



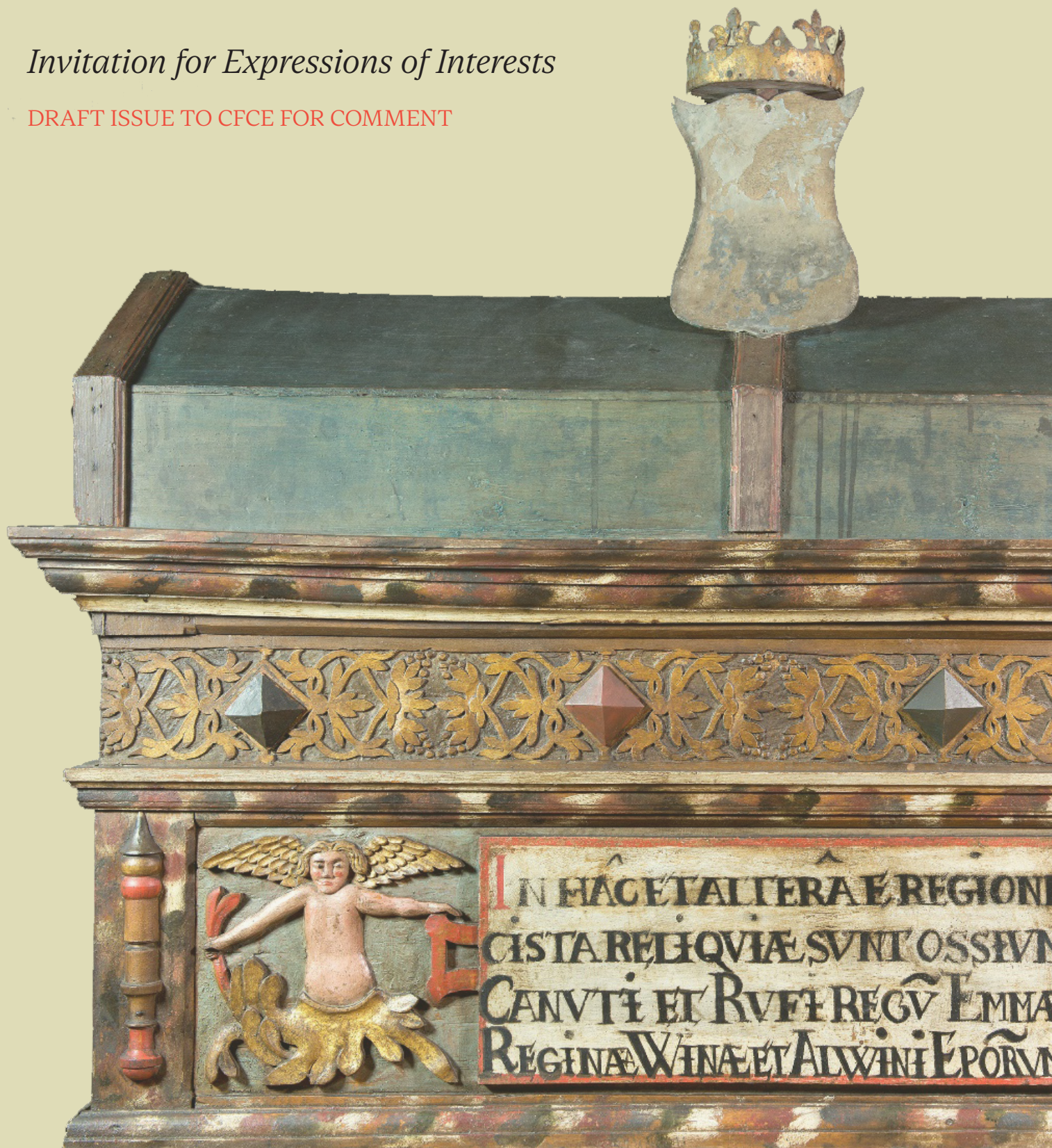
WINCHESTER
CATHEDRAL

PURCELL

Competition for the Design of Two New Mortuary Chests at Winchester Cathedral

Invitation for Expressions of Interests

DRAFT ISSUE TO CFCE FOR COMMENT



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1.0 Competition Overview

1.1 Introduction

Located within the Presbytery of Winchester Cathedral are six unique mortuary chests. These chests, in English oak, were built in the 16th and 17th centuries to house the bones of Anglo-Saxon royals and bishops. They are the successors to the designs of previous generations, lost to us except for two medieval inner chests now displayed in the Cathedral's permanent Kings & Scribes exhibition.

The bones inside the chests have been the focus of a longstanding and highly ambitious research project at the Cathedral since 2012. Further information about this project and the history of the chests can be found here: <https://www.winchester-cathedral.org.uk/mortuary-chests-project/>

The disarticulated remains of at least 25 individuals have been identified as part of this project; the reassociated bones of 16 individuals were reinterred in the existing mortuary chests in January 2026. However, the remains of 9 individuals have been retained with the intention of interring them in two new chests, created specifically for this purpose and proposed to be positioned atop the stone screen in the Retrochoir of the Cathedral.

The Cathedral seeks to commission an exceptional artist-maker to design and craft these new chests by the criteria set out in this brief. The two new chests will represent a significant acquisition for the Cathedral and must be of the highest quality in both design and fabrication, conceived as enduring artefacts and potent symbols that will remain in the Cathedral's care for generations to come.

Given the nature of the chests and their specific function in housing human remains, the commission requires strong technical knowledge and a clear awareness of conservation issues affecting the long-term preservation of the bones, alongside a sensitivity to the sacred significance of the chests as dedicated resting places for the individuals they will contain. Yet the brief is given to provide parameters for genuine creativity also. The Cathedral is keen to appoint an individual or collaboration of specialists demonstrating pure imagination and originality in their design concept. This is an invitation to create a design which connects the story of the mortuary chests from their Anglo-Saxon origins to the 21st century present day.

The process of selection will take the form of a design competition, with entries assessed by a panel of experts. The successful entry will be awarded the commission and a prize of £50,000 to design and fabricate the two chests.

