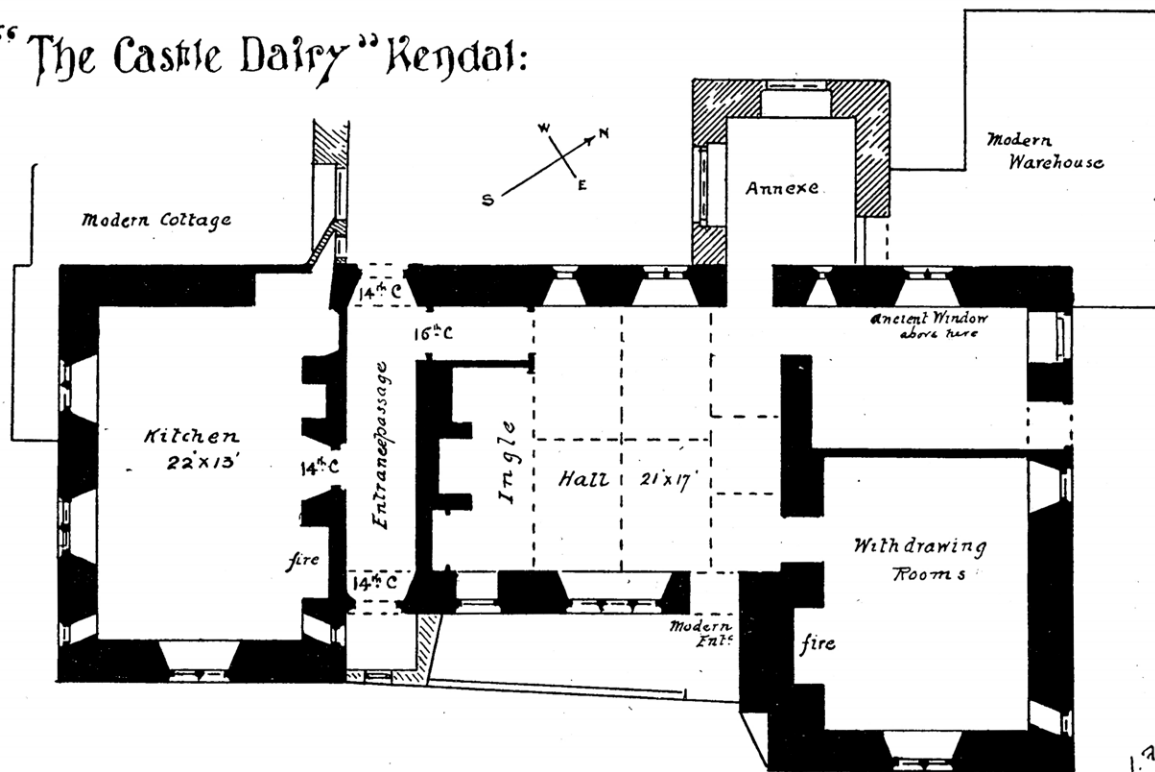


"The Castle Dairy" Kendal:



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ART. VII.—*Castle Dairy, Kendal.* By JOHN F. CURWEN,
F.S.A., F.R.I.B.A.

Read at Ambleside, Sept. 3rd, 1915.

AT the foot of the Castle Hill the river Kent runs through a narrow alluvial bottom, and, beside the "pons de Strowmondgate,"* it is supposed that the castle had its farmstead. The river divided the Castle Park-lands from the town of Kendal and that the lord kept his milking-cows in such a convenient situation is quite a reasonable supposition. Of historical evidence, however, there is none; but of architectural evidence there is this building which certainly bears traces of late fourteenth century work and which extraordinarily, notwithstanding all the changes, still bears the name of "The Castle Dairy."

A little nearer to the river is a shop (No. 18, Wildman Street) whose bakehouses at the back are said to stand upon the site of the Castle forge.

With the temporary fall of the Marquis of Northampton in 1553, the Castle became untenanted, by degrees the demesne lands were dispersed and we know that the deer park was disparked in the year 1566. Now if these dates are compared with the dates 1564, 1565, and 1567 found combined with the initials A.G. about the building, I think that we can further conjecture that one Anthony Garnett at this time became possessed of the farmstead and that he re-edified the building for his own habitation.

