See text extract from Benedict's account describing Richard's illness [Page C3](#) →

See text extract from Benedict's account describing his visit to the tomb [Page C7](#) →

The story was also related in the stained glass miracle windows. There are 6 panels which tell the story high up in a window on the north side of Trinity Chapel. Each panel shows a scene from Richard's story and there is a short text quote in Latin at the bottom of each panel which summarises the action.

The panels included in this resource are panels 3, 4 and 5.

**Panel 3** shows Richard in bed receiving food on a board from his mother. This scene is described in detail by Benedict in his written account of Richard's story. It is worth comparing the panel with the text extract from Benedict's account. There is a lot of detail in this panel - from the signs of leprosy on Richard's body (his arms and feet) – illustrated by the glass makers by the use of dark spots on his skin – to the cloth wrapping his mother's face as she holds the food and drink out to Richard on a board. The text quote at the bottom of this panel translates as: 'Cast out by all he is thus scarcely fed even by his mother' quoted from Caviness, M. 1977. *The early stained glass of Canterbury Cathedral: circa 1175-1220*. Princeton (New Jersey); Guildford (Surrey). Princeton University Press.

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**Panel 4** shows Richard in a red tunic, with a green cloak leaning over to kiss Becket's tomb. The two

openings into the tomb, described by Benedict can be seen in this image, and a lit candle is shown on the top. On Richard's right, behind the tomb, there is a monk mixing water and Becket's blood in a bowl. To his left are two other pilgrims seeking cures, a man and a woman. This scene is described in detail by Benedict in his written account of Richard's story. It is worth comparing the panel with the text extract from Benedict's account (which is translated in the resource). The text quote at the bottom of this panel translates as: *'He rises languid, he comes, prays, drinks, goes away'* quoted from Caviness, M. 1977. The early stained glass of Canterbury Cathedral: circa 1175-1220. Princeton (New Jersey); Guildford (Surrey). Princeton University Press.

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**Panel 5** shows Richard in a red tunic with a green cloak. His mother is standing behind him, with her arm on his back – almost like she is pushing him forward. His master, on the right hand side of the picture, is touching Richard's cheek which is now clear of disease. The text quote at the bottom of this panel translates as: *'His flesh becomes as it was before, his complexion and strength and carriage are the same'* quoted from Caviness, M. 1977. The early stained glass of Canterbury Cathedral: circa 1175-1220. Princeton (New Jersey); Guildford (Surrey). Princeton University Press.

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#### **5d. The story of Juliana of Rochester – panels 1 and 3**

Juliana's story was recounted by Benedict in his miracle collection. The story summary is as follows: Juliana of Rochester had not been able to see for 4 months. She went to Canterbury seeking Becket's help. Nothing happened and she and her father returned to Rochester. They rebuked Becket for not helping her and her sight was then restored.

The story was also related in the stained glass miracle windows. There are 3 panels which tell

the story in a window on the north side of Trinity Chapel. Each panel shows a scene from Juliana's story and there is a short text quote at the bottom of the panel which summarises the action.

The panels included in this resource are panels 1 and 3.

**Panel 1** shows Juliana being led on the road to Canterbury by her father. He is holding one of her hands to guide her and she has her right hand on his shoulder. Her father is looking back towards Juliana whilst he is pointing forwards (probably in the direction of Canterbury). Notice that her eyes are shown closed. The text quote has been reconstructed and it is believed that it translates as: *'She is led on her pilgrimage by her father, without light [in her eyes]'* quoted from Caviness, M. 1977. The early stained glass of Canterbury Cathedral: circa 1175-1220. Princeton (New Jersey); Guildford (Surrey). Princeton University Press

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**Panel 3** shows Juliana and her father sitting on a bench at their home. Juliana's father has his hands clasped together in prayer, whilst Juliana is pointing at her eyes. This panel relates to the moment Juliana's sight is restored. She is pointing at her eyes which can see again. The text quote at the bottom of this panel translates as: *'At home she is made whole, the light is given back to [her eyes], the cure is completed'* quoted from Caviness, M. 1977. The early stained glass of Canterbury Cathedral: circa 1175-1220. Princeton (New Jersey); Guildford (Surrey). Princeton University Press.

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#### **5e. The story of Goditha of Canterbury – panels 1 and 2**

Goditha's story was recounted by Benedict in his miracle collection. The story summary is as follows: Goditha had swollen legs, she secretly visited the tomb of Becket, supported by women, and had the 'Becket Water' or later 'St Thomas

Water' (a mixture of water and a tiny amount of Becket's blood') applied to her legs. Over the next few days her legs were cured.

