

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.

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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

which has been overlooked, by almost all the twenty writers enumerated by Billings: Hutchinson indeed, in 1794, writes of the east window, "it has no cast of solemnity, by means of a border of coloured glass thrown round it, of yellow, red and green, which looks gaudy." Jefferson, in his "History of Carlisle" writes that the head of this window "is entirely filled up with coloured glass of great antiquity," and thus far he is right, but when he adds that they represent "several Scriptural incidents, the Ascension of our Lord being beautifully limned in the upper compartment," he shows too clearly his own ignorance. Strange to say, Billings, the Billings who spent two years in drawing and studying Carlisle Cathedral, and who analysed the tracery of this very window with the greatest minuteness, dismisses the old stained glass as "numerous Scriptural subjects."

In fact the whole of the old glass represents one connected subject. It is what is technically called "A Doom," and I shall presently point out to you our Lord sitting in Judgement,—the Procession of the Blessed to the Palace of Heaven—and the Place of Punishment of the Wicked. It is correctly, but very briefly described by Mr. Purday in his "Lecture on the Architecture of Carlisle Cathedral," published in 1855, and that is the first correct account of it that I find in print.

Before describing the glass, a few words must be said about the tracery of the window, which is generally considered one of the most perfect designs of window tracery in existence, and is most fully and accurately described and analysed by Billings; it is composed of portions of no fewer than 263 circles, and contains 13 quatrefoils, namely four just above the alternate mullions, and nine others. The great window at York is the same width as this in the opening, that is, 26 feet, but if the columns and side mouldings are included, it is 3ft. narrower than this; it contains only four quatrefoils, those above the alternate mullions, the rest of the tracery being composed entirely of trefoils;

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nor are its small spandrils pierced, as are most of those at Carlisle.

The Carlisle window has eight mullions, of which the two central ones are thicker than the others: let the eye follow up these two thicker mullions: just about half way up the tracery they divide, but the divisions are each of equal thickness with their parent stem, the inner divisions of each stem joining at the very apex of the window, while the outer ones run to the sides: thus the window divides easily into five compartments, three of which are principal compartments, namely a dexter and a sinister compartment and a central one of somewhat leaf shape. The other two divisions are the spandrils at the top of the window between the larger compartments. At the bottom of the central compartment you see a quatrefoil in a circle; the tracery at the top of this circle is of the same thickness as the main ribs that I have just pointed out to you, and for this I may soon shew you a reason.

It is curious that the stone work of this window remained unfinished from the time of its erection up to the Restoration of the Cathedral in 1856-9. Up to that time the tracery in one compartment above the trefoils connecting the mullions had never been finished: the mouldings had never been worked—a fact which proves that, when the stonework of the window was near completion, the work was obliged to be suspended, and was never resumed for nigh 400 years. The restoration of 1856-59 obliterated this curious piece of the history of the window, but an equally curious piece still remains written on it; I quote from a letter by Mr. Purday:—

“The stonework of the window is curious: the jambs must have been carried up to the springing and there left for some time, without arch, mullions, or tracery, and, when the window was completed, it was evidently done in a hurry, nearly half the tracery having no mouldings worked on the inside. Our new tracery, in all else a most faithful copy of the old, was of course completely moulded. The jambs were built very early in the 14th century, the tracery &c., soon after Edward III. began his reign.

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We know very well that the Cathedral was burnt at the end of the 13th century, in 1292 : we know that the funds to rebuild it were hard to get, and that a very long time elapsed before it was rebuilt. All this is written on the stonework of the window: shortly after 1300 they managed to build up the window to the spring of the arch ; there the money failed, and the work stopped. Then about 30 or 40 years later they went on again: the cash seems again to have failed, and the window was left with the mouldings unfinished, and they never were finished until 20 years ago. I hope to shew you that the glass tells a similar tale, and that after a second stand of 40 years they got the funds and put in the stained glass.

Let us turn now to the consideration of the glass itself. At the apex of the window (in the uppermost quatrefoil of what I have styled the central compartment) is the figure of our Saviour seated as the Supreme Judge of Quick and Dead. He is robed in blue, with gold orphreys, over a light coloured tunic. His hands are open, palms to the front, and, with his breast and feet (which are bare) show the *Stigmata*, or five wounds—thus referring to the text, “*They shall look on Him whom they have pierced.*” Certain of the ancients were of opinion that our Lord will forever retain the *stigmata* in his body, as shown to St. Thomas after his resurrection. Thus in the ancient hymn of the Eastern Church, which Mr. Gladstone has rendered from Greek into Latin :—

“*Notas habet, quas agnorim  
Istum consecatus ?*”  
“*Manus, Plantæ, cruentatæ,  
Cruentatum Latus.*”

given thus in *Hymns Ancient and Modern* (254)

“*Hath he marks to lead me to Him,  
If he be my guide ?  
In His feet and hands are wound prints,  
And his side.*”

and Charles Wesley appears to favour this view, in the following lines :—

“*Five bleeding wounds He bears,  
Received on Calvary.*”

