

ART. XXVI.—*On the Sculptured Capitals in the Choir of the Cathedral at Carlisle.* By JAMES FOWLER, F.S.A., Local Secretary of the Society of Antiquaries, for Yorkshire.

Read at Carlisle, December 9th, 1875.

THE practice of symbolically representing the months or seasons of the year in churches, goes back to the first ages of Christianity. They are represented in the Catacombs, and on the marble walls of the ancient cathedral of Athens. Italy possesses a great number, in sculpture, painting, and mosaic. In France, there are few churches of any importance which have not at least one. The church of St. Denis had one in mosaic, another incised in pavers on the floor of one of the apsidal chapels, and a third in bas-relief on the façade. The last remains, and there are also fragments of the other two.

In my Essay upon “Medieval Representations of the Months and Seasons,”* I have described a number of the examples still existing in illuminated manuscripts, early printed books, clogg almanacs, the carved stonework of doorways, capitals, and fonts, the carved woodwork of misericordes and other furniture, metal-work, enamelled earthenware, encaustic tiles, incised pavers, mosaics, wall-paintings, and painted glass. To these I should now add representations in carved ivory, enamelled pottery and metal, and needle-work, as well as a vast number of representations, previously unknown to me, belonging those classes in which I have already given examples. Amongst the latter, I should have to describe at length the sculptured capitals in the choir of the Cathedral at Carlisle.

In the Ducal Palace at Venice, symbols of the twelve months of the year are sculptured upon the eight sides of

* *Archæologia*, xliv. 137-224.

an early fourteenth century capital ; January and February on one, March on the next, April and May on the next, then June, then July and August, then September, then October and November, and lastly, December.* The twelve signs of the Zodiac were sculptured upon Romanesque capitals in the ancient Abbey Church of S. Geneviève, at Paris.† And numerous isolated representations of the characteristic employments of the various months, occur scattered about on capitals in our own cathedrals and larger churches ; pigs being fed on acorns, men gathering acorns and other fruits, hounds catching hares, and the like. But we have no other example in England of a complete series such as that at Carlisle, where the representation of each month is on a large scale, on a capital to itself, and perfectly preserved ; nor do I at present know of any such abroad.

The capitals are fourteen in number, all finely sculptured with bold, rich, branching foliage, closely copied from nature, disposed horizontally, with much freedom and grace, around the bell of each. Perhaps the vine and the oak are the favourite, and most frequently repeated patterns. Tenanting, or intertwined and mingled with the branches, are various figures of men, animals, and monsters, all curious and interesting ; grotesque figures playing on musical instruments ; heads with branches of foliage issuing from the corners of their mouths ; figures with branches of thick foliage for their tails, with bodies, wings, and legs of dragons, and coiffed heads of men ; squirrels sitting on boughs—one cracking nuts, another washing its face with its paws ; an owl with a mouse in its beak ; a fox stealing off with the neck of a goose in his mouth, and body slung across his back ; and the like. These various figures, following one another in perpetual changefulness

* There is an admirable description of these beautiful carvings in Mr. Ruskin's *Stones of Venice*, II. 362. See also *Annales Archéologiques*, xvii. 199.

