Crossing Boundaries: Images of Christina of Markyate in the St. Albans Psalter

Carolyn Hickey

Department of Art History, College of Arts, University of Guelph, Guelph, ON Canada. Faculty supervisor: Dr. Dominic Marner.
For correspondence, please email: hickey.a.carolyn@gmail.com

Abstract

The St. Albans Psalter is an English illuminated manuscript dating back to the twelfth century. The psalter has been connected to Christina of Markyate, a twelfth-century anchoress, for whom the work appears to have been made. Many images in the St. Albans Psalter depict the biblical figure Mary Magdalene, who is seen interacting with the boundaries of the colourful illustration. This article will study the images of Mary Magdalene in the St. Albans Psalter and will seek to re-evaluate her spiritual relationship with the twelfth-century recluse Christina of Markyate. Although the connection between Christina and Mary Magdalene has been recognized and reassessed, this study offers a contemporary outlook on the visual iconography, suggesting that this relationship is, in fact, far closer than previously demonstrated. By analyzing images in which the hand of Mary Magdalene crosses illustrated boundaries, this study will demonstrate the connection between these instances and Christina's isolation within the boundaries of her anchoritic hold.

Keywords: St. Albans Psalter, Manuscript, Christina of Markyate, Iconography

Introduction

This study will investigate the images of Mary Magdalene in the St. Albans Psalter (Hildesheim, Dombibliothek, MS St. Godehard 1) and will seek to re-evaluate Magdalene's spiritual relationship with the twelfth-century recluse Christina of Markyate. The study will consider the anchoritic life of Christina and her experience inside her cell as well as the physical and spiritual boundaries associated with a medieval anchorhold. This essay will argue that within the St. Albans Psalter, instances of the Magdalene crossing an interior illustrated boundary spiritually represent and pay homage to the life of Christina as an anchoress experiencing the ecclesiastic seclusion of her anchorhold.

Scholars have increasingly investigated and reassessed the connection between the imagery in the St. Albans Psalter and the life of Christina of Markyate, for whom the work appears to have been made. The manuscript is comprised of four elements, the first being a psalter, containing the Book of Psalms. The psalter is preceded by a calendar, a biblical picture cycle and a French poem, the *Chanson d'Alexis* (Matthew, 2008). Recently, Morgan Powell has suggested that the various parts of the manuscript, if not originally created for Christina, were adapted, added or improved specifically for her use inside her anchorhold (Matthew, 2008).

Christina's hagiographer and writer of *The Life of Christina Markyate* connected her to Mary Magdalene on a number of occasions. Christina's biography survives in just one manuscript, written by a member of the St. Albans community, and tells of Christina's childhood desire to enter monastic orders. After fleeing a forced marriage, Christina went into hiding for a number of years before living under the protection of a St. Albans monk. Scholars believe her biography was likely commissioned by Abbott Geoffrey to enhance the standing of St. Albans as a holy site (Talbot, 1998).

Charles H. Talbot, the editor and translator of her *Vita, The Life of Christina Markyate*, has also made connections between Christina's anchoritic experience and the *Chanson d'Alexis* poem. He argued that Christina's struggles to avoid marriage and to dedicate herself to a religious life demonstrated why the poem about Alexis's renunciation of marriage to lead the life of a recluse would relate to her (Matthew, 2008).

Most importantly, there have been various studies connecting the illustrated figure of Mary Magdalene in the St. Albans Psalter to the life of Christina of Markyate. This study will consider these interpretations and will attempt to expand on the connection between the two spiritual women. Most notable are the writings of Magdalena Elizabeth Carrasco, who suggests that the figure of Magdalene in the St. Albans Psalter conditioned the lived experience of

Christina, who modeled her own behavior on the example of Magdalene. She suggests that the images of Magdalene have been constructed as a model of spiritual life that was mirrored by the consideration of Christina. She also explains how the lives of Christina and Magdalene were variously connected in ways, namely through themes of witness, sight, touch, and spiritual vision. These are all central concepts that are visually recognized in the imagery of the two women in the St. Albans Psalter. In her article *The Imagery of the Magdalen in Christina of Markyate's Psalter (St. Albans Psalter)*, Carrasco explains (Carrasco, 1999):

The Magdalene images in the St. Albans Psalter, and Christina of Markyate herself, exemplify the transformation of the Magdalene into a personal model of the spiritual life. This transformation was itself part of a larger shift toward a more intimate and emotional spirituality, a shift in which women played a significant role and which transformed traditional assumptions concerning the nature and use of visual images in religious observance.