Once completed, the two new chests will be permanently installed atop the stone screen in the Cathedral Retrochoir, where they will be viewed by many thousands of visitors each year. This is an exceptional artistic opportunity to craft chests of the highest quality and calibre in a contemporary idiom. Members of the panel are seeking an outstanding entry which speaks to the Cathedral's heritage and sensibility and provides a dignified resting place for this remarkable collection of remains.

1.2 Competition Process

The Cathedral will select the designer/maker through the process of an open design competition. In the first instance designer/makers are invited to submit expressions of interest. Applicants should demonstrate their suitability for the commission, including relevant artistic experience, technical capability, and design approach, in accordance with the Expression of Interest Submission Guidelines set out in section 1.3 of this document.

Expressions of interest must be submitted either by an individual practitioner with the capacity to both design and make the chests or as a partnership between a designer and a maker.

Submissions will be reviewed by a judging panel comprising expert advisors and historians, members of the Cathedral clergy, the Cathedral Curator and Cathedral Architect, and a representative of the Cathedral Fabric Commission for England.

From the expressions of interest received, the competition judging panel will select a shortlist of candidates. Shortlisted applicants will be asked to provide further information, details of materials, fabrication methods, and other technical conservation considerations, together with initial sketches of their proposed design. Shortlisted candidates will receive an honorarium of £500 in recognition of this work, prior to the final appointment.

The Cathedral reserves the right to request amendments to final design following completion of the selection process. The final design will be subject to approval by the Cathedral Fabric Commission for England.

The Cathedral reserves the right to reproduce shortlisted entries in its marketing, exhibition content and other promotional material.

1.3 Expression of Interest Submission Guidelines

1. Expressions of interest must be submitted by email to: curator.enquiries@winchester-cathedral.org.uk
2. Submissions must be received no later than 12:00 noon on Monday 30th November 2026.
3. Entrants must include a named maker, if different from the designer.
4. Only one entry may be submitted per designer. Makers may be included as a partner in multiple submissions.
5. Documents should be in A4 paper size and may be landscape or portrait format. Submissions should be formatted as a single PDF document no larger than 20MB.
6. Entries must include the following within the submission:
 - A. A statement of no more than 500 words confirming the credentials of the individual applicant or designer/maker partnership, including details of relevant experience and qualifications and an explanation of how these demonstrate suitability for the appointment.
 - B. Three to five case studies of relevant work, including confirmation of project location and client. At least three examples must be of completed work. Where a submission is made by a designer-maker partnership, a minimum of two case studies must be provided by the maker. The combined length of the case studies must be no more than five pages.
 - C. A statement of no more than 500 words, describing the applicant's design approach, demonstrating their understanding of the design brief and technical requirements, set out in Section 3 of this document. Applicants may include indicative sketches and illustrations of initial design concepts. Proposals must make reference to the pair of chests. The combined text and visuals must not exceed two A4 pages and form part of the overall five-page submission limit.
7. The competition is open to UK residents aged 18 years and over only.
8. Entrants must hold valid Professional Indemnity Insurance.

1.4 Selection Criteria

Shortlisting will be based on the selection panel's assessment that the applicant has demonstrated a clear and thorough understanding of the design brief and possesses the technical capability to deliver the chests to the standards set out in Section 3 and Appendix A of this document.

The panel will assess on the basis of:

- The quality, fittingness and clarity of the applicant's proposed design in relation to the contents of the chests, their coherence with the other six chests, and their fit within the architectural setting of the retrochoir
- The extent to which the proposal responds to the brief and its technical requirements
- Evidence of appropriate technical expertise and relevant experience
- Evidence that that applicant has understood the conservation issues for the bones

Where a submission is made in partnership between a designer and a maker, the Cathedral reserves the right to request a change of maker at any stage of the competition process if the proposed maker does not demonstrate sufficient technical expertise or experience to meet the project's fabrication requirements.

It is intended that shortlisted candidates will be notified by 5th February 2027. Due to the anticipated volume of submissions, the Cathedral is unable to provide individual feedback to entrants who are unsuccessful at the expression of interest stage.

Shortlisted candidates are required to develop their designs and present their work to the judging panel in person at an event scheduled in early May 2027. Additional information will be provided to shortlisted candidates, including research findings and theological perspectives which may help artists to refine their design.

It is anticipated that the winning entry will be announced in early June 2027.

1.5 Commission Prize

The winning entrant will be awarded a commission fee of £50,000 (inclusive of VAT) for the detailed design and fabrication of the two new chests. Shortlisted entrants will be required to submit an indicative cost breakdown demonstrating how the proposal can be delivered within this budget.