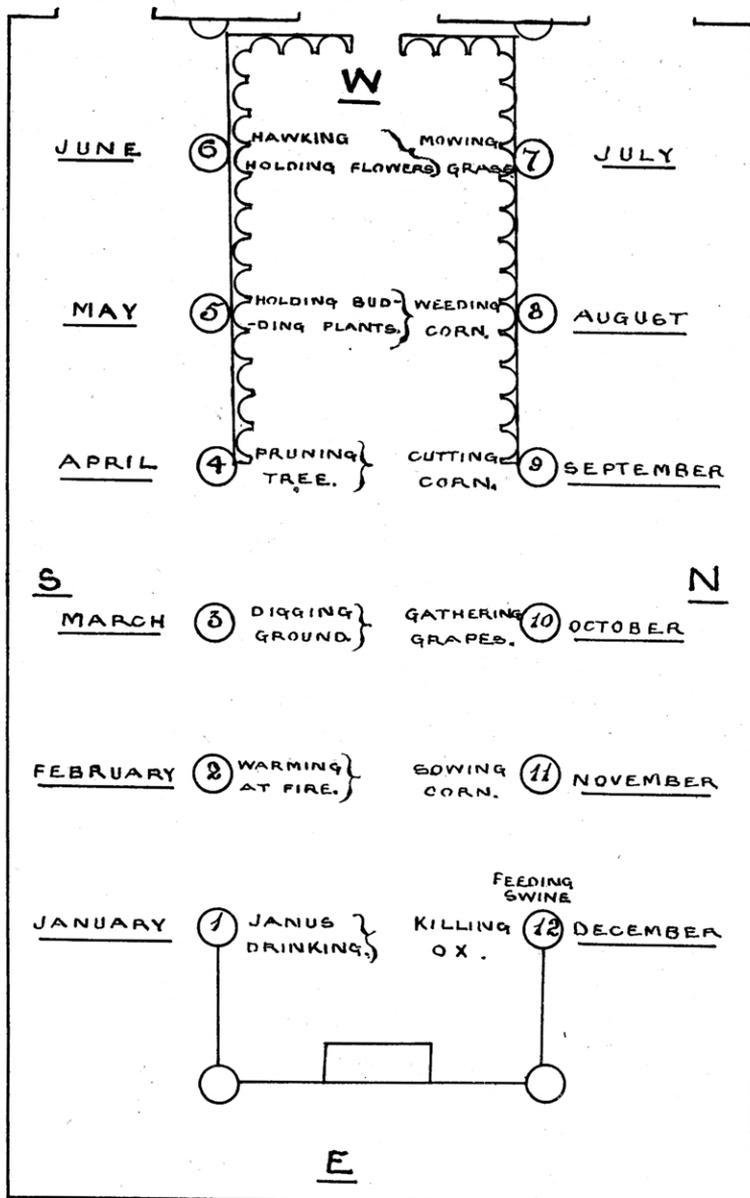
† For a series of engravings of these beautiful sculptures, see Lenoir's magnificent work—*Statistique Monumentale de Paris*, Tom. I.

and

and variety, with that "uncalculating bestowal of the wealth of labour" which Mr. Ruskin has pointed out as one of the essential features of Gothic carving, and characterized by the utmost wildness of invention and grotesqueness, are nevertheless charmingly spirited and natural. They live and move. On those parts of the twelve western capitals (the two eastern ones, originally behind the altar,* are excluded from this series) which face the body of the choir, in spaces amidst the foliage averaging twelve inches in height by about fifteen inches in width, are represented the twelve months of the year; the first six months being on the south side, from east to west, the last six on the north, from west to east, according to the course of the sun in the heavens. To these representations, the immediately adjacent foliage on the bell of the capitals, in three or four cases, as mentioned below, bears reference. The technical merit of these carvings, in many places from one and a half to two inches and a half in relief, or even cut quite clear from the solid substance of the stone, is very remarkable. The four easternmost on each side are fully exposed to view; but the two western, on each side, besides being coated with whitewash, are in great part concealed by the canopies of the stalls, which render it difficult to get a good view of them, even with a ladder. The date of this unrivalled series is late fourteenth century.

I. JANUARY. A figure vested in a loosely fitting ample tunic, falling from the throat to the ground, with long tight sleeves reaching to the wrists, with three smooth un-bearded faces under one skull-cap, drinking by the right and left mouths, which are in profile, out of shallow cups held respectively in the right hand and in the left, and with the central face looking impassively forward. A jug, wherewith to replenish his cups, stands on the ground at his left side.

* See Browne Willis's plan, 1723.



SCULPTURED CAPITALS
IN THE CHOIR OF THE
CATHEDRAL CARLISLE

In antique representations Janus had two faces, both alike, both old, both bearded. Ovid says expressly:—

“Ante quod est in me, postque, videtur idem.”

Fast. I. 114.

and from what he says elsewhere, both were old. In mediæval art, however, we not unfrequently have three faces, as in this instance; one looking back upon the old year,—“recoursing to things forepaste,” another looking forward into the new—“divining of things to come,” whilst the central face, fixed and immovable, represents the unalterable present. The cups, like the drinking horns on the old clogg almanacs placed both at the end of the year and beginning of the year, indicate the feast of Christmas, with which the old year closes and the new begins, and the still older Anglo-Saxon *Giuli*, or Yule, which the Christian feast supplanted.

“Torpentes invitat hyems genialis ad ignem
Otia, luxuriam, potumque, cibumque suadens.”

Old Calendar verses.

“Mensis amat tepido Jani decurrere victu,
Et refici sæpe liquore jubet.

Id.

Or, as our own Chaucer puts it:—

“Janus sit by the fuyr with double berd,
And drynketh of his bugle horn the wyn;
Bifrom him stont the braun of tuskid swyn,
And *nowel* crieth every lusty man.”

Frankleyn's Tale, 516-20.