This is a very early miracle story, according to Professor Koopmans. It says in Benedict's account that it happened around Easter (so in the spring of 1171), when Becket's cult was not well established. At that time it was still potentially dangerous to be seen visiting the tomb, as Becket had not yet been made a saint and visiting or recognising his importance might be seen as opposing the authority and wishes of King Henry II.

Goditha's story was also related in the stained glass miracle windows. There are 2 panels which tell the story in a window on the north side of Trinity Chapel. Each panel shows a scene from Goditha's story and there is a short text quote at the bottom of the panel which summarises the action.

**Panel 1** Goditha is in the centre of the panel dressed in a green cloak, with a blue kirtle (tunic) underneath. She is being supported by a group of women – who may be her friends or her servants. They are helping her walk. This images relates to the moment in the story when Goditha is helped to Becket's tomb in secret. The short text quote has been read to possibly say 'She grows well who was sick' quoted from Caviness, M. 1977. The early stained glass of Canterbury Cathedral: circa 1175-1220. Princeton (New Jersey); Guildford (Surrey). Princeton University Press

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**Panel 2** – Goditha is shown sitting down on the left hand side of the panel with her feet in a bowl. A woman is kneeling down in front of her washing her legs with water from the bowl. In the middle of the picture is Becket's tomb with two candles on the flat top. Behind the tomb are three figures, a monk on the right hand side is holding out a spoon – it looks like he has taken a spoonful of liquid from the bowl in his hands, which is to be added to the big bowl held by the woman in

the middle. On the left hand side there is a male servant pouring liquid into the big bowl. This liquid is probably water and the monk is adding a little bit of Becket's blood. This will be mixed up and then used to wash Goditha's legs to help cure her. It is now not possible to read the text quote on this panel.

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## Object artefacts

### 1. Photograph of Ampulla mould from the collection at Canterbury Museums and Galleries.

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This is a mould used for making the ampullae that would have been bought by, or given to, pilgrims arriving at the tomb of Thomas Becket. This example dates to the 13th century. Ampullae would have been filled with water mixed with the blood of Thomas Becket and taken away by pilgrims. This water was believed by many to have had healing powers.

See also an example of the ampulla created from this mould in: [Page C11](#) [Page C13](#) →

See also: <https://www.canterbury-cathedral.org/heritage/archives/picture-this/a-flask-for-the-journey-a-becket-ampulla/>

This ampulla mould is part of the Canterbury Museums and Galleries collection and is on display at the Beaney Museum.

### 2. Photographs of an Ampulla from the collection at Canterbury museums and Galleries.

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This 13th century ampulla (or flask) would have been filled with Becket's Water. It would have been taken away by pilgrims from the Cathedral

and the water was believed by many to have had healing powers. Lots of Benedict's stories talk of pilgrims taking away such ampullae. Not only could they be used for taking away some of Becket's Water, they could also be worn, as a sign of a pilgrim returned from Becket's Tomb, much like later pilgrims would wear small lead badges.

In the photograph of side 1 you can see an image of Thomas Becket holding his crozier and dressed in his archbishop's vestments (clothes). Around the edge is text which reads in Latin 'OPTIMVS EGRORVM MEDICVS FIT TOMA BONORVM' which translates as 'Thomas is the best doctor of the worthy sick'.

Side 2 of the ampulla shows a scene of Thomas Becket's body being laid out for burial by the monks of Canterbury Cathedral. It is very similar to one earliest surviving manuscript images of this scene - Psalter: Harley MS 5102, ff. 16v-17r (see: <https://blogs.bl.uk/digitisedmanuscripts/2021/05/becket-exhibition.html>).

This ampulla is part of the Canterbury Museums and Galleries collection and is on display at the Beaney Museum.

The British Museum has produced a very detailed youtube discussion of ampullae and pilgrims badges: <https://www.youtube.com/watch?v=EGMG5bwBGxk>

See also: <https://canterburymuseums.co.uk/the-beaney/>

## 5. 3-D image of Ampulla from Canterbury Museums and Galleries

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This 3-D model shows a 13th century ampulla (or flask).