The chief attraction of the house lies in the fact that

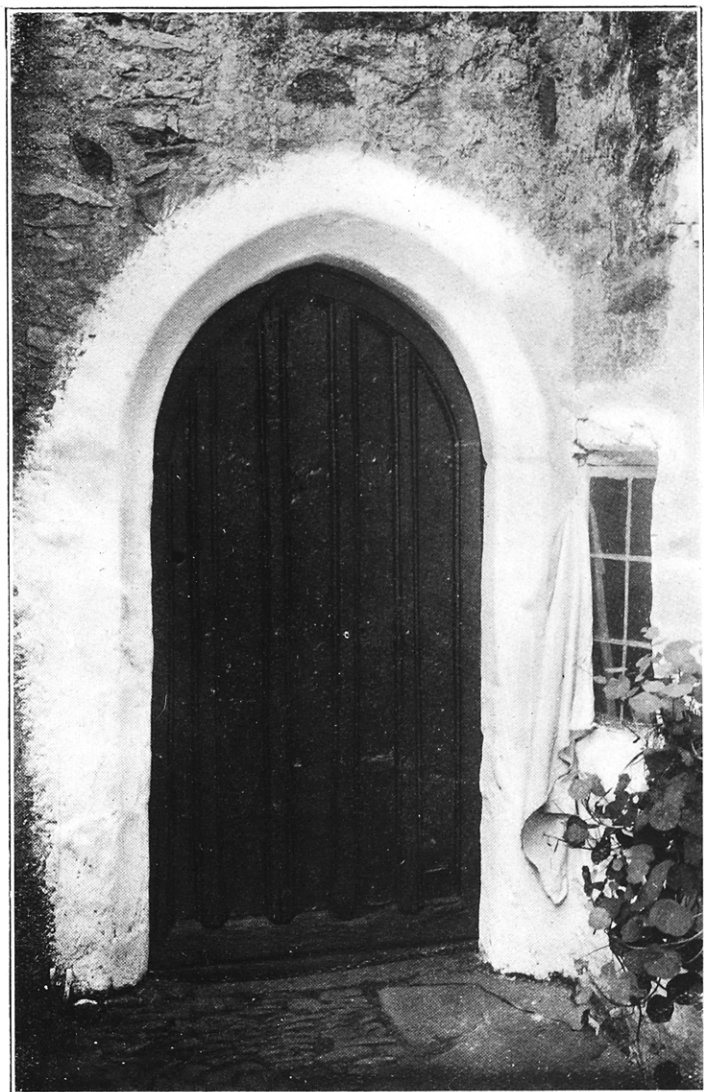
* In the Episcopal Registers of the See of Carlisle there is an entry, dated 1379, "de ponte de Strowmondgate," in which the Bishop, Thomas Appleby, offers an indulgence "to all who shall adequately contribute to the re-building of the bridge which spans the Kent, in the parish of Kirkby Kendall." 9th Rep. Hist. MSS. Comm., Part 1, appx. 195B.

it is the only example, left in the borough, of a masonry-building erected or re-edified in the Tudor style of architecture. The burghers appear to have still clung to timber as their principal material for building purposes, and that Anthony Garnett ventured to erect his house not only in stone but also with masonry, at once marks him out as a man of some considerable note. He was a man, too, who studied heraldry, and, when heraldry stood for something, bore for his own arms a griffin's head coupée, surmounted by a knight's helmet, with a griffin statant and wings expanded for a crest. At present, however, I have not proved his relationship with the Garnett family, who bore azure, 3 griffin heads erased, or. He also adorned his house with the coat armour of the former lords of Kendal. Moreover, in 1575 we find that his widow made the very handsome voluntary contribution of 20s. towards the expense of obtaining the first Royal Charter of Incorporation for Kendal. It would appear that only eighteen people in the whole of the town contributed a larger amount (*The Boke off Recorde of the Burgh of Kirkbie Kendall*, p. 13).

Of the earlier building I am afraid that it is now quite impossible to say anything, except that the entrance passage from front to back appears to have formed a portion of it. For here we find fourteenth century doorways at either end and a third, on the left hand midway along the passage, that are each pointed in the arch, heavily cavettoed on the outside and rebated to receive thick oaken doors on the inside. There is also the ancient two-light window at the back which will be noticed later on.

The doorway on the other side of the passage leading into the hall is clearly the work of Garnett, and remains to us as a most beautiful specimen of a sixteenth century door, framed, pegged, and hand-molded in oak.

That the small annexe at the back, which presumably



THE CASTLE DAIRY, KENDAL :
FOURTEENTH-CENTURY DOORWAY.

Phot. by J. F. Curwen.

TO FACE P. 102.

has been erected for a staircase, was not a portion of Garnett's house is shown by the small slit external window which it covers. The other wings are clearly of modern construction.

The Kitchen occupied the ground floor of the south-west wing and measured 22 by 13 feet. The main mullioned windows were of two lights and square headed under projecting labels. The label to the front window is incised with the legend:—QVI . VADIT . PLANE : VADIT . SANE . ending with the initials A . G . in cypher. Nicholson quoting from *Notes and Queries* says that the "same idea is rendered into English on coeval glass in Worlingworth Church, Suffolk, 'he yt. walke plainly—walketh sauely.'"* The room was also furnished with a small square window in either front corner so as to command a view up and down the street.