2.0 The Mortuary Chest Project

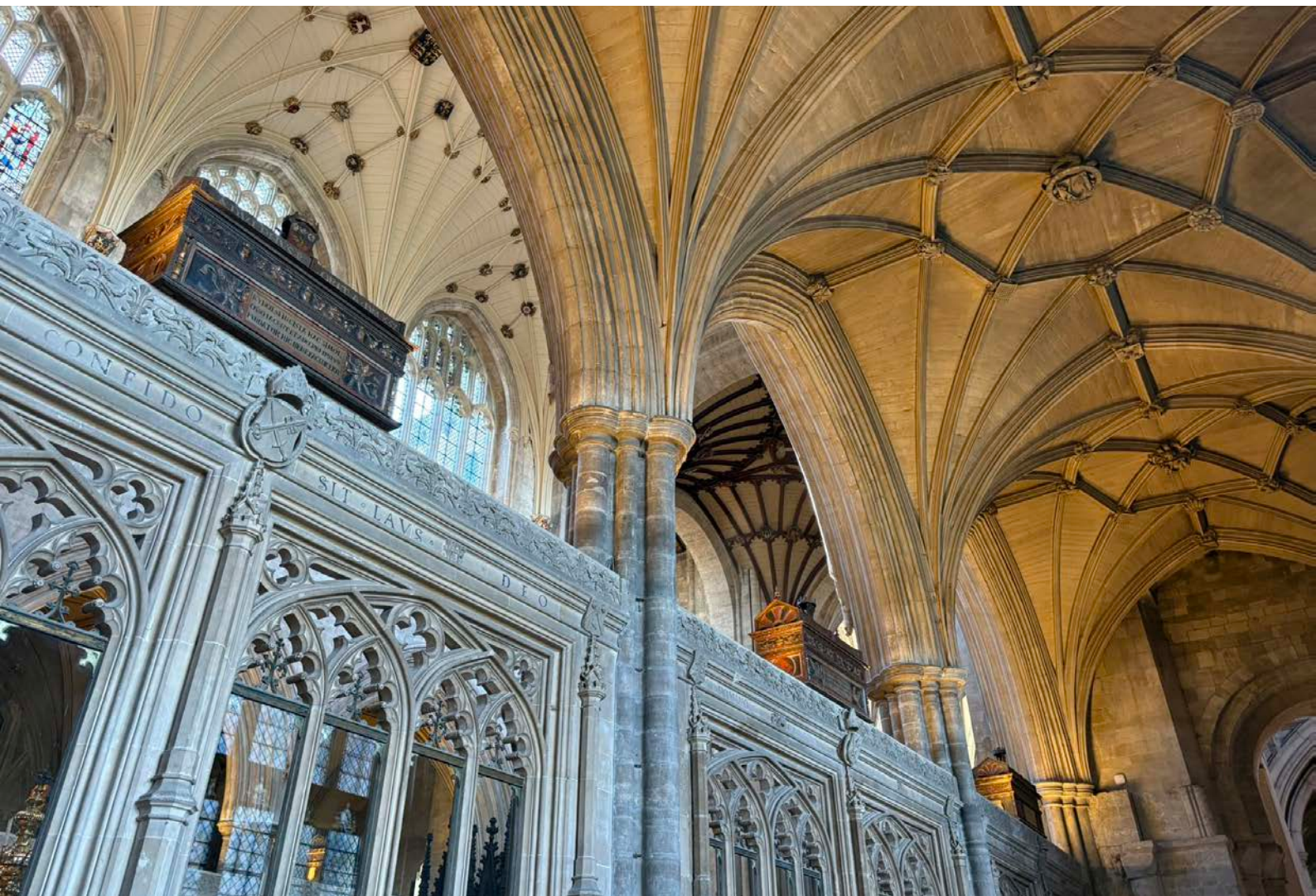
2.1 Project Background

The mortuary chests and their contents are among the greatest treasures of Winchester Cathedral. These six painted wooden caskets, positioned atop the north and south screens of the Presbytery, contain the remains of early medieval kings, a queen, and bishops dating from the 7th to the 12th centuries. These individuals were originally buried either in the ground or lead sarcophagi in the Anglo-Saxon Old Minster, before being transferred to the present cathedral. Over the centuries, the bones were disturbed, most notably when the chests were toppled in the English Civil War in 1642. Four chests survived from the (possibly ten) 16th Century chests, to which two more were added in 1661 to house the surviving bones.

The chests were opened most recently in 2012, allowing researchers to sample the bones for ancient DNA analysis and radiocarbon dating. Following extensive study, the project succeeded in identifying at least 25 individuals and reassembling some once again as distinct persons. In 2025, permission was granted to reinter the bones in the chests in their newly restored groupings, to celebrate the achievements of the modern scientific research and honour these early medieval individuals with a respectful reinterment.

To reunify and conserve the remains of each individual, it was decided that their bones would be placed together in separate internal boxes within the mortuary chests. This protects the bones and ensures that individuals rest in their integrity. The majority of the remains were reinterred within the six existing mortuary chests in January 2026; however, the introduction of internal boxes inevitably required more space, and as a result the bones of nine individuals were held back, prompting in part the decision to commission two new additional chests. These chests also provide an opportunity to honour their occupants more specifically.

These two new chests will house the remains of the nine remaining individuals, including four juveniles and one adult female believed to be Emma of Normandy. Their creation will mark the completion of a significant chapter in the long history of the translation of the bones, celebrating both the achievements of modern scientific research in reassembling the individuals and identifying relationships between them, and providing them with a dignified and respectful resting place within the new chests.