2. FEBRUARY. A man in a loose tunic, as above, but with a hood, raised, and closely wrapping up his head, with rueful face as if extremely cold and wet, seated on a low stool before a fire, on which is a pot boiling, suspended by a chain from the chimney or trefoil-headed fireplace, in his right hand holding out his leathern boot upside down as if to drain the water out, and by his left lifting up his naked left foot and leg to feel the heat.

In the inhospitable winters of former times, the kitchen fire was the warmest spot in the house, welcome especially to the cold, wet, and hungry. In consequence of the inadaptability of wood fires to roasting, boiling and stewing were the most common modes of cooking. Salt beef and vegetables, ham and pease, bacon and fowls, rabbits and sausages, anything would do for the pot that was good in itself, provided it contained nothing contrary to holy mother church, to orthodoxy, or to good manners. Garlic, pepper, or the like seasoning
supplied

supplied the want of flavour or heightened or developed it, being to the stew what a text from S. Augustine was to a sermon. Anxiously the good man watched it, mind, body, and spoon absorbed in the preparation of the savoury mess. No violets equalled the perfume it cast before it. The mouth-watering bystanders sighed as they saw and smelt the rich freight steaming away from them, in those good old times before reform and appropriation had put out the churches' kitchen fire. (See Ford's *Spain*, II. 172-3, description of *Olla podrida*.)

3. MARCH. A man in a tunic, as above, girt at the waist, with tight sleeves, and with the hood raised on his head, digging with a spade, at the foot of a leafless tree.

After that the dry, shrill, piping winds of March had carried off the slop and splash from the earth, wetted through and through with the snows of January and rains of February, the husbandman brought out his implements of husbandry wherewith to till the ground, and prepare it for the Spring sowings. "Vernali etiam tempore eandem in fine Tauri seminant maturamque colligunt in corde Leonis."* The labourer continues thickly clothed, and his hood is up, to shield him from the inclement weather. Compare the Anglo-Saxon name of the month—*Hlydmonath*, or stormy month.

4. APRIL. A man, bare-legged or in tightly fitting hose, in a loose tunic, as above, with the hood thrown back upon his shoulders, and on his head a closely fitting thin cap or coif, probably of linen, tied under the chin and showing only the roots of the hair above the forehead in front and curling ends about the neck, with his back to one bare leafless tree and his face to another, with his left hand holding fast a branch whilst with a hooked knife in his right he cuts it off.

This is the time, before the leaf-buds open or the sap begins to flow, for pruning trees, grafting, and taking cuttings. "Tempore hoc . . . amputandi eis rami superflui."† "Et falx est qua arbores putantur."‡ But fruit-trees will not shoot, grafts grow, nor cuttings root, the husbandman must remember, if he operate under any save a waxing moon.|| This rule, quoted from the Roman writers by

* Olaus Magnus, *De Gent. Septent.* xiii. 3; compare No. 9 of this series.

† Vincentii Bellovac. *Spec. Doct.* vi. 54.

‡ *id.* xi. 104.

|| Columella, *De re rust.* v. xi. 2; *id.* *De arboribus*, xxvi. 2; Palladius, *De Agricultura*, Feb. xvii. 4.

Vincent of Beauvais, was never questioned in the middle ages even by those who did not believe in Judicial Astrology, with which it was not necessarily connected; just as, in Scotland, until quite recently, the new moon was waited for for weddings, a marriage under a waning moon being looked on as certain to be barren and disastrous, or, as in some remote districts in England, even to this day, in which the peasants dare not cut their hair nor pare their nails except under a waxing moon, lest they should never grow again.

5. MAY. A woman, amply clad in a long gown, with on her head a kerchief, the long ends of which fall back behind, holding in each hand a fleur-de-lys shaped bunch of sprouting foliage, presenting them to a young man in a tunic the hood of which is thrown back so as to disclose a head of short curly hair, who by his right hand takes of her the bunch in her right hand; his left hand is broken off.

“Lo, the winter is passed, the rain is over and gone; the flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land; the fig-tree putteth forth her green figs, and the vines with the tender grape give a good smell.”

Cant. II. 11-13.

“May, with all thyn floures and thy greene,
Welcome be thou, well faire freissche May.”

Knights Tales, 652-4.

“Our Ladyis zonder bissie as the beis
* * *
Gadderis full fast mony grene tender plant.”

Gawyn Douglas, *Palice of Honour.*

The opening summer was sweet and cheering in proportion as winter was cold and inhospitable; man himself participated in the awakening he saw around him; the growing plants and opening flowers invited him to love; and he walked forth abroad to seek for himself a consort.*

6. JUNE.—A man, bare-headed, in a loosely fitting tunic, as above, riding on horseback, with his feet in stirrups, holding on his right fist a hawk, and in his left hand the bridle and a branch of roses in full bloom.