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Our Lord sits on the throne of judgement with one hand elevated, as if He were saying, "Venite benedicti patris mei," and his other hand pointing downwards, as if He were about to say, "Discedite a me maledicti." The countenance of our Saviour, which will bear the closest inspection, is of the traditional cast, with the brown hair and small pointed beard. It is gaunt, emaciated, and large eyed, bearing evident traces of suffering undergone, and yet is calm, serene, and dignified. His head is surrounded by a cruciform nimbus. His feet rest upon a number of concentric arches of colour, orange, red, lilac, blue, green, yellow, below which is an ornament—a conventional yellow flower surrounded by six radiated compartments, alternately green and lilac. Round this is geometrical foliage, a border of which, and a white edging, surround the whole composition. This quatrefoil also contains two Angels, which Mr. Purday, who saw them twenty years ago, when the scaffolding was up under the roof, states to bear the emblems of the Passion. The Spear and the Crown of Thorns carried by the Angel at our Saviour's right hand are very apparent, but the other Angel is much injured and indistinct. In the triangles right and left of this quatrefoil are two heads—both of old men, but that on the left is hooded. These represent souls rising. In the inverted kite-shaped apertures, outside those just described, are two Angels blowing long trumpets directed towards the north and the south, summoning the Dead to Judgement. Four more Angels sounding trumpets will be found below. A little way below the quatrefoil in which is our Saviour, and still in the central compartment, are two quatrefoils easily distinguished from the rest by the silvery colour of their glass. These two quatrefoils represent the Procession of the Redeemed from the right hand side of the window to the heavenly Jerusalem, whose towers and pavilions are shown in the sinister quatrefoil, or that opposite a spectator's right hand. St. Peter stands  
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in the gateway between two pillars or towers. He is clad all in white. His right hand is open and extended, as if in welcome, while his left is raised, and across his left arm hang by a cord the Keys. At his feet flows the River of Life; and that we may have no doubt it is a river, it is represented full of little fish. A white-robed Angel looks out from a window over St. Peter's head, and two stand sentinel, one on the top of either tower, between which St. Peter stands. Some of the Redeemed have reached the brink of the River of Life, and are in the sinister quatrefoil; but the most of the procession are in the dexter one, and at their feet an old man may be seen thrusting aside his coffin lid, throwing off his shroud, and rising to join the happy troop. The figures are all naked, a reference to the text:—" *We brought nothing into this world, and it is certain we can carry nothing out.*" They have their arms crossed or raised on their breasts. All ages and sexes (distinguished in these two compartments only by the beards of the men) are present; I make out a tonsured priest, a Silenus-like old man, a youth or maiden, and many more. The faces all vary, and many show very marked individuality, a characteristic presented by most of the faces in this glass.

To this happy picture I must now point out the anti-thesis, the Place of Punishment, whose red glare will easily enable you to find for yourselves the quatrefoil in which it is. It is that one which is at the bottom of the central compartment of the tracery, and just at the top of the central light of the window. I have told you that the tracery at the top of the circle containing this quatrefoil is of the same thickness as the two great ribs which run up the tracery, and thus the representation of Hell appears to be most effectually cut off, and marked as apart from all the rest. The tortures here represented are of the most active kind, so as most readily to appeal to the imagination; we must recollect that in the fourteenth century

century even the educated believed in the existence of devils of the material kind and shapes here represented. At the top of the picture are seen figures hanging from gibbets. Below this come a row of cauldrons, in which some wretches (one a woman with long breasts and her hands held over them) are being boiled by a devil who stands on the cauldron edge, and superintends the horrid mess. Below lies the figure of a monstrous red lion with his mouth open : possibly devouring some of the wicked : or the beast may represent the mouth of Hell, for which idea there is warrant in mediæval art. Below, other figures are being burnt ; one is trussed on a spit and being roasted, while a green devil looks on. In a corner may be seen a puce-coloured devil torturing a woman with a huge fork. The whole representation is of the most realistic character, and the devils are material beings with tails, hooves, and horns, and holding forks and other implements of torture.

The rest of the picture is occupied with the representation of the general Resurrection. For convenience, I have first pointed out to you the Judge, and the fate of the good, and the fate of the wicked, and for convenience, I will, before going through each remaining figure, make a few general observations.

*First of all* : the chief artist, whoever he may have been, has, in three or four instances, made one design or cartoon serve three, and, in one instance, four times. The repetition is in each case very happily disguised : the cartoon has been turned over, so that right becomes left, and left right ; a few variances are introduced, a different expression is given to a face, and the colours are changed in toto : in fact the change is so complete that it takes some study to recognize that the outlines are the same, only inverted.

*Secondly* : it would appear that more than one artist had been at work. The heads are beautifully drawn, and painted, many of high merit, marked individuality, and some

some of great refinement. The limbs are not so well drawn, the legs are very inferior and must apparently have been entrusted to an apprentice. On the other hand, experts declare, that in the fourteenth century, figures were always badly drawn.