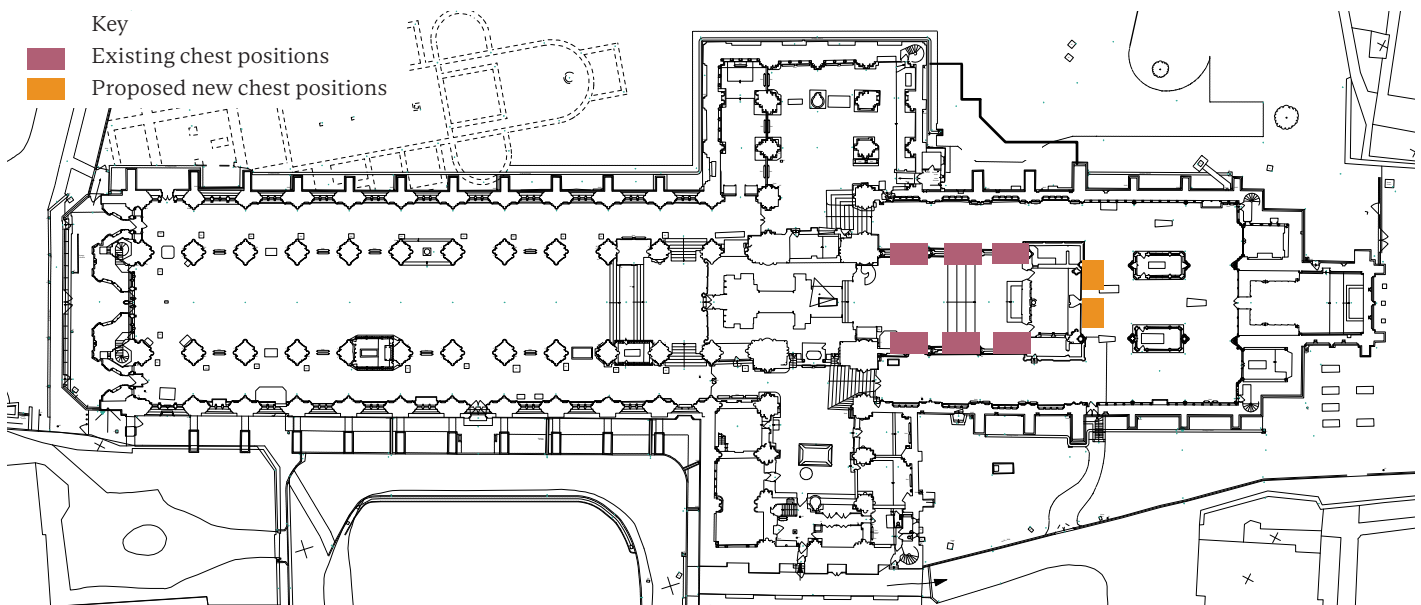


2.2 Proposed Location

The two new mortuary chests are proposed to be positioned atop the screen between the Feretory and the Retrochoir, at the east end of the Cathedral. This elevated position provides a secure and prominent setting while maintaining visual and architectural continuity with the existing chests on the Presbytery screens. A visitor walking round the east end of the cathedral will see a sequence of all these chests.

This location in the Retrochoir holds particular historical significance, as the bones in the chests are believed to have originally been placed near St Swithun's reliquary in the Feretory of the Romanesque cathedral before the construction of the Retrochoir in the early 13th century. Their placement beside the shrine expressed the belief that the cathedral's patron saint offered protection to the rulers of the Church and Kingdom, and situated the honoured dead alongside the monastic community gathered around the altar.

The proposed location for the new chests will be prominently visible and on the primary visitor route, creating new opportunities for interpretation and learning, and enriching public engagement at the Cathedral. The positions are framed by the open arcade and above the intricate carvings of the screen, with the gilded icons, creating a beautiful and dignified setting which offers fitting degree of reverence to the bones. Furthermore, the elevated position provides a secure resting place for the remains, ensuring they remain safely undisturbed.



Left: Approximate position of the two new Mortuary chests on the Retrochoir screen, above the row of nine icons. The memorial catafalque for St. Swithun shown in the foreground.

3.0 Design Brief

3.1 Design Principles

The design and fabrication of the new chests must be of the highest quality, ensuring both the protection of the bones and the enhancement of the cathedral's architectural and spiritual richness. The new chests are to become part of the collection of mortuary chests and therefore should maintain continuity with the existing chests while allowing creative, contemporary expression.

Their design should complement the architecture of their designated location within the Retrochoir and be beautiful objects in their own right, offering a respectful and dignified resting place for the remains they house.

Artists are requested to develop proposals in line with the following key design principles -

1. The new chests should resonate with the existing chests, complementing without attempting to replicate them, and recognisably contemporary in design.
2. The dimensions of the chests should be determined based on the requirements for internal storage capacity, comparable to the originals, and scaled appropriately to the architecture of the space.
3. The decoration of the chests should harmonise with their setting on the Retrochoir screen and with the icons directly beneath them. We might expect the chests, therefore, to include some gilding.
4. The design elements and features such as written text should be intellectually accessible.
5. The technical design must meet the required conservation standards, set out in section 3.6 this brief, to ensure the safe preservation of human remains.
6. The materials and construction should be of the highest quality to ensure the longevity of the chests for hundreds of years to come, as is their intended purpose as the final resting place for the bones they hold.



Above: South side of existing mortuary chest N3

Image curtesy of Dr John Crook



Above: West side of chest N3

3.2 Design Requirements

Artists are requested to develop proposals which comply with the following design requirements -

Form

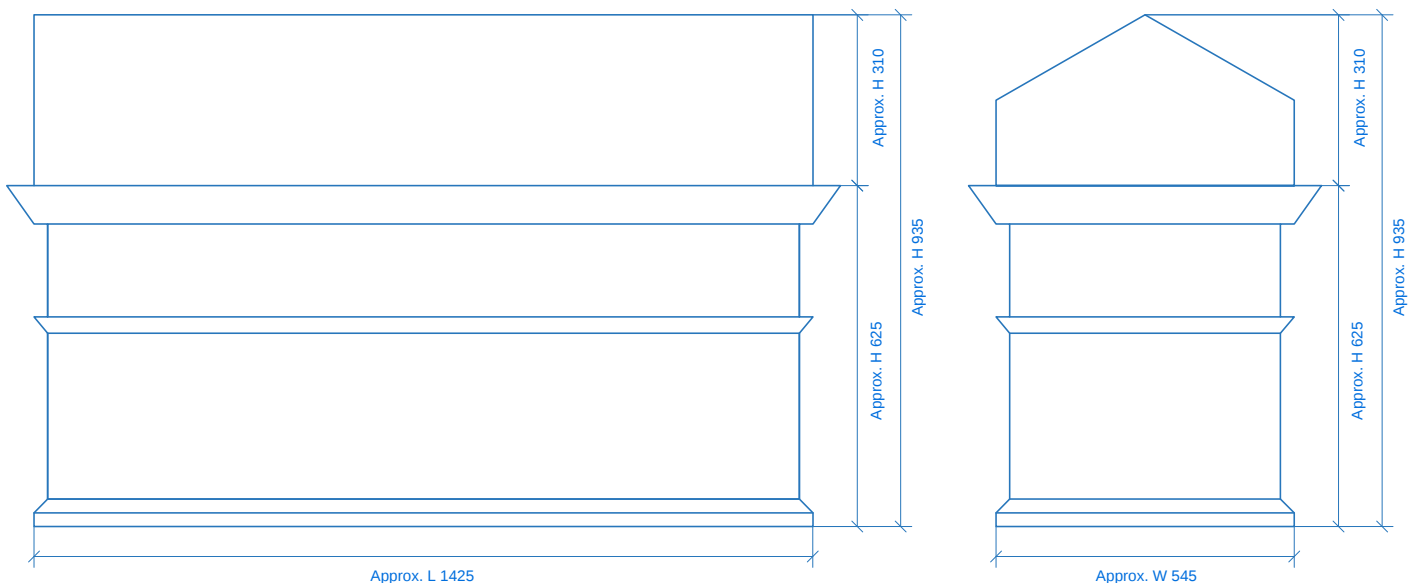
- The chests shall have an open base so that they can be placed over the inner liners which sit directly onto the screen ledge.
- The base of the chests must sit flush on the screen ledge so they conceal the inner liners containing the bones.
- Each chest must have a removable lid that can be easily lifted off to allow access to the inner liners containing the bones, without the need to remove the full outer chest.