* Gemini calido humido temperato, suavi rerum genituræ fomentisque apto, quales sunt odores suaves confortativæ. Vinc. Bellovac. *Spec. Nat.* xv. 36.

Roses

Roses in full bloom, as tall as the man, thus emphasizing their character, on the bell of the capital on either side of the above subject.

“He is nobody that in the season hath not a hawk on his fist.” (Burton, *Anat. Mel.* Pt. II. Sec. 2. mem. 4.) Hawking was extensively practised by the Anglo-Saxons, but declined, and fell rapidly into disuse after the improvement of muskets, which were a more certain means of procuring game, with an equal amount of fresh air, exercise, and excitement, and without the inconvenience and expense of training and maintaining hawks.

The rose, the queen of flowers, here stands for the rest :—

“Omnia jam florent, jam formosissimus annus.”

Old Calendar Verses.

“Furth goith all the courte bothe moste and leste,
To feche the floures fressh, and braunche and blome.”

Chaucer, *Court of Love*, 1431, 2.

7. JULY.—A man in a short loose tunic and closely fitting coif, as before, mowing with a scythe, held by its two handles in his right and left hand respectively.

Compare the Anglo-Saxon name of the month—*Hey monat*, and old German—*Hooy-monat*, or hay month.

“Julius ergo secat gramen fenumque reservat.”

The middle of July was the usual hay-time in England. Nevertheless “the cuttinge of grasse falleth not out alwayes alike, but sometimes sooner and sometimes later, accordingly as men can perceive it to beginne to turne and dye; for soe soone as the pennie-grasse beginne to welke and seeme dry, then it is time to beginne to mowe. . . . It is most usuall to beginne aboute the middle of July.” (Best, *Farming book*, Surtees Soc. Vol. 33. p. 31.)

8. AUGUST.—A man in a short loose tunic and hood, raised, with over it a conical hat, probably of some light material to keep off the heat, in a field of corn in full ear that in the position in which the man stands reaches up to his chin in front and the top of his head behind, stooping, holding in one hand a crutch and in the other a weed-hook, with which he is cutting off the thick succulent stalk of a thistle leaf which borders the opening.

Thistles,

Thistles, sturdy and vigorous, as tall as the man, on the bell of the capital on either side of the above subject; on the west in flower, and on the east with ears of wheat peeping up amongst them.

The weed-hook, here represented, was a short curved knife attached to a long handle with the cutting edge upwards, and the crutch a small fork, attached to a handle of equal length, with which thistles, ferns, and weeds unknown in modern husbandry were pressed down and fixed, whilst they were cut off close to the ground by the hook. As Tusser says—

“ In May get a weedhooke, a crotch, and a glove.”

But in the edition of 1557, we have—

“ In June get thy wedehoke, thy knife and thy glove :

“ and wede out such wede as the corn doth not love.

“ Slack no time thy weding, for darth nor for cheape :

“ thy corn shall reward it, or ever thou reape.

“ The may-wede doth burne, and the thistle doth freate :

“ the tine pulleth downe, both the rie and the wheate.

“ The dock and the brake noieth corn very much :

“ but bodle for barley, no weede there is such.”

June was also called by the Anglo-Saxons—*Weyd-monath*, which the Venerable Bede explains—“*Mensis zizaniorum, quod ea tempestate maxime abundant.*” (*De temp. rat.*) August is late, even in a northern climate, for weeding corn, when, as here represented, the weeds overtopped the corn, must have stolen much nourishment from the soil, have choked the grain, and to some extent also have seeded; nevertheless Columella, much referred to by medieval writers, says—“*Filix quoque aut carex, ubicumque nascitur, Augusto mense recte extirpatur*” (xi. ii. 62.); and from the first to the sixth of August of the present year I saw four cart-loads of corn-poppy, sow-thistle, groundsell, fumitory, hearts'-ease, and cranes-bill pulled up by hand out of a four-acre field of corn in ear. For docks and thistles an implement like a chisel at the end of a long handle, called a “lowkin-grub,” is at present used by farm labourers, but it cuts downwards to danger and not upwards to safety, like the weed-hook. Of the three modes of weeding, that by hand is probably the quickest and safest for ordinary use and for small weeds, the weed-hook or “lowkin-grub” being very slow where weeds are thick; but for “brimbles end brakes,” and thistles such as those on this capital, it were well to have a “wede-hoke,” and that it be used under a waning moon, in order that the weeds may not sprout again. (Columella, *De re rustica*. ii. 21.) The hoe was of course an impossible instrument when corn was universally sown broadcast. (See No. II. of this series).