Many of the figures depicted in this glass are represented as rising from stone coffins elaborately carved at the sides, of the sort which were placed on the floor of a church and covered with a stone lid or slab, on which was a large cross. Numbers of these lids are depicted in the glass, and many have on them the chalice, indicative of the burial of a priest. Of the sword, the shears, and other symbols usual on these lids, I find no example: the old man joining the Procession of the Blessed has something like a palm branch on each side of the cross on his coffin lid, and another lid has something which I will notice in its place. The crosses on the lids do not, as a rule, rise from steps or degrees, but are cut off square. The upper ends are ornamented, being what heralds call crosses botonee, fleurie, moline, potent, etc. Ecclesiastics, we shall see, must, as a rule, have been buried in their vestments, but nearly all other persons are represented as having been wrapt in a large coloured cloth, doubtless of woollen, which I shall call the shroud. Kings rise from their coffins and shrouds crowned, but naked. The insignia of rank and the characters on the coffin lids are shown to indicate that every order and degree of man shall be present on that awful day.

One general observation more,—most of the compositions have borders of geometrical or conventional flowers, and a narrow border of white runs between this and the stonework, but the figures often break in on the borders.

I shall now endeavour to describe the central compartment; in the two loops (marked d.d. on the plan) immediately below the quatrefoil in which is our Saviour, and above those containing the Procession of the Blessed,

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the same cartoon has been used, first turned one way and then the other; the colours are changed, and a beard added to one of the figures, of which there are three in each, and also three of the stone coffin lids with crosses on them. Taking the loop to the sinister side, a tonsured priest is rising from his coffin, his white alb can just be seen under his red amice, and he wears a green chasuble; a chalice is on his coffin lid, which lies athwart him. At one side is a man throwing off a red shroud, and his coffin lid with a cross on it lies behind him; to the other side, the dexter side of the loop, is a youth in yellow dress, girt in at the waist, and having a coronet or cap on his head; his coffin lid is behind him. The dexter loop contains the same group, but inverted and the colours changed; the priest is there in amice, alb, and chasuble, but a few clever touches have turned the youth in yellow into a bearded man. The quatrefoil pointed at top and bottom, (f. on plan) just below the Procession of the Blessed, contains five figures. Across the top is a highly ornamented coffin, from which a man rises, throwing off a blue shroud; below, to the dexter, is a naked woman with pendulous breasts, and to the sinister a naked old man, next to whom a young man throws off a blue shroud, while a little below a middle aged man clad in a green tunic looks serenely upwards, his hand resting on the side of his coffin. Two coffin lids only are visible in this group, one charged with a cross botonee, the other with one fleurie or moline.

The space (g. on plan) to the dexter of this quatrefoil contains an old man in blue shroud, with hands upraised, and face uplifted; above is a defaced head. The space to the sinister (E. on plan) contains a Pope; his hands are raised in prayer; his face is long, large eyed, emaciated, with a brown beard, and might be a portrait. He wears the tiara or triple crown, a white alb, and a russet cope, and has his papal or triple cross of gold in his arms.

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For the two spaces (1.1.) immediately above that occupied by the place of torture, one cartoon has served; it has been reversed, and the colours are changed, and the details of some of the ornaments. An old man in a blue shroud and coffin with a green lid is at the top of the dexter, and at the top of the sinister space is the same figure in a yellow shroud with a red coffin and red lid. At the bottom of each space is an old man, in one with a yellow shroud and a blue coffin lid; in the other, with a brown shroud and a green lid; the middle of each group is occupied by a nun hooded, and having her hands raised; her dress is light coloured, but of different shades in each space.

Thus much for the central compartment. Let us travel upwards to the quatrefoils of the spandrils, marked 1 and 2; these are taken from the same cartoon, but it is turned over and the colours changed, while a few judicious touches turn the young man in russet shroud of the dexter quatrefoil into an old man with curling sidelocks. The dexter quatrefoil displays a curious coffin lid; it has upon it a cross crosslet quadrate, which is supported on the top of a broad bar; on the dexter side of this is what may be a broad dagger or hunting knife.

In the little gore or space (3) of tracery below the young man, is a priest in green amice and brown chasuble, and with a chalice on his coffin lid, while in the gore (4) is a crowned king naked from his waist, but with a brown and green cloth wrapped round him.

I shall now draw your attention to the glass in the tracery of the two side compartments. The groups in the quatrefoils (e.e.) at the top of each of these compartments are exactly the same, that is, from the same cartoon or design reversed, but the colours are changed. Four figures appear in each of them, and three coffin lids, each having a chalice on it, as well as the usual cross. The upper figure in each case is a tonsured priest with his hand on his coffin

coffin lid, which is obliquely before him. In the dexter quatrefoil his amice is gold, and his chasuble violet. In the sinister the amice is black, and the chasuble russet. In the outer corner of each quatrefoil is