Size and proportions

- The size and proportions of the new chests should be sufficiently similar to the existing chests to ensure they are legible as part of a coherent family of mortuary chests. Typical dimensions of the existing chests are provided below for reference.
- The internal dimensions of the new chests must be sufficient to accommodate the inner liners, with adequate clearance to allow them to be safely lifted in and out, as set out in Section 3.2 of this brief.
- The new chests may be scaled down from the existing examples but should not be notably larger.
- The two chests should be of the same size and proportion, so that they are read as a pair, though decorative and stylistic differences may evolve between them to reflect their occupants.
- Size and proportions should be considered in relation to the chests' proposed position on the ledge of the Retrochoir/Feretory screen, and how they will be viewed from floor level.

Practical requirements

- The design must take into account the practicalities of handling and installation. Both the lid and the lower case should be of a weight that allows them to be safely lifted by two people from a temporary access scaffold.
- Handles are not required, however, careful consideration should be given to how the lids and lower chests will be handled and manoeuvred into position without risk of damage to decorative elements.



Above: Typical dimensions of the existing mortuary chests, please note precise dimensions of each chest differ slightly.

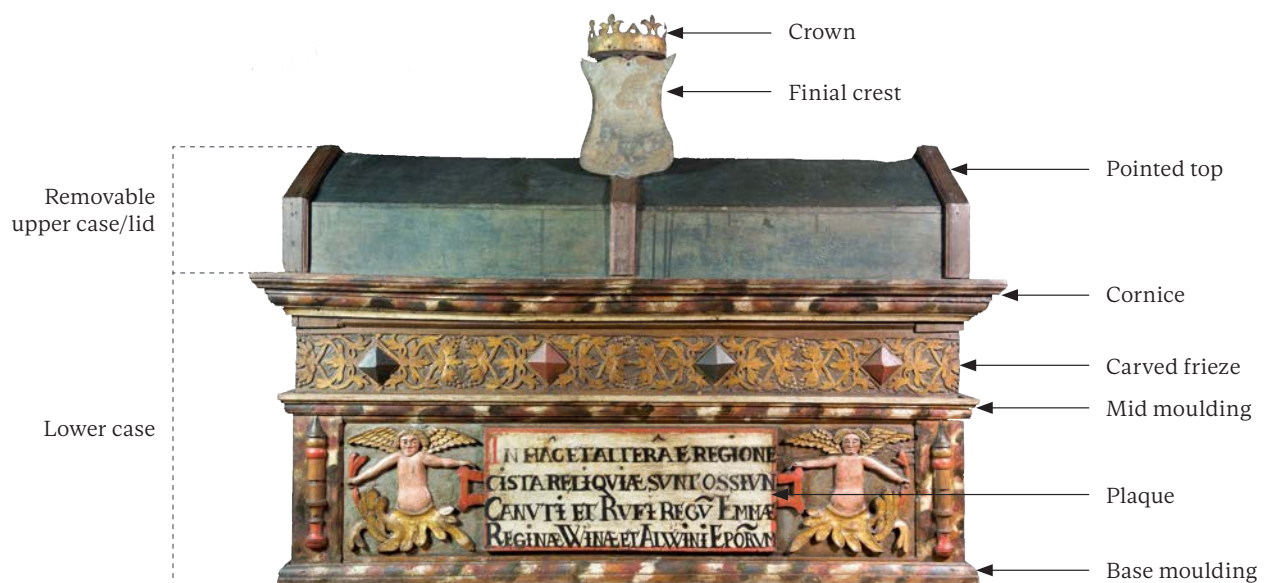
3.3 Stylistic Components

The design of the two new chests should maintain a clear sense of continuity with the existing six chests, drawing inspiration from their key design features, form and proportions, so that the new works are legible as part of a coherent family of mortuary chests.

The new chests are not expected to replicate the stylistically Renaissance decoration of the existing chests. However, artists are encouraged to consider reinterpreting characteristic elements such as the defining lines and proportions of the cornice, mid-moulding, and base moulding; the pointed profile of the lid; and the use of relief carving and motif. These elements may be thoughtfully and selectively echoed within the new designs, interpreted through a contemporary and creative artistic language.

Epigraphy is a defining feature of the existing chests, and new designs should accommodate inscribed text. The style and treatment of any written text will be at the artist's discretion, but it is required that any text is in English rather than Latin. The wording will be developed in collaboration with the successful applicant. For the EOI, it is sufficient to indicate how and where text would appear, and to outline the approach to its development.

The finial crest and crown are distinctive features of the existing chests, and artists are therefore encouraged to incorporate a similar feature in their designs, reimagined in a manner appropriate to their overall vision.



*Above: Principal design features of the existing mortuary chests, showing north side of chest S1.
Image courtesy of Dr John Crook*

3.4 Decoration and Adornment

The new chests may be embellished with painted and/or gilded finishes to their exterior surfaces. Decorative materials and techniques must be selected to the highest standards, ensuring exceptional craftsmanship and long-term durability, so that the finishes are capable of enduring for centuries.

Whilst the new chests should feel clearly related to the existing, it is not expected that they will replicate either the stylistic language or decorative methods. Designers are encouraged to explore an approach that reflects contemporary design sensibilities, whilst drawing inspiration from the existing.

The two new chests need not be identical, however they should be unmistakably read as a pair. Artists are encouraged to consider how the chests relate to one another from multiple viewpoints: at a distance, from eye level in the centre of the Retrochoir, and through close inspection. The designer may wish to consider differences between the pair which convey something of the historical period and culture associated with the occupants of the chests.