9. SEPTEMBER.—A man in a tunic, with hood raised, conical hat, as above, and shoes, in a field of wheat, holding a handful in his right hand, and cutting it with a sickle (un-toothed) held in his left.

August was the harvest-month in the midland and south of England, hence the Anglo-Saxon name of the month *Arn-monat*,—the old German—*Oost-monat*, or harvest-month, and the following old verse:—

“Augustus metit, et fruges in horrea mittit.”

And the earlier the harvest the better, because, as Best says, “one day about the middle of August dryeth as much as three or fower in September.” (*Farming book*, p. 42.) In order to insure perfect ripeness and fine condition, moreover, it was necessary that the corn be cut under a waning moon (Columella, Palladius, etc.) The earliest sickles were toothed (Hesiod, *Thegonia*, 174.) *Falcibus denticulatis*. . . . *medium culmum secant;*” (Columella, *De re rustica*, II. 21.) and they are generally thus represented in the middle ages, though not always. When the blade was narrow and the edge serrated the implement was called a *sickle*; when the blade was broad and the edge unserrated—a *hook*.

10. OCTOBER.—A man in a tunic longer than but otherwise similar to the last, reaching nearly to his feet, without hood, the head being covered with a kerchief tied on a knot behind, holding a bunch of grapes in his left hand and cutting it with a hooked knife held in his right; with a basket of grapes upon the ground by his side.

Vine leaves and bunches of grapes, as tall as the man, on the bell of the capital on either side of the above subject.

The Anglo-Saxon name for this month was—*Wyn-monat*, or wine-month; and “*Mense Octobri optima est vindemia*” says Palladius (*De Agricultura*, II. See also Vinc. Bellov. *Spec. Doct.* VI. 125.) The star *Vindemiator* was believed to preside over the vintage, said by Columella to rise and set with the sun, that is on the 27th of August; now and in this latitude about the 20th of September. The grapes then begin to change colour, but are not ready for gathering for a month. Bede mentions the English vines, and Martin Abbat of Peterborough is recorded in the Anglo-Saxon Chronicle to have had a vineyard. Vineyards are mentioned no fewer than thirty-eight times in Domesday book, and they appear to have been attached to most of the larger monasteries.

monasteries. Thorn says the vineyard at the Abbey of Nordholme was "ad commodum et magnum honorem." The sunny vale of Beaulieu had also a famous vineyard, and the site of the ancient vineyard at Glastonbury retains its name and is pointed out to this day. But at length our forefathers were unable to compete with the French either in price or quality, though whilst they had none other it satisfied them well enough. They had good wine, better wine, and best wine, but (thanks to as yet undeveloped critical faculty) they had no bad wine, or with the Spaniards, thought "Cursed bad wine better than holy water." ("Mas vale vino maldito, que no aqua bendita." Ford, *Spain*, II. 80.)

II. NOVEMBER.—A man in a loose tunic, loosely fitting coif, and boots, sowing corn broadcast, with his right hand, out of a wicker basket, flat on the side next to the body and convex on the outer side, hanging at his left side suspended by a strap from his right shoulder.

Oak-leaves and acorns on the bell of the western member of this capital. On the eastern member of the next capital, a swine-herd in the midst of oak-leaf and acorn, in a tunic with hood, raised, tending a herd of swine feeding; one of them with its head raised as if to catch a falling acorn.

"Mense Novembri triticum seremus," (Vinc. Bellov. *Spec. Doct.* VI. 134) and it is ordered to be sown in November by Palladius also (Nov. I. i.); and by Varro (I. xxxvii.), under a waning moon, to crumble the ground and kill the seed preparatory to its growth. The experience of many centuries proved, in temperate climates, that the Autumn was the fittest time for sowing such seeds as produce the larger increase, in summer, after lying in the soil through the winter. The basket, *ceed lepe*, *ceed hopyr*, or *ceed hopur*, is still in Norfolk called a *seed lep*. (*A. Sax.* sæd-leap.)

From the end of September to the middle of November, swine were turned into the forests to feed on the fruits which then dropped from the trees; of which, first, the beech-mast was the most plentiful, and then, later, acorns. The large landed proprietors, many of whom kept enormous numbers of swine, had swine-herds of their own as a regular part of the domestic service of their households. (See Sir Walter Scott's admirable picture of Gurth, the Anglo-Saxon swine-herd, and his charge, in the first chapter of *Ivanhoe*.) Smaller proprietors or tenants of manors had the right of sending in swine also,
either

either as a privilege incident to their holdings, or on some small payment, and provided, or there was provided, a swineherd to take charge of them. At dawn* the swineherd blew his horn at the outskirts of the village or hamlet where he dwelt, and the pigs hearing the well remembered sound, awoke from their straw and rushed from their sties. When all were collected the herd was set in motion, receiving on the way, from right and left, communities or solitary individuals from the outlying farms and cottages. In this manner the swine from village after village were collected, until the herd consisted of several hundreds. The feeding ground had, of course, often to be changed, and the herd often to be driven miles in the dewy morning before a suitable place was found. Here, in the heart of the forest, the herd was dispersed, and fed partly on that which they were able to collect for themselves, partly on what the swineherd knocked down for them with a pole or clubbed stick; whilst the swineherd himself found a shelter, and solaced himself with the contents of the scrip he carried at his girdle. Then, as the twilight of the "brief November day" drew on apace, the hoarsely sounding horn was again heard echoing through the glades of the forest, and "as soone as they heard the horne, though they were neuer so farre of in the woods, they cam runnyng with all haste." (Barnabie Googe, *Husbandry*, 1578. 149). Congregating,

"Glande sues læti redeunt."

"Delectatur in comedendo glandes." (Vinc. Bellov. *Spec. Nat.* xviii. 79. *De porcorum cibo*.) "Et glans quercina diffusam atque gravissimam facit suem" (*id.* xii. 91.) "Mire impinguuntur." (Olaus Mag. *De Gent. Septent.* xii. 6) Each knew its own home,† and at exactly the right place, of its own accord, turned off and found its sty without ever making a mistake, until at last the swineherd was left alone, and he too turned in for the night.

12. DECEMBER.—A man in a loose tunic, reaching nearly to the feet, and coif, with an axe grasped by the handle in both hands, raised, and with the back of it about

* "The Swyneherd for the tyme beinge shall blowe his horne in somer at seaven of the clocke in the morninge and goe to the pastures to him assigned according to old custome, and come home at night at fyve of the clocke. And in winter at conuenient tyme And he shall take charge of all the towne swyne" (*Ripon town book*, 40 Eliz.)

"1632. Martynmas. Layd out for the swynerd for a pair of shoes, 16d., for 2 skinnes for his breeches, and thred, 1d., lyninge, 11d., mendinge his clothes, 3d., and heele hobbs, 2d." (Best, *Account book*, Surtees Ed. p. 160.)

"For on horn to ye swynerd, viijd. (Louth Churchwardens' Accounts. 1570.)

† Porci per memorativam redire sciunt. *Mall. Malef.* Par. I. Quaest. vii.

to

to fall on the forehead of an ox, which is held fast by its horns by a man, in similar costume to the first, standing behind it.

“When mast is gone
Hog falleth anon,”—
Tusser, ed. 1519.

after being fattened at home a week or two on barley meal,* under a waxing moon, since otherwise the bacon would not swell in the pot when boiled (*Husbandman's Practice or Prognostication for ever*, 1664. pp. 108, 11.) November was indeed called by the Anglo-Saxons—*Blod-monath*, (Bede, *De temp. rat. cap. xv.*) blood-month, and in the old German—*Slagtmonat*, or slaughter month, because of the general slaughter of domestic animals at this time for winter food; no winter fodder for cattle being then cultivated as at present. Oxen were salted as well as swine. Tusser speaks of “Martilmas Beefe” as good food for farm servants; and Hall, in his *Satires*, mentions

“Dried flitches of some smoked beeve,
“Hang’d on a writhen wythe since Martin’s eve.”

“A piece of beef hung up since Martlemass” is also mentioned in one of the versions of the *The Pinder of Wakefield*, 1599; as late as the last century, the custom of killing and salting beef from Hallowmas to Christmas still prevailed (Brand, *Pop. Antiq.* i. 339.); and we still have “Christmas beef,” adorned with ribbons, holly, and paper flowers, in our shambles.