Although the connection between Christina and Magdalene has been recognized and reassessed, this study offers a contemporary outlook on the visual iconography between the two figures and their lives. This research suggests that this relationship is, in fact, far closer than previously demonstrated.

Before analyzing the iconography of the female figures, it is important to discuss the colour palette that serves as a repetitive motif within many images in the psalter, namely, the use of blue and green. In all the images discussed in this article, there is a separation between a blue heavenly realm, which Christ occupies, and a green earthly realm, where the figures of Magdalene or Christina are situated. The repetition of this palette and the clear separation of colours serve to emphasize the distinction between the earthly and heavenly realms. The distinctive palette and the use of colour in the St. Albans Psalter are among its most notable features (Collins et al., 2013). The opaquely coloured architectural backgrounds and colour fields of blue and green focus the eye and inform the viewer of key interactive moments that occur between these spaces. The separation of blue and green spaces do not represent a mysterious or illusionistic area, but are used as a staging device that allows the artist to emphasize the sense of boundary between the two spheres, evidently placing the figures in a hierarchical scale to one another. The blue pigment used throughout the psalter is ultramarine, extracted from lapis lazuli stones through a repetitive, labor-intensive process and imported from what is now present-day Afghanistan (Collins et al., 2013). Accordingly, it was far more expensive to achieve richly concentrated blue pigment than other more available colours such as the green. The expensive process of manufacturing the blue pigment attaches to it a notion of luxury or importance, emphasizing a hierarchy of colour used in the psalter. This use of colour explains why blue is associated

with the heavenly realm that Christ, who is above all things, occupies.

Since there is a clear distinction of colour in the separation of the earthly and heavenly realm, it becomes particularly fascinating when a figure attempts to breach their own coloured confinement to enter (or imply entry) into the differently coloured space. In the images discussed here, both Magdalene and Christina are enclosed in the green earthly realm, yet through their outstretched hands, they express a desire to reach into the blue heavenly area occupied by Christ. All three of the images discussed contain the contrast of a blue heavenly space and green earthly space. When combined with an analysis of the figures and biblical iconography, it becomes evident that there is a repetitive pattern of confinement emphasized through the separation of colour.

Images from St. Albans Psalter

Significantly, the psalter contains an image at the beginning of Psalm 105, an image now widely recognized as 'The Christina Initial' (**Figure 1**). In the study of illuminated manuscripts, the initial is a letter at the beginning of a paragraph that is larger than the rest of the text. Usually coloured or illustrated, the initial can be used to signify the beginning of a new paragraph or chapter. It is the only initial in the psalter with no apparent relationship to the accompanying text, possibly functioning as a commemorative image to Christina or a memorial to her visionary life (Powell, 2012). The Christina Initial, which is presented as the letter 'C', is found on page 285 of the psalter, and depicts an intimate moment between Christ and a figure of a nun who is presumably Christina. Christ stands on the right within the blue heavenly section of the initial, as he reaches his hand towards the vertical boundary and Christina. On the green earthly side, Christina reaches her hand past the vertical boundary, stretching into the heavenly space meeting the touch of Christ's hand. The figure of a monk behind Christina also stretches his hand out in a similar gesture, with the hope that he too can cross the boundary into the heavenly realm and touch the hand of Christ.

The image of Magdalene crossing a boundary into a spiritual realm is also seen on page 51, with a scene depicting Magdalene Announcing the Resurrection to the Apostles (**Figure 2**). In this case, the boundary separating Magdalene from the disciples is an architectural element, namely a column. This column is a part of the narrative construction of the city in which contains the apostolic figures. The presence of the column divides the scene into unequal parts, isolating the figure of Magdalene within the green space of her own confined area. Although she does not entirely extend her hand past the column, the placement of her outstretched hand, which partially covers the column, suggests that she is moving beyond her green earthly confinement and toward the blue spaces occupied by the apostles. Perhaps, an explanation for why her hand does not fully cross the boundary could be that the figure of Christ is not depicted

within the scene, and Magdalene does not reach past the architectural boundary to him as she does in the scene in which Christ is present.