Careful consideration should be given to colour tone and saturation, as well as to surface texture and reflectance.

Artists should also consider how the decoration of the two new chests will integrate into their setting within the Retrochoir. Particular attention should be paid to how the finishes complement the painted and gilded icons located below them on the Retrochoir screen.

For more technical information on the requirements for paints, gilding and surface coatings see Appendix A.

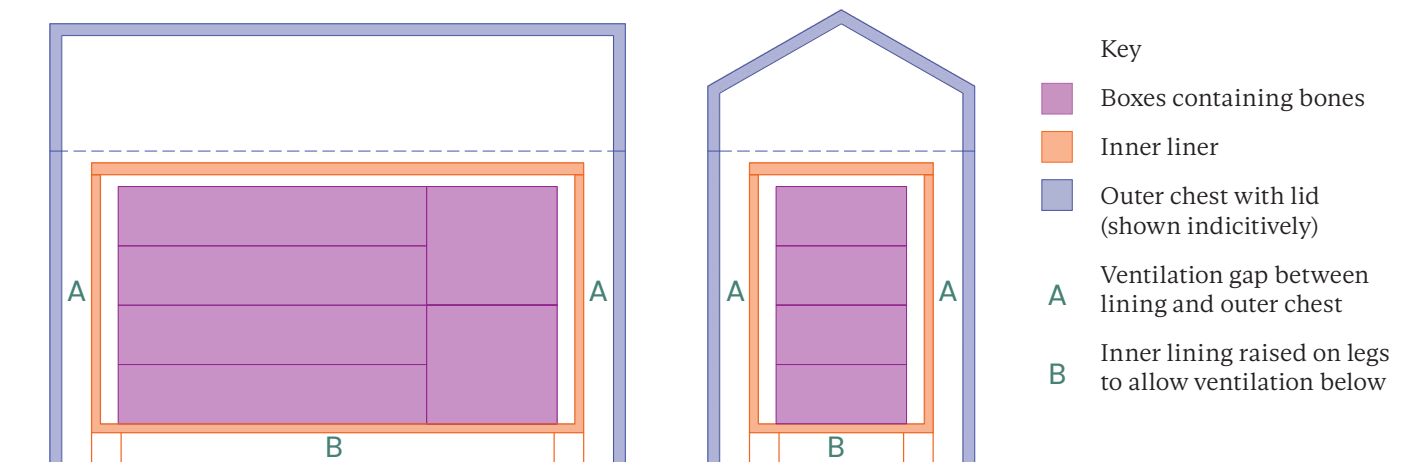
Appendix A

Technical Requirements

A-1 Form and Internal Capacity

The existing chests are formed of three primary components: a lower rectangular case, open at the top and bottom sitting directly on the ledge; an inner liner that sits within this lower case and contains boxes holding the bones; and a pitched lid that rests on the upper lip of the lower case.

It is proposed that the two new chests be constructed in the same manner, as illustrated below.



The inner liner (shown in orange in the diagram above) will be designed and fabricated separately. Responsibility for its design therefore does not lie with the appointed designer/maker of the new chests, and its cost will be budgeted for separately.

The inner liners are to be fabricated using modern, conservation-grade materials to provide optimal protection for the delicate bones contained within. The bones from each individual will be grouped in bespoke boxes (shown in pink) within the liner.

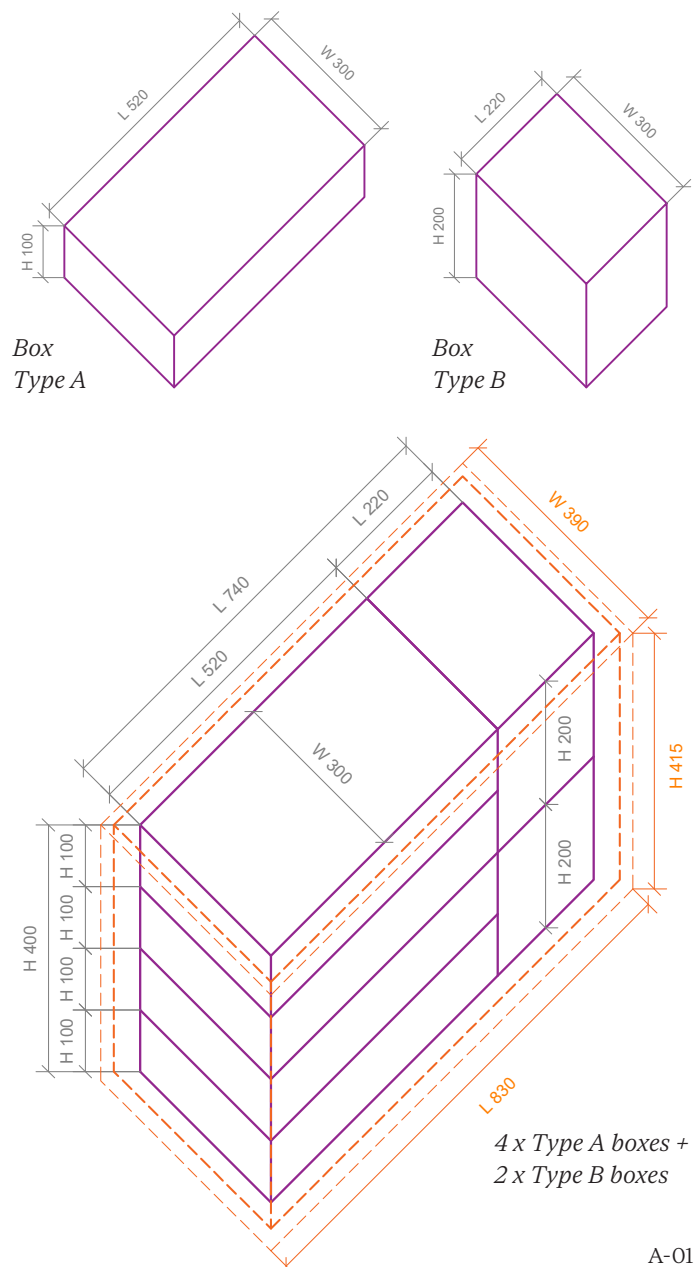
Two box types will be used for the bones: Box Type A, which is long and flat and suitable for femurs and other long bones; and Box Type B, which is large enough to house a complete skull.