See also two photographs of the Ampulla from Canterbury Museums and Galleries [Page C13](#) →

See also photograph of the ampulla mould from Canterbury Museums and Galleries

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## Later Medieval Pilgrimage

By the mid-14th Century, the shrine of Saint Thomas in Canterbury Cathedral had become one of the most popular pilgrimage sites in Europe. The cult of St Thomas Becket had grown considerably since it began in the late 12th century and a shrine now stood in the newly designed Trinity Chapel. It was a glorious site, covered in gold and precious stones and surrounded by the jewel-like miracle windows.

The pilgrimage routes to Canterbury had become well-worn and busy, especially during the spring and summer months. Pilgrims would often travel in groups, both for reasons of personal safety and also to gain company and travelling companions for the journey.

Geoffrey Chaucer wrote 'The Canterbury Tales' between the years 1387 and 1400, perhaps inspired by his own journey to Canterbury. The book is about a group of pilgrims from different walks of life, traveling from the Tabard Inn in Southwark, to Canterbury Cathedral. In order to pass the time, the pilgrims compete in a storytelling contest.

Although Chaucer did not complete 'The Canterbury Tales' and did not write of the pilgrims arrival in Canterbury and their visit to Becket's shrine, a later 15th century anonymously written book 'The Tale of Beryn' takes up their story in its prologue. In the prologue the author describes the pilgrims' arrival in Canterbury, where they lodge at the inn. It follows them through their first evening in the city and their visit to the Cathedral the following day. Much of the Knight and Alisoun's experiences in

Canterbury, described in this digital resource, are taken from this prologue.

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## Who are the pilgrims?

### The Knight

The Knight is a man who seems to embody the principles of a medieval English knight - that is chivalry, courtesy, generosity, respect and truth. In terms of social standing, he would have been seen as the most important in the group of pilgrims.

### Alisoun from Bath (The Wife of Bath)

Alisoun is an independent woman in terms of her career, wealth and relations, which would have been very unusual at this time. In addition she is an experienced traveller – she went all over the world on different pilgrimages.

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## What are the later medieval artefacts included in this resource?

### Text artefacts

The extracts are in Middle English with a modern English interpretation by Adrian Smith. You can move between the Middle English and the modern by clicking on this button.

 MIDDLE ENGLISH

The illuminated borders shown in the resource are based on the Ellesmere manuscript (<https://hdl.huntington.org/digital/collection/pl15150coll7/id/2838/>) – the earliest surviving manuscript copy of the Canterbury Tales. The Ellesmere manuscript was written in the first decade of the 15th century, only a few years after Chaucer’s death.

### 1. Two extracts from the Prologue of Chaucer’s ‘The Canterbury Tales’.

### 1a. The Prologue – lines 1-4 and 12-18

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In the first four lines Chaucer describes April – a time of ‘sweet showers’ which stimulate the growth of plants.

In lines 12-18 he then goes on to explain that April is the time when people like to go on pilgrimage, travelling out of England to faraway shrines, and also from across England they travel to Canterbury, to visit the shrine of Thomas Becket, who was known for curing/helping the sick.

### 1b. The Prologue – lines 19-27

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In these lines Chaucer describes a group of people meeting at the start of their journey to Canterbury. He says that they are from all walks of life and came to the Tabard Inn in Southwark, London, ready to set off, as pilgrims, to Canterbury. He also says the inn was spacious and comfortable, and that there was room for everyone.

### 2. Extract from the Knight’s Tale - lines 775-79

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Chaucer says that it was decided that everyone should tell two stories on the way to Canterbury to pass the time, and two on the way back. The best story would win a prize – the teller would be treated to dinner at the Tabard Inn. Chaucer didn’t finish writing the book, so we don’t get to read all the stories, but you can read twenty four of them.

The Knight is the first person to tell a story on the journey. His story is about two knights in Athens.

**Please note: this story is presented through the lens of a medieval world view. Themes and attitudes in the tale are very different to those of today and may be uncomfortable, particularly here, attitudes to women and the control they had over their own lives.**

Here is a summary: The story is set in Athens. Two imprisoned knights, Palamon and Arcite, see a young woman, Emilie, from their prison. Both fall in love with her at first sight. Arcite is ransomed and released from prison, but he is forbidden from returning to Athens. Palamon stays in prison.

Arcite returns to Athens under an assumed name, Philostrate, and works for Emilie. Palamon escapes from prison, and accidentally meets Arcite. They are both still in love with Emilie, and are jealous of each other. They decide to fight. The next day they duel, but the battle is stopped by the Duke of Athens, Theseus. After members of his court plead for the two knights, Theseus agrees that in one year's time they will hold a tournament joust and the two knights can fight each other with the support of 100 men each. The winner can marry Emilie.