In comparison, in the scene on page 36 depicting Christ in the House of Simon the Pharisee, there are two figures that both represent Magdalene (**Figure 3**). This investigation is, however, more concerned with the figure of Magdalene standing within the left frame. However, it remains imperative to discuss the presence of the second Magdalene, who appears kneeling at the feet of Christ in the latter half of the image. Christ points at the kneeling Magdalene as she anoints his feet with ointment from an alabaster jar and wipes them with her tears and hair (St. Albans Psalter Project, 2003). In contrast, the standing figure of Magdalene in the left of the image is shown arriving to the house with the jar of ointment. The practice of including two of the same figures in one image contributes to the notion of a continuous narrative within the pictorial scene, as the observer reads the images as text from left to right. The analysis of contiguity in the positioning of the two figures, who both represent Magdalene, is vitally important for the reader's understanding of the images (Ringbom, 1980). As the figure of Magdalene arriving is placed in the leftmost part of the image, with the figure's arm outstretched into the marginal space, Magdalene is meant to be read as the 'first' figure arriving at the scene. This notion is supported by the fact that the figure reaches through the frame, occupying part of the left marginal space, which suggests to the reader that the narrative begins with them. The second Magdalene is situated near the bottom left corner of the page, yet is still to the right of the first Magdalene figure, again signifying to the reader that the kneeling Magdalene is secondary in the visual narrative. Through this use of continuity, the image essentially shows two events: Magdalene arriving at the house and Magdalene washing the feet of Christ. The duality of the figures of Magdalene in this image is important to identify, however this analysis mainly concerns the first figure, portrayed as standing in the left frame of the image.

In contrast to the kneeling figure, the standing figure of Magdalene is positioned within the frame itself as an ordinary figure arriving at the house with a jar of ointment. The most important aspect of this figure is the intertwining position of the body that interacts with the frame, the blank margin and the central image. The narrative of Magdalene arriving and the overlapping of her body, shown both inside and outside the frame, demonstrates how in this case the decorative frame functions as a doorway into the space occupied by Christ (**Figure 4**). Her outstretched hand reaching into the central space is positioned behind the architecture of the frame, signifying that the rest of her body is enclosed in an architecturally separate cell, between the blank margin and central image. In this image, Magdalene reaches her hand into the blue heavenly space, passing the boundary of the doorway and reaching toward the figure of Christ. Furthermore, the composition demonstrates that it is through this doorway that Magdalene has special access to Christ. The attempt to reach Christ in this emotional scene

evokes a *noli me tangere* (touch me not) moment, between the standing Magdalene and the figure of Christ. As a biblical motif used throughout art history, *noli me tangere* scenes regularly consist of Mary Magdalene recognizing the resurrected Christ and reaching toward him. Christ responds by advising her not to touch him.

Interestingly, like the figures of Magdalene in this scene, Christina was humiliated and accused of being a repentant harlot; however, through her spiritual commitment, she retained her devout intimacy with Christ (Talbot, 1998). This scene evokes the notion of sacrifice and redemption through the intimate relationship between Christ and Magdalene. The figure of Magdalene provides a significant connection in terms of a female relation to Christ, echoing the reclusive dedication of Christina of Markyate, as the scene allows a woman the closest possible access to Christ (St. Albans Psalter Project, 2003).

The Life of an anchoress

As early as the seventh century CE, a substantial number of religious individuals lived hermitic lives as anchorites in England and all over Europe. Many of these anchorites lived in caves and rustic huts in remote forests. However, others lived in cells attached—quite literally—to churches (Lander, 2005). The surviving architectural evidence and literary allusions suggest that the typical medieval anchorite's cell, referred to as an anchorhold, was constructed as a lean-to against the wall of a parish church, located often on the darker north side, and usually adjoining the nave (**Figure 5**). It usually consisted of one or two small rooms separated by a door (Dyas et al., 2005). Though the door was locked, there was typically a small opening or window through which food could be passed in and waste passed out. Figure 5 shows the window, the location at which the anchorite would have placed their plate in the hope of receiving food. This small "parlor" or "world-side" window, through which the anchorite received food and could communicate with the outside world, also allowed them to remain relatively hidden by a shutter or curtain, often a black cloth bearing a symbolic white cross (Clay, 1914). Once enclosed inside the anchorhold, anchorites were entirely dependent on the outside world, especially for food (Clay, 1914). In some cases there was also a narrow window in the church wall, through which the anchorite could observe the occasion of mass (**Figure 6**) (Dyas, 2005). More commonly, anchorites led solitary lives, out of sight from the general populace and with little worldly interaction. The anchorhold, communicated with the church, usually the chancel, so that the anchorite could watch and take part in church services through a window and pray to the Blessed Sacrament (Lander 2005). Interestingly, there are many manuscript images that represent female anchorites, referred to as anchoresses, within their anchorholds that could suggest a similar experience to Christina's (**Figure 7-8**).