The dimensions for each box type are as follows:

- Box Type A - Rectangular
L: 520mm x W: 300mm x D: 100mm (External)
- Box type B - Square
L: 220mm x W: 300mm x D: 200mm (External)

Each inner liner will accommodate 4 Type A boxes (rectangular) and 2 Type B boxes (square), with sufficient additional space to handle the boxes into position. On this basis the inner liners will measure approximately 830 mm in length, 390 mm in depth, and 415 mm in height.

The new outer cases must be constructed to accommodate the new internal liners, with sufficient clearance to allow the inner liners to be safely lifted in and out of the cases without risk of damage. Adequate ventilation should also be provided on all sides and beneath the inner liner, in order to allow the free movement of air protecting the contents from the potential build-up of humidity or condensation against the stone ledge.



A-2 Materials and Construction Methods

General Principles

The outer chests must be crafted with the highest quality materials and construction techniques to ensure durability and longevity, serving as objects of beauty that withstand the test of time as enduring artifacts within the Cathedral. While these chests are not intended for regular opening, their design must allow for safe handling onto the raised ledge without risking damage to the bones stored inside or to the chests themselves.

Furthermore, the chests must provide a stable internal environment to protect the ancient bones they will contain. Potential risks such as highly acidic or alkaline conditions, the emission of Volatile Organic Compounds (VOCs), other environmental contaminants, and pest infestations should be minimised as far as possible.

The following guidance on appropriate materials and construction methodologies is provided to inform and support the design and fabrication standards for the chests.

Timber specification

The outer cases should be constructed from timber. The potential acidity of the new timber is a critical consideration, as elevated acid levels may adversely affect the long-term preservation of the bones. Shortlisted designers will be requested to provide a full specification for the timber species they intend to use.

A timber with a pH value greater than 5 is recommended by the consultant conservators. It should be noted that acidity can vary significantly within species and individual trees, with heartwood often more acidic than sapwood. Designers may consider using aged timber, which will have had a longer opportunity for its acidity to neutralise.

Acidity testing may be required prior to fabrication to confirm that levels fall within acceptable limits.

All selected timber should be air or kiln dried to a recommended moisture content of 8% or less and must not be subjected to chemical treatments or finishes that could introduce pollutants that adversely affect the bones.

Timber selection must also take into account its suitability for construction, including factors such as available plank size, structural strength, colour, grain, and ease of carving or working. Wherever possible, priority should be given to locally grown and sustainably sourced timber.

Joining

As far as practicable, the chest should be fabricated using traditional, adhesive-free joinery techniques, such as dovetail joints.

The use of adhesives should be kept to an absolute minimum, as many adhesives emit volatile organic compounds (VOCs) that may accelerate the deterioration of the bones. Furthermore, adhesives may degrade over time, potentially compromising the long-term durability of the chests.

Nails, screws, or other metal fixings and ironmongery should be avoided wherever possible or otherwise kept to an absolute minimum. If the maker determines that metal fixings are unavoidable, corrosion-resistant metals such as silicon bronze or stainless steel grade 316 should be specified.

Carvings

The designer may wish to consider carvings and/or mouldings formed in relief, reduce the reliance on adhesives and pins which may risk of introducing potential pollutants and decorative elements detaching over time. Furthermore, as the existing chests are decorated with relief carvings, the use of similar techniques on the new chests may help forge a sense of continuity between new and old. However, other forms of decoration are possible and may be considered, but fixings should be sturdy and adhesives avoided wherever possible.

Painted and gilded decoration

Painted and gilded finishes should be applied only to the exterior surfaces of the chests. Decorative materials must be of the highest quality, with finishes that are resistant to fading, flaking, or other forms of deterioration, to ensure long-term durability.

As painted finishes and surface coatings may reduce the permeability of the timber, designers are encouraged to leave appropriate areas free of decoration to allow for slow moisture movement. This will help protect the chest contents from humidity and prevent the build-up of harmful emissions from the off-gassing of the wood.

Shortlisted designers will be required to submit full specifications for all proposed paints, gilding materials, and any other decorative finishes, including product types and application methods.

Oiling and coatings

Varnishes, lacquers, and other hard surface coatings should not be used, as they inhibit the permeability of the timber. This may lead to the build-up of humidity and harmful gases within the chests, which could adversely affect the conservation of the bones.

If oils, waxes, or other surface treatments are considered necessary to condition the timber, the designer will be required to provide a full specification. Alternative treatments with lower volatile organic compound (VOC) emissions may be requested.

Oils, waxes, or any other coatings must not be applied to the interior surfaces of the chests, as the risk of off-gassing within the enclosed interior environment may adversely affect the long-term conservation of the bones.

Off gassing period

After the chests are constructed, it is highly beneficial for them to be left, with lids removed, in a well-ventilated space for as long as feasible before installation. This resting period allows materials such as adhesives, oils and painted finishes to off-gas and fully cure, minimising the potential for harmful pollutants.

Appendix B

Details of the Existing Mortuary Chests

B-1 Translation of Inscriptions



Chest N1N

Translation: *In this chest in A.D. 1661 are replaced mixed up the bones of princes and prelates dispersed by barbarous sacrilege in A.D. 1642.*

Note: First painted 1684. 'Prætorum' was erroneously transcribed 'praelatorum' until 1932.



Chest N1S

Translation: *In this chest and in the one on the other side are the remains of Kings Cnut and Rufus, of Queen Emma, and of Bishops Wini and Aelfwine*

Note: Probably blank until the late 18th century. In 1920 'Alwine' was transcribed as 'Alnulphi'. The word 'En' appears to be a mistake. The first 'O' in the 'Episcoporum' has been omitted presumably in error.



Chest N2N Lid

Translation: *King Cynewulf died A.D. 754.*

Note: Date 1525. The 'P' in Kenulphus appears to be an amalgamation of LP so a transcript might be more accurately given as Kenullphus.