The Hall measured 21 by 17 feet and was lighted by mullioned windows on either side. That to the front is of three trefoil-cusped lights below a square label resting on two heads. These heads are curious—the one to the left represents a lady with head-gear similar to that associated with Mary Queen of Scots, whilst the other represents a man with pressed-out lips, as if he were in the act of whistling or saying "booh" to his companion. Above the label there is a carved stone bearing the initials A.G. entwined with a cord and the date 1564. This is the earliest date as yet discovered. Within the window two diamond panes of silver-stained glass still remain:—1. The initials A.G. with the date 1567 on a scroll inscribed OMNIA . VANITAS, above, and a skull with the legend VIENDRA . LE . IOVR, below. 2. A fleur-de-lis within a border and surmounted by a crown.

One-third of the room is reduced in height so as to form an ingle nook, and the wall above the beam is

* *Annals of Kendal*, p. 99. "Chi va piano va sano," is a well-known old Italian proverb.

pleasingly panelled to the cornice with upright molded styles some $8\frac{1}{2}$ inches wide. The central or higher portion of the ceiling is quartered by oak ribs and then coves down again to the opposite wall, where, if I understand the quotation from *Notes and Queries*, the writer found similar panelling to that above the inglenook.* Doubtless this was destroyed when the Hall was shortened to make the present entrance, and when the cabinet d'aisance was unfortunately erected in front of the original entrance.

Before leaving the room notice should be taken of a small mural cupboard which is furnished with a linen-pattern panelled door.

The north-east wing evidently contained the more private quarters of the family. Unfortunately the withdrawing rooms have been completely modernised, but the thick walls of the fireplace remain, and the massive chimney is one of the external features of the building.

Upstairs, however, it is different, for here in the front room we find a bedchamber that, for some long forgotten reason, goes by the local name of "The Chapel." The ceiling is barrel-vaulted in plaster and crossed by five oak ribs, the three intermediate ones having carved bosses at their intersection with a central longitudinal rib. The first boss, or that on the second rib from the window, is carved with a shield of four quarterings:—1. Argent, two bars azure on the upper one a mullet pierced sable, for Parr; 2. Three chevronels interlaced, for Fitz Hugh; 3. Gules, three water bougets argent, for Roos; 4. Azure three griffin heads erased or, for Thomas Garnett.

The next boss has a shield likewise of four quarterings: 1 and 4 Argent, a fess dancetté between billets sable, for D'Eincourt; 2 and 3 Sable, three escallops argent, for Strickland. The third boss unfortunately is missing, but the two existing ones show at least that Garnett thought

* Nicholson, *Annals of Kendal*, p. 99.

the building had had some former connection with the castle.

Between the second and the third ribs the ends of roof beams project into the room on either side. These likewise have been decorated with carved bosses, of which only one, the westerly one, now remains displaying a double-headed griffin arising out of a double-scrolled and foliated base.

The two-light window is not cusped as the corresponding one in the south-west gable, but merely semi-circular beneath a square label. In it four diamond panes of silver-stained glass remain :—1. The initials A.G. entwined by a looped and tasselled cord with the date 1565. 2 and 3, An eagle stooping over a child in a cradle, perched up presumably on a tree top which far more resembles a giant toadstool. The legend in connection with the house of Lathom, as well as the position it occupies in the coat armour of the earls of Derby, is well known. 4. The initials A.G. with the date 1567 on a scroll inscribed OMNIA . VANITAS, above, and a skull with the legend VIENDRA . LE . IOUR, below.

In this room there is still preserved a large oaken bedstead with the back enriched by six bold relief-panels. In the upper row :—1. A mask with animal ears and horns. 2. A scrolled shield bearing the initials A.G. conjoined by a looped and tasselled cord, with a skull in the base. 3. A mask with animal ears and beaded chain thrown over the top of the head. On the lower row there are three lion-heads in as many panels, the first bearded, the second with a ring in its mouth, and the third with its tongue hanging out. But from the sharpness of the mouldings these latter panels do not appear to be of the same date as the bedstead.