The anchorite or anchoress would be locked up in order to spend a life praying, meditating and balancing between

humanity and realm of God, while veiled from the outside world (McAvoy, 2011). In the popularity of this spiritual practice, many texts and guides were produced and dedicated to occupants of an anchorhold. Among them is the *De Institutione Inclusarum* (MS Bodley 423). In c.1160-1162, Aelred of Rievaulx wrote *De Institutione Inclusarum* for his sister, an anchoress who was likely a Benedictine nun. Although Christina is presumed to have died around the same time *De Institutione Inclusarum* was written, these ideals for the reclusive practice of an anchoress would have been circulating during her lifetime. The first fourteen sections of the manuscript are concerned with non-spiritual aspects of the anchoritic life, including a proper diet and clothing. The remaining and most vital part of the work focuses on the anchoress's inner life (Ayto, 1984). Aelred's treatment of the inner life is separated into two categories. The first is an aesthetic guide, detailing direct concepts of personal mortality, virtues (including chastity) and their preservation. The second focuses on private prayer and Aelred's three-fold meditative technique including notions of things past, things present, and things to come (Ayto, 1984). Although there are many complex aspects of Aelred's meditative technique, the notions of things past seems to be rather influential. The anchoress is to imagine herself actively participating in the events of the gospel stories. For instance, she is to make herself mentally present in Mary's chamber during the Annunciation (Dyas, 2005). Isolation in the anchorhold was both physical and psychological and Christina seems to have shared a similar experience in the four years she spent concealed in her cramped anchorhold (Licence, 2011). Having fled into solitude, the anchoress began the task of training both the mind and the body to relinquish old desires by consoling herself with psalms appropriate to her experience (Licence 2011).

A passage from Christina's *Vita*, *The Life of Christina of Markyate* describes a moment of intimacy between Christina and Christ, during a meditative state of prayer in which Christina was immersed. She seems to deeply engage herself in the present moment, as Aelred would describe, in order to access the realm of Christ. In this moment, she began praying for her friend, Abbott Geoffrey, who was embarking on a dangerous journey. During this meditative prayer, she was greeted with the presence of Christ (Talbot, 1998):

Whilst her prayer was usual and prolonged, she was rapt in ecstasy and saw herself in the presence of her savior; and she saw him, whom she love above all others, encircled with her arms and held closely to her breast. And whilst she feared that, since a man is stronger than a woman, he would free himself from her grasp, she saw Jesus, the helper of the saved, closing her hands with His own loving hand, not by intertwining her fingers with His but by joining them one over another: so that by joining her hands no less than by the power of her arms she should feel greater strength in holding her friend back.

The subject of her vision, as well as accessing the present through meditative prayer, not only suggest that Christina was practicing a similar meditative technique to Aelred, but also that through this technique she was able to adopt a special physical access to Christ. This special access is clearly seen in the Christina Initial, as her hand crosses the boundary to meet his in a loving connection. However, this vision is not the only story in her *Vita* that demonstrates Christina's special access to Christ. By interpreting the presence of Magdalene as Christina in the St. Albans Psalter and by analyzing her visions, which describe her chosen access to Christ, it can be suggested that Christina functioned as an intercessor for others to also access the realm of Christ.

Christina as an Intercessor

Monks would dedicate themselves to the intercession or mediation of other anchorites and they believed that one or a group of anchorites stood closer to God (Talbot, 1998). This notion can be related to Abbott Geoffrey and Christina. In the initial image from page 285 of the psalter, Christina is positioned with a small flock of monks anxiously gathered behind her. Christina extends her hand through the boundary line between the earthly realm and the heavenly realm to touch the hand of Christ. It is clear that she alone has the authority to reach across the boundary and introduce the monks to Christ (Talbot, 1998). According to Christina's *Vita*, Abbott Geoffrey of St. Albans believed that Christina would present him to Christ when she was consumed in deep prayer and solitude.

Another section of Christina's *Vita* describes the moment when Christina introduces Geoffrey to Christ. When Christina was praying anxiously in her cell, she had a vision in which she saw herself in a heavenly chamber with two figures robed in white; above their shoulders was a dove, symbolizing the Father, Son, and Holy Spirit. Abbott Geoffrey was seeking entry to the chamber and begged Christina to introduce him to them (Talbot, 1998):

So she pleaded with the Lord to have mercy on her beloved. No sooner had she done so than she saw the dove glide through the chamber and delight the eyes of Geoffrey with its innocent gaze.

The Holy Spirit had connected with Geoffrey, and the vital introduction that he was hoping for had been made. This story also harkens back to the meditative guide in Aelred of Rievaulx's *De Institutione Inclusarum*. In the text, he discussed the anchoress's inner life combined with this dream-like meditative technique, which could have been informed by the visionary events of Christina's reclusive experience. This story from her *Vita* evokes the idea that an anchorite was seen as a patron or intercessor to God's heavenly realm, which the chamber or cell appears to signify. Christina is the only figure who is authorized to enter. Geoffrey is obliged to remain outside through Christina's mediation, but has at least the opportunity of an

introduction. This powerful allegory of Geoffrey securing a place in heaven began with special approval by Christina to Christ. To Abbot Geoffrey, the anchoress Christina acted as a bridge to Christ (Licence 2011). Placed in an initial C, the image alludes to the identity of Christina and her interaction as an anchoress. Christina's hand that crosses the boundary between the heavenly and earthly spheres recalls the same gesture in the images of Magdalene in the psalter (Figures 2 & 3) (Powell, 2012). The gesture corresponds to Christina's function as a medium through which others experienced the presence of the divine. In her vision it was Geoffrey, and in the image it is Geoffrey and the Markyate monks who seek the hand of Christ as well. The inscription above the image reads: *Parce tuis queso monachis clementia iesu* (O Jesus, I beseech you in your mercy to spare your monks) (Powell, 2012). This inscription is certainly the words of the woman whose hand touches Christ's own, and it corresponds to Christina's intercessory prayers for Geoffrey in her *Vita*. Directly behind Christina, the figure of a monk rests his left hand on her right shoulder, while his right hand points to Christ. This relationship, given so much emphasis in Christina's *Vita*, visually portrays Geoffrey being introduced to Christ through the prayer and visions of Christina. This initial image echoes specific textual references in her *Vita* (Powell, 2012).

The mediating role of Christina acting as an intercessor to Christ's heavenly realm can be applied to the hand of Mary Magdalene crossing boundaries in the St. Albans Psalter. On page 36, Magdalene is clearly enclosed in a cramped space within the architecture of the frame, suggesting the isolated anchorhold of Christina (Figure 3). Since the frame functions as the figure's anchorhold, it appears as a green earthly environment in which Magdalene can still enter the space through an opening, perhaps a door or window. Her hand reaches out to Christ as she is recognized to be spiritually close with him. It is only through the tiny space of the frame that she is able to access Christ. In a similar sense, on page 51, the figure of Mary is fully

enclosed by the architectural features of the image, an imitation of the small surroundings of Christina's anchorhold (Figure 2). In this image, Magdalene's hand does not quite pass the dividing line made by the column; however, the positioning shows intent as well as the capability to access the blue heavenly realm. This is due to Christina's authoritative status as an intercessory figure. Understood with reference to the medieval anchorhold, both the images of the Magdalene on pages 36 and 51 can be considered visual representations of Christina of Markyate and her isolated experience. Both images suggest a visual experience similar to that of Christina's meditative visions described in her *Vita*. Her biographer and author of *The Life of Christina of Markyate* described Christina's capability to access the realm of Christ and to interact with him through meditative prayer. These instances, in which she held the hand of Christ and acted as an intercessor for others are translated into the images of Mary Magdalene in the St. Albans Psalter.

As we can see, Christina ultimately came to be perceived as the spiritual embodiment of Mary Magdalene in the St. Albans Psalter. By analyzing the isolation of Christina in her anchorhold as well as her central association with the St. Albans Psalter, it is evident that these images featuring Mary Magdalene translate and pay homage to the life and anchoritic experience of Christina of Markyate. The figure of Mary Magdalene represents Christina's physical isolation in her environment, and her balancing between the earthly realm of humanity and the heavenly realm of God. Further investigation on this subject can be taken into more intensive discussion regarding the complex relationship between Christina's reclusive experience, her visions, and the images of Mary Magdalene circulating within the St. Albans community.

Acknowledgements

I would like to express my sincere gratitude to Professor Dominic Marner for the continuous support of my fourth-year seminar study and related research. His guidance, direction and excitement in my topic inspired me to develop a focused line of research in the writing of this article.