Arcite wins the tournament, and Palamon is gravely wounded. However, Arcite's horse shies and he is fatally injured. On his death bed he begs Emilie to marry Palamon. He dies and a grand funeral is held for him. Later Palamon marries Emilie.

The extract included in the resource focuses on the duel between the two knights.

### 3. Text extract from the Prologue describing Alisoun, the Wife of Bath - lines 463-474

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Alisoun is described as having been on pilgrimages all over the known world, from Jerusalem, to Rome, to Cologne and Compostella in Spain. He says she is comfortable riding a horse. Her teeth are set far apart. She loves to laugh and chat. She is wearing a very large hat and a wimple.

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## Film and audio artefacts

### 1. A 1598 printed copy of the Canterbury Tales

[Page C1](#) →

The Cathedral Librarian talks about Canterbury Cathedral's 1598 printed copy of 'The Canterbury Tales'. Learn about why this printed book is important and what it can tell us about the popularity as well as how we can see that the language of the Canterbury Tales, was already significantly different to that spoken and written 200 years after it was first published.

Early printed books often used a typeface that mimicked manuscripts, which were handwritten. The style used in this printed copy is very similar to the handwriting medieval scribes would have used for important works.

The Canterbury Tales was first printed in 1476 and it was one of the first books printed in English. It must have been very popular if William Caxton the printer decided that this book would sell in such a new format.

### 2. Recording of Sumer is icumen in

There are two different versions of this recording. The version included in the resource and an additional instrumental version.

*The song sung as a round.* The first part is sung in middle (medieval) English, the original that the pilgrims would have sung, whilst the second part is in modern English. [Page QC4](#) →

*An instrumental version of the song played on recorders.* [MP3 Audio](#) →

The recorder is a very old musical instrument and dates back to at least the time of our pilgrims.

The recordings have been made especially for this resource by Rough Musike - <http://www.roughmusicke.com/>

The song 'Sumer is icumen in' is all about the start of spring, about animals in the fields and birds singing. It is easy to imagine the pilgrims on their way to Canterbury singing this song as they go.

It is a song for several voices, meant to be sung as a round, with four voices singing the same tune,

one starting after another, accompanied by two lower voices.

It is the oldest surviving piece of music written down in England. It was written around 1250 probably by a monk from Reading Abbey. The manuscript in which the song is written is known as Harley 978, and it is held at the British Library. Interestingly the manuscript also contains medical texts, recipes, and a glossary of herbs – so in some ways it is a bit of a medieval encyclopaedia.

We have also included a music score for the song which you can download here:

See also the music score for the song, with the Middle English and modern lyrics: <https://static.canterbury-cathedral.org/share/sumer-is-icumen-in.pdf>

### 3. Film exploring a recent investigation of the Black Prince's tomb – YouTube video

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Learn more about how the effigy on Edward, Woodstock, the Prince of Wales', tomb was made. He was a Prince in the mid-1360s, but his armour would have been very similar to the Knight's from The Canterbury Tales, just much higher quality.

This film discusses a recent study of the construction of the tomb and tells you a little bit about a prince's burial at Canterbury Cathedral.

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## Object artefacts

### I. Photograph of the Black Prince's effigy

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Edward Woodstock, often known as the Black Prince, died in 1373. He was the son of Edward III and heir to the throne. He was buried at Canterbury Cathedral and on his tomb is an effigy of the man in full armour.

Chaucer's Knight would have worn similar armour – but it would obviously not have been of such high quality.

In this photograph of the tomb effigy you can see the full armour of a mid-late 14th century knight.

He is wearing chain mail on his legs and a chain mail shirt with a chain mail hood. Over the chain mail he is wearing a helm (a helmet) and a padded jacket that was part of his armour. On his hands he has gauntlets – metal gloves, and around his legs, greaves, a bit like shin pads made of metal. He has a belt round his hips from which is hanging his sword.

The metal chain mail and helm would probably have been made of iron. The Black Prince's padded jacket would have been made of velvet and silk padded with wool. Less wealthy knights would have had a padded jacket made of cotton stuffed with wool.

Chaucer describes the appearance of the Knight like this:

Lines 73-78

*But for to tellen yow of his array,  
His hors were goode, but he was nat gay.  
Of fustian he wered a gypon  
Al bismotered with his habergeon,  
For he was late ycome from his viage,  
And wente for to doon his pilgrimage.*

In summary, this says that he had a good horse. He wasn't impressively dressed. Instead, he wore a tunic of coarse cloth stained with rust from his chain mail coat, because he had recently come back from a battle/expedition, and went straight on pilgrimage.