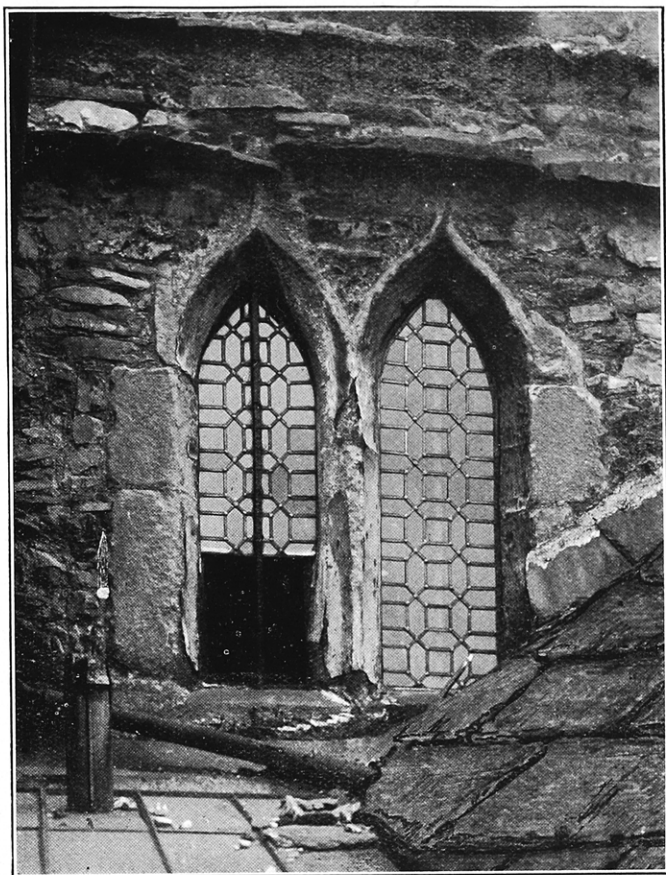
There is also a fine cupboard constructed on a semi-octagonal plan. The frieze is incised and filled in with black lettering :—OIA . VANITAS . HONOR. (A cen-

tral lion's head in bold relief). DIVICIE . POTESTAS. In like manner the base is incised with the initials A.G. on either side and the date ANNO . DNI . 1567 in the centre.

The room is commonly known as the Chapel, but were it not for the north-west aspect the small room behind appears more fitting for an oratory, for here we find the ancient window before mentioned with its beautiful ogee head. The tradition that there was a chapel at the east end of Stramongate Bridge has strongly lingered with us, but Dr. Burn is surely incorrect in giving it the dedication of "All Hallows," * when Speed's plan of 1614 clearly shows that All Hallows stood on the high land to the west of the town, indeed at the head of the lane which still bears its name. Nicholson surmises that it was "appropriated to the husbandmen and menial servants under the potent barons" (*Annals of Kendal*, 98); and West that it might be "placed here for the purpose of administering divine consolation to the pilgrims who were about to undertake the perilous journey over Shap-fells" (*Antiq. of Furness*, 15). One can hardly conceive of either thought, however, when it is noted that the room is in the most inaccessible corner of the dwelling and as far away removed from the entrance as a diagonal line can be.

Many years ago a Missal, a MS. Genealogy of some of the Saxon kings, and two sets of Beechen Roundels were discovered here in an old chest. The first and the last are still in the possession of Major Garnett Braithwaite. The Missal, according to the use of York, is bound in vellum and of quarto size ($11\frac{1}{2}$ by 8); it is well preserved and the blue initial letters, enriched with burnished gold and ornamented with red ink pen-lines, appear as fresh as ever. It dates back to the close of the fourteenth or

* *Hist. of Westmorland and Cumberland*, 1, 75.



THE CASTLE DAIRY, KENDAL:
FOURTEENTH-CENTURY WINDOWS.

Phot. by J. F. Curwen.

TO FACE P. 106.



THE CASTLE DAIRY, KENDAL: ONE OF THE ROUNDELS.

Phot. by Harry B. Greenwood, M.A.

TO FACE P. 107.

commencement of the fifteenth century, and at the end there is an addition of the time of Henry VII. In the Calendar under the date 14 October there is the still more recent entry—"Natus est Brianus garnet anno 1546 anno 38 Henrici 8." It is interesting to note that the title of Pope has been erased wherever the name occurs throughout the book.

The Beechen Roundels, Trenchers, or Fortune-telling cards, form a complete set of twelve in their original box. They measure $5\frac{3}{8}$ inches in diameter and about $\frac{1}{16}$ th in thickness. Following the usual type the borders are composed of two or three ornamental rings rudely painted in gold, silver, red, black, and white, six of one design and six of another so as to divide the set between the gentleman and his lady. The centre of each forms a circle of two inches diameter wherein there is a rude painting of an animal in the upper half and a quatrain in the lower half. Nicholson gives the verses at length* and remarks that, from the initials being Lombardic in character and from the letters being in half printing and half running hand, they were of the time of Henry VIII. The peculiar style of words is practically the same as those on a set which† belonged to Sir Wollaston Franks.† Unfortunately the Roundel which bears the "Spotted Dog" is broken into three pieces, which are now glued together into the bottom of the box, for safety.

* *Annals of Kendal*, pp. 100-102.

† *Proc. Soc. Antiq. Lond.*, 2 SER., xii., pp. 210-211.