References

- Ayto J, Barrlatt A. 1984. Aelred of Rievaulx's *De Institutione Inclusarum*. New York, New York: Oxford University Press. xii p.
- Carrasco ME. The Imagery of the Magdalen in Christina of Markyate's Psalter (St. Albans Psalter). 1999. *Gesta* 38(1):67-80 p.
- Clay RM. *The Hermits and Anchorites of England*. London: Methuen & Co. LTD, 1914. 11, 79 p.
- Collins KM, Kidd P, and Turner N. 2013. The St. Albans Psalter: Painting and Prayer in Medieval England. Getty Publication. 23, 73 p.
- Dyas D, Edden V, Ellis R. 2005. Approaching Medieval English Anchoritic and Mystical Texts. Vol. 2. DS Brewer. 10, 43 p.
- Lander J. 2005. The Sacristy: The Church of St. Mary's and All Saints Willingham, Cambridgeshire, The Case for an Anchorhold. Old Willingham. <http://www.oldwillingham.com/History/SMAS/Lander/Article.pdf>. 2 p.
- Licence T. 2011. Hermits and Recluses in English Society, 950–1200. Oxford Scholarship Online. DOI:10.1093/acprof:oso/9780199592364.001.0001.134-162 p.
- Matthew D. 2008. The Incongruities of the St. Albans Psalter. *Journal of Medieval History*.34(4):396-416. <http://www.tandfonline.com/doi/pdf/10.1016/j.jmedhist.2008.09.002>.
- McAvoy LH. 2011. Medieval Anchoritisms: Gender, Space and the Solitary Life, Volume 6 of Gender in the Middle Ages. Vol. 6. DS Brewer. 1 p.
- Powell M. 2012. The Visual, the Visionary and Her Viewer: Media and Presence in the Psalter of Christina of Markyate (St. Albans Psalter). *Word & Image: A Journal of Verbal/Visual Enquiry*. 22(4): 340-62 p.
- Ringbom S. 1980. Some Pictorial Conventions for The Recounting of Thoughts and Experiences in Late Medieval Art. In *Medieval Iconography and Narrative: A Symposium*. Denmark: Odense University Press. 38-69 p.
- Talbot C.H. 1998. The Life of Christina of Markyate: The Twelfth Century Recluse. Edited by C.H. Talbot. Toronto: University of Toronto Press. 118-169 p.
- The St. Albans Psalter. 2003. The St. Albans Psalter Project. Accessed February 8, 2015. stalbanpsalter@abdn.ac.uk.

Figures

Figure 1. Christina Interceding with Christ

Hildesheim, Dombibliothek, MS St. Godehard 1, p. 285. Initial C: Psalm 105

Figures 1-4 ©Dombibliothek Hildesheim. Reproduced with permission. The Creative Commons BY-NC-ND license under which most content in SURG is published does not apply to these images.

Figure 2. Mary Magdalene Announces the Resurrection to the Apostles

Hildesheim, Dombibliothek, MS St. Godehard 1, p. 51

Figure 3. Christ in the House of Simon the Pharisee
Hildesheim, Dombibliothek, MS St. Godehard 1, p. 36.

Figure 4. Detail of Christ in the House of Simon the Pharisee.
Hildesheim, Dombibliothek, MS St. Godehard 1, p. 36.

Figure 5. 14th century anchorhold attached to the chapel at St Mary and All Saints parish church in Willingham, UK.
<http://www.oldwillingham.com/History/SMAS/Lander/Article.pdf>

Figures 5 & 6 reproduced with permission from Jeremy Lander. The Creative Commons BY-NC-ND license under which most content in SURG is published does not apply to these images.

Figure 6. Image from within the chapel showing both a doorway and window into the anchorhold cell. From a 14th century anchorhold attached to the chapel at St Mary and All Saints parish church in Willingham, UK.
<http://www.oldwillingham.com/History/SMAS/Lander/Article.pdf>

Figure 7. Initial letter of Office. From xiv. Cent. Pontifical, B.M. Lansd. 451, f. 76 b.

Figure 7 reproduced with permission from the British Library. The Creative Commons BY-NC-ND license under which most content in SURG is published does not apply to this image.

Figure 8. Enclosing of an anchoress.

Recluse receives the Bishop's final benediction. From MS. Corpus Christi College, Cambridge, 79. fol.72r.

Figure 8 reproduced with permission from Parker Library Corpus Christie College. The Creative Commons BY-NC-ND license under which most content in SURG is published does not apply to this image.