See also:

*The 3-D model of the Black prince's Jupon (padded coat)* [Page C15](#) →

See also the film of Joshua talking about the Hospital of St. Thomas the Martyr, Eastbridge [Page C6](#) →

### 3. Water works Drawing

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The Eadwine Psalter (Cambridge, Trinity College MS R.17.1) is a 12th century manuscript written by a monk called Eadwine, who lived at Canterbury Cathedral's monastery, Christ Church. In his manuscript there is a drawing in ink and wash of various colours, which is a plan of the water system that provided fresh water to the monastery (shown in green on the drawing), and then disposed of it after use (shown in red on the drawing). The water supply system was probably commissioned by Wibert, Prior (most senior monk) of Christ Church Canterbury, in about 1165. The drawing spreads across two pages and was probably added to the manuscript after it was bound together.

The monastery at the Cathedral was a Benedictine community, and although bathing was discouraged (except for the sick) because it was seen as a luxury, monastic regulations instructed that monks should wash at the beginning of each day and before meals. Fresh water therefore was very important to the monks.

The drawing is also a birds-eye view of how the monastery buildings would have looked before a great fire destroyed many of them in 1174. Whilst there is a lack of perspective in the drawing, in general it is believed to be a relatively accurate illustration of the monastic complex. Interestingly, the artist has tried to include details of individual buildings appearance, including using some of the interior features on the outside.

Some of the buildings shown in this drawing survived the fire and the Knight would have recognised the Water Tower, which is shown in the middle of the more detailed drawing, which you can still visit today.

See also: <https://www.canterbury-cathedral.org/heritage/archives/picture-this/the-waterworks-drawing-from-the-eadwine-psalter/>

### 4. City of Canterbury 1588 map

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This photograph is of a map published in about 1588. The date would make it the earliest known printed map of the City of Canterbury.

The map shows a birds-eye view of the city. Many of the features shown in this map would have been familiar to pilgrims visiting the city over 200 years previously, such as the wall surrounding the city and the road from London on the left hand side of the picture, which passes through Westgate gatehouse (also shown on the map) into the city and towards the Cathedral. The gate and parts of the wall still survive.

The map has figures in Tudor dress in the foreground, and the shield of arms of the Crown (Elizabeth I), Canterbury City, the Archbishop of Canterbury and the Cathedral (coloured incorrectly – red instead of blue).

For more information see: <https://www.canterbury-cathedral.org/heritage/archives/picture-this/the-canterbury-map/>

### 5. Pilgrims Badge – Head Reliquary

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This is a pilgrims' badge. It dates to some point between the 13th and 16th centuries. It is made from lead alloy and the design is of Becket's head reliquary. It shows the head of Becket, wearing a mitre (headgear of Bishops and Archbishops). The badge is small – about 5cm high, and very lightweight. It would have been very cheap to make and affordable for pilgrims of all classes.

Pilgrim badges were souvenirs worn by medieval pilgrims to commemorate their journey of pilgrimage. The imagery on each badge was related to the saint from a particular site of pilgrimage. Badges like this one showing Becket's head reliquary would have been sold near the Cathedral.

Every pilgrimage destination had their own unique designs which were easily identifiable but Canterbury had the most designs, from Becket's head reliquary to badges showing his gloves, the sword that killed him or scenes of his murder.

The head reliquary design was very popular. Many examples survive. A large number have been found by mud larkers, searching the Thames foreshore. Canterbury Museums and Galleries has a large collection of pilgrims' badges dating to the 13th-16th centuries. Many were found in the river Stour. The most popular design in this collection is that of the decorated mitred head reliquary badge.

A head reliquary is a container in the shape of a saint's head, which held relics (usually parts of the head) associated with a saint. Head reliquaries would have made of precious metals and studded with gems. Canterbury had a head reliquary for Becket's skull fragments, made of gold and studded with jewels. It was possible for richer pilgrims to see this in the Corona Chapel and to kiss the top. Becket's head reliquary no longer survives, having been destroyed (between 1538-1540) under the orders of Henry VIII during the English Reformation.

For more information see: <https://www.canterbury-cathedral.org/heritage/archives/picture-this/heads-up-a-becket-pilgrim-badge/>

See the following YouTube video for how pilgrim badges were made: <https://www.youtube.com/watch?v=zGBa2IVgoOo>

See also: <https://thebecketstory.org.uk/canterbury/visiting-cathedral>

## 6. Pilgrims Badge – Murder scene

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This is a pilgrims' badge. It was made at some point between the 14th and 16th centuries. It is made from lead alloy and the design shows the murder of an Archbishop, probably Becket, although there is some dispute as to this identification. Specialists Dr Amy Jeffs and Colin

Torode propose that it may in fact show the murder of Archbishop Simon Sudbury, in 1381, during the Peasants' Revolt.

Whoever this is intended to show, it certainly appears that the badge deliberately imitates the imagery used in examples that we are certain show Becket's murder. The association between this badge and famous Becket designs reflects and evokes Becket's authority and saintliness onto the other archbishop, emphasising the power of Becket the saint and the desire to be associated with him.

Pilgrim badges were souvenirs worn by medieval pilgrims to commemorate and remember their pilgrimages. The imagery on each badge was related to the saint from a particular site of pilgrimage. Badges like this one were sold near the Cathedral.

Every pilgrimage destination had their own unique designs which were easily identifiable but Canterbury had the most designs. This one is quite big – 7.5cm high and may have been one of the more expensive ones, but you could buy smaller cheaper ones of his head reliquary (casket which held fragments of his skull), his gloves or the sword that killed him.

This badge was found on the Thames foreshore in 2016. It was folded when found, but has since been unfolded. The original fold line is still visible if you look closely.

Object included courtesy of Mr C Thira.

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## 3-D models

### I. The Black Prince's Jupon- 3-D model

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This model shows a 'jupon' or surcoat. A jupon is a multi-layered and heavily quilted piece of body armour. It was intended to be worn alone or over a mail shirt by knights.

When the two sides were laced together it would have created a protective layer of padding for the body to well below the waist.

It originally had a linen foundation, over which is laid a layer of wool (cotton wool) wadding. Over this is a layer of red or blue silk velvet, embroidered with applied motifs in metallic gold and coloured threads, showing lions and fleurs-de-lys (lilies), the quartered arms of England and France respectively.

It has rows of quilting added over the top. It is lined with yellow silk. The brown linen visible inside the jupon today is a 20th century addition for conservation reasons.

This example was made for Edward Woodstock, the Prince of Wales in the mid-1300s. According to textile specialist Lisa Monnas, this example is a personalised design and would have been made especially for the Black Prince. It is certainly an ostentatious, very expensive and extremely high quality piece.

It would be similar to that worn by the Knight from The Canterbury Tales, only the Prince's would have been much higher quality.

## 2. 3-D model showing the shrine area of Trinity Chapel at Canterbury Cathedral

[Page QJ5](#) [Page QJ5-1](#) →

This recreation shows the shrine of Saint Thomas Becket in the Trinity Chapel at Canterbury Cathedral as it may have looked in 1408, just a few years after Alisoun and the Knight would have visited.

The shrine was the main attraction for pilgrims, and they would come here to pray and make offerings.

The shrine had a tall marble base upon which was placed a golden casket housing Becket's remains. The casket was decorated with gold and jewels. A wooden cover was lowered over it and locked when the shrine was not in use, to prevent thefts.

The reconstruction was made by the University of York.

*For more information about the experience of visiting the shrine see: <https://thebecketstory.org.uk/canterbury/visiting-cathedral>*

## 3. Image from 3-D view of Canterbury in 1450

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This 3-D model shows the north-west quarter of Canterbury in 1450. This 3-D model shows the north-west quarter of Canterbury in 1450. At this time there were about 3,000 people living in the city, and many of them had jobs which related to pilgrimage. Pilgrims needed places to stay, food to eat and many of them would buy souvenirs of their visit to Becket's resting place at Canterbury Cathedral.

The reconstruction shows the entry road from London, through Westgate in the city walls and the main streets, including the High Street. You can also see Eastbridge Hospital, where poorer pilgrims might stay, as well as inns for more prosperous pilgrims, like Alisoun and the Knight. These included the Sun Inn and the Cheker of the Hope on High Street (supposedly where Chaucer's pilgrims stayed when they arrived at Canterbury (according to the 15th century prologue to the Tale of Beryn, written after Chaucer's death to describe Chaucer's pilgrims through their arrival at the city and their visit to the Cathedral).

The reconstruction was made by the University of York.

*For more information about the experience of visiting the City of Canterbury as a pilgrim see: <https://thebecketstory.org.uk/canterbury/visiting-cathedral>*