The fourteenth century sculptor was familiar with representations, closely resembling these, in the manuscript calendars attached to the various religious books of devotion of his day. Certain mnemonic verses, attached to these representations, and doubtless in common use also from mouth to mouth, served to familiarize both artist and people with such modes of treatment. Take, for in-

* *Impinguatur autem cum ordeo. Vinc. Bellovac. Spec. Nat.* 1370. Addit. MS., 25, 695. Brit. Mus. contains a most beautifully executed miniature of six swine thus gluttonously feeding, three on each side of a trough in a farm-yard, and two men earnestly looking at them; one of the two points at them, and calls the attention of the other. In the next miniature, for December, a man in a short tunic and white apron, holds one of the pigs, which he has just stuck, whilst the blood spouts out from its throat into a bowl, held by a woman, who is mixing something with the blood as it runs (oatmeal, for blood pudding); a pointed knife, stained with blood and thrown hastily down, lies on the floor at his side.

stance,

stance, the following, attached to the calendar of the York missal. (*Surtees Soc. Vol. 59, p. xlii.*) :—

“Pocula Janus amat; et Februus algeo clamat;
 “Martius arva fodit; Aprilis florida nutrit;
 “Ros et frons nemorum Maio sunt fomes amorum;
 “Dat Junius fena; Julio resecur avena;
 “Augustus spicas; September colligit uvas;
 “Seminat October; spoliat virgulta November;
 “Quaerit habere cibum porcum mactando December.”

Or the following, in (with a little alteration) Harleian MS. 5763 :—

“Poto; ligna cremo; de vite superflua demo;
 “Do germen gratum; mihi flos servit; mihi pratum;
 “Spicas declino; messes meto; vina propino;
 “Semen humi jacto; mihi pasco sues; mihi macto.”

But, however suggested, these carvings are very important as embodying in a striking manner the medieval idea of man's relationship to the world around him. Man had fallen—“*Cursed is the ground for thy sake*” was the awful sentence perpetually ringing in his ear. Even the Passion of our Saviour, which delivered him from the spiritual penalties of his sin and restored to him salvation, was incapable of delivering him from the natural penalty—*In the sweat of thy face shalt thou eat bread, till thou return into the ground;—thorns and thistles shall it bring forth to thee!* Here we have the round of unceasing labour represented;—he tills the ground (3), he prunes the fruit tree yielding fruit (4), he prepares fodder for his cattle (7), he roots up the thorns and thistles from his corn (8), he reaps (9), he gathers the fruit of his vineyard (10), he sows (11), he feeds swine (11), he prepares his store of winter food (12) to keep himself alive whilst others of God's creatures perish of cold and hunger. Those subjects which at first sight might seem exceptions, are not so. Drinking (1) was a necessity in those days of much less adequate protection against cold than we now enjoy—*Horrida bruma gelu!* The fire (2) was something more than mere idle luxury to the

the weather-beaten wayfarer whose boots and clothes for many hours had been sodden and filled with half thawed snow. The hawk (6) was trained to catch as meat for man every fowl that flew above the earth in the open firmament of heaven. Even love (5) is here no frivolous pastime or amusement, no fanciful meaningless depiction of the sculptor, but an awfully solemn duty and obligation, in obedience to the command—*Be fruitful, and multiply, and replenish the earth*—as Divine as that which condemned man to labour.

But why, it will be asked, were these subjects specially chosen for this particular situation? The sculptor had twelve capitals to decorate; twelve subjects must be chosen for them. In the Church of Our Lady at Treves, the twelve Apostles, one for each pillar of the church, suggested themselves to the artist. Here, on these twelve capitals, what could more naturally suggest itself to one with such a grasp of natural forms and beauties as the sculptor of these carvings, than the twelve months of the year? That there were twelve spaces, that there were twelve months, that he was eminently able and moved to represent them, is a sufficient explanation. If, however, it be thought impossible that the enormous labour and cost required to execute these designs should have been expended without any more serious purpose than that of mere decoration,—that they must be something more than ornament,—that some useful lesson or thought must have been intended to have been conveyed, that sermons in stones might here especially be looked for, in the choir, where the word of God was preached,—mystical reasons, no doubt, according with the modes of thought at that time prevalent might be adduced; for each several employment of the months, in whatever situation, had a mystical interpretation of its own. The field is the world; the seed is the word of God; the husbandman is God; the labourers are the Apostles and preachers of the Word; the plough is the Cross of Christ;
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ploughing or digging, is the preaching of the Cross; the furrows are the hearts of the faithful; sowing is the sprinkling of the Word preached into the hearts of the faithful; the harvest is the end of the world, or of our lives; the sickle is death; the reapers are the angels; the sheaves are fruits of righteousness; the ears of corn are acts of faith and good works; the garner—heaven; the chaff and tares—sin, and sinners; the wheat—the saints, or the elect of God; winnowing—the separation of the faithful and the wicked; and the oven—everlasting fire. A vineyard, again, is the church; the vine is Christ; the branches—the saints; the grapes—fruits of righteousness; the vintage—the end of the world; the wine-press—tribulation; wine—the grace of the Holy Spirit, or heavenly doctrine; the wine-cup—the sufferings of martyrs (Matt. xx. 23), though St. Bernard compares the vines to martyrs, and the juice of the grape to their blood. Of trees, again, the branches are preachers (Luke xiii. 19); and the leaves—fruits of righteousness (Rev. ii. 22.) Grass represents to us our mortal life; and the flowers amongst it—the saints (Cant. ii. 12.) Swine are heretics; pigs—sinners, and the unclean, and yet less wayward and obstinate than sinners, since they listen to the horn of the swineherd, and know when to return. So, again, the year, the months, the seasons, had their mystical significations. Beyond these, the necessary and inevitable law of nature and of God was a useful and instructive lesson, especially when combined, as often elsewhere, with subjects from Holy Scripture. At Easby church, for instance, the seasons are painted on the walls in company with pictures of the creation of man, his fall, his condemnation to labour, the Annunciation, the Nativity, the Crucifixion. Throughout the whole of Scripture the God of nature is identified with the God of grace—the God by whom we are created and sustained, with the God by whom we are redeemed and sanctified; and a special appeal is made to recognize in the God who

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sware unto David—" *Thy seed will I establish for ever, the God of the primeval covenant—While the earth remaineth, seedtime and harvest, and cold and heat, and summer and winter, and day and night shall not cease.* (Compare Gen. viii. 22, with Jer. xxxiii. 20-26, Psal. lxxxix. 4, 36, 37, and Luke. i. 31-33).

But, as the phenomena of the seasons were outward and visible signs of the inward and quickening power of the sun, so, in this situation, with peculiar significance, they symbolized the Sacrament of the Altar, in which the outward and visible part derived its efficacy from the inward and spiritual immanence and operance of the Sun of Righteousness. If, in the warmth of His brightness, we spring anew from the winter of sin and death with fragrant and budding virtue, summer will be advanced in our souls by the fervid heat of the Holy Spirit, and our autumn will bring forth in us in due season the fruits of righteousness. In some churches the signs of the Zodiac, instead of the months, were represented in mosaic upon the floor around the altar, or, as on the walls of the choir of the Cathedral at Cologne, borne by angels. They recall that most sublime and venerable Preface of the Mass—" *Vere dignum . . . per quem majestatem tuam laudant Angeli, adorant Dominationes, tremunt Potestates. Cæli cælorumque Virtutes, ac beata Seraphim socia exultatione concelebrant . . . Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt cæli et terra gloria tua, Hosanna in excelsis ;*" which, again, is but an echo of that still older, richer, and even sweeter song when, or ever the foundations of the earth and world were laid, "the morning stars sang together, and all the sons of God shouted for joy."

As, then, the church on earth was represented in a special manner by the Choir of the cathedral, and the Divine Presence by the Altar, at which man communicated alike with quick and dead, so now, here, in consideration of these subsidiary surroundings, our minds seem to have

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very near us the mind of their designer, and under these forms as it were to communicate with him. Long may it be e'er the presumptuous hand of any "Restorer" be allowed to tamper with these precious symbols.

ART. XXVII.—*The East Window, Carlisle Cathedral :—Its Ancient Stained Glass.* By R. S. FERGUSON, M.A. and LL.M.

Read at Carlisle, December 9th, 1875.

WHEN Mr. Billings in 1840 wrote his "Architectural Illustrations, History and Description of Carlisle Cathedral" he compiled and printed a list of over twenty works which contain accounts of that building, and yet he calls it "the battered and comparatively unknown church of St. Mary's at Carlisle." He produced a quarto volume containing 50 or 60 well executed plates; the late Canon Harcourt edited a volume of illustrations, and the present Archbishop of Canterbury, the Rev. Mr. Mackenzie Walcott, Mr. Purday, and Mr. Cory have all written tractates on the same subject, and yet Carlisle Cathedral remains to this day the "comparatively unknown church of St. Mary's at Carlisle." How that is the fact, we will not now stop to enquire, nor to correct Billings in his inaccuracy in (in 1840) thinking this church to be dedicated to its original patron the Virgin Mary, and not to the Holy Trinity, as it now is. We will at once proceed to what is the object of a Society like this, and try to make "known" some small portion of this "comparatively unknown church."

Mr. Fowler (to whom I am indebted for many valuable hints in writing this paper) has this morning for the first time made known the riddles presented by the pier capitals, and this paper is an attempt to do the same for the ancient glass in the upper part of our magnificent east window, which