Chest N2N

Translation: *Here rests King Ecgberht with King Cynewulf. Each bestowed outstanding benefits on us.*

Note: Original dated 1525 but later repainted on new white background. In 1684 a transcriber mistake also included the word 'jacet' after 'hic'.



Chest N2S Lid

Translation: *King Ecgberht died A.D. 837.*

Note: Date 1525.



Chest N2S

Translation: *Here rests King Ecgberht with King Cynewulf. Both of them brought us great benefits.*

Note: Originally painted 1525 but repainted at later indeterminate date. Until 1932, the word 'uterque' was evidently written between 'munera' and 'tulit' but was then replaced with an 'O'



Chest N3N Lid

Translation: *King Aethelwulf died A.D. 857.*

Note: Between 1684 and 1760 inclusive, the date was transcribed as 859.



Chest N3N

Translation: *The bones of Cynegils and King Æthelwulf lie together in this chest. Of the former the founder [sic; literal translation. IPSIVS may have been an attempt to correct the mistaken IPSVS in the corresponding earlier inscription], the latter was the benefactor.*

Note: Originally painted 1525 but repainted at an indeterminate date and with an apparently poor understanding of the Latin script (eg 'osso' was used for 'ossa' and 'simol' for 'simul'. 'Ipsius' has also been variously transcribed as ipseque, ipsus, ipsius, alter, and ipeus). In earlier versions, the first name was given variously Kingilsi, Kyngulsti, Kingulsti, Kyngilsi and Kygilsi. The word 'hac' was omitted in the 1600 inscription but first appeared in 1684. In 1932 the word ossa was inexplicably painted 'casa'.



Chest N3S Lid

Translation: King Cynegils died A.D.641

Note: Date 1525



Chest N3S

Translation: *The bones of Cynegils died A D 641 and Æthelwulf lie together in this chest. The former was the founder, the latter the benefactor.*

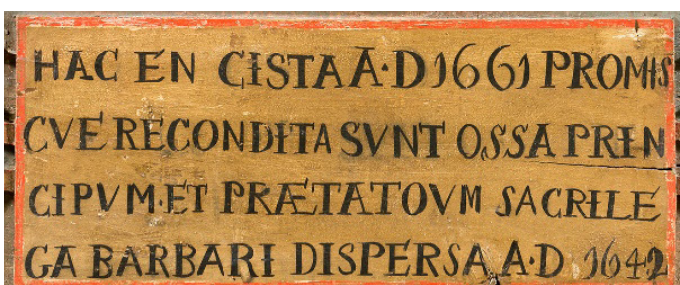
Note: Original painting including red insertion dated 1525. 'Ipsus' is an error for 'ipse'. The word 'hac' was omitted in the 1600 inscription but first appeared in 1684. This was probably a transcription error as was 'simol' for 'simul' in 1932.



Chest S1N

Translation: *In this chest and in the one on the other side are the remains of the bones of Kings Cnut and Rufus, of Queen Emma, and of Bishops Wini and Ælfwine.*

Note: Blank until 1684 when Precentor Gray referred to it as 'now of late this inscription....' 'Ossiun' is an error for 'ossium'. In 1684 it was written 'ossa' and in 1799, 1920 and 1932 the word was omitted altogether. In 1684 and in 1920 'Alwini' was transcribed as 'Alnulphi'



Chest S1S

Translation: *In this chest in A D 1661 are replaced mixed up the bones of princes and prelates dispersed by barbarous sacrilege in A D 1642.*

Note: Date before 1799 but recorded as blank in 1684 and was probably blank in 1760. The word 'en' was recorded as 'in' in all transcripts up to 1932. 'Praetatum' is an error for 'praelatum'.



Chest S1N Lid

Translation: King Eadred died A.D. 955.

Note: Date 1525



Chest S1N

Translation: *In this tomb rests pious Eadred who will have ruled [sic; literal translation. Some of the transcribers realised the error and changed it to 'REXERAT' = had ruled] these lands of Britons outstandingly.*

Note: Date 1525. 'Rexerit' was corrected to 'rexerat' in transcriptions 1684-1799 inclusive.



Chest S2S Lid

Translation: *King Eadred died A. D. 955.*

Note: Date 1525



Chest S2S

Translation: *In this tomb rests pious Eadred who will have ruled [sic; literal translation. Some of the transcribers realised the error and changed it to 'REXERAT' = had ruled] these lands of Britons outstandingly.*

Note: Date 1525. In 1600 'pius' was recorded as 'prius'. 'Rexerit' was corrected to 'rexerat' in transcriptions 1684-1799 inclusive.



Chest S3N Lid

Translation: *King Edmund died A. D.*

Note: Date 1525. The 'A.D' was omitted in transcriptions until 1799, and again in 1920.



Chest S3N

Translation: *Receive O Christ Edmund whom this casket contains who carried the royal sceptre while his father was living.*

Note: Date 1525 but with later over-painting. 'Suscipe' was transcribed 'succipe' in 1932 and the word 'qui' was omitted. 'Patre' was transcribed 'Petro' in 1684.



Chest S3S Lid

Translation: *King Edmund died A. D.*

Note: Date after 1684 and before 1760.



Chest S3S

Translation: *Receive O Christ Edmund whom this casket contains who carried the royal sceptre while his father was living.*

Note: Date 1525 including the insertions of 'hec' and 'regia'. 'Patre' was recorded as 'Petro' in 1684

B-2.1 Photographic Record - Chest N1



N1 East

N1 West



N1 North



N1 South

B-2.2 Photographic Record - Chest N2



N2 East



N2 West



N2 North



N2 South

B-2.3 Photographic Record - Chest N3



N3 East



N3 West



N3 North



N3 South

B-2.4 Photographic Record - Chest S1



S1 East



S1 West



S1 North



S1 South

B-2.5 Photographic Record - Chest S2



S2 East



S2 West



S2 North



S2 South

B-2.6 Photographic Record - Chest S3



S3 East



S3 West



S3 North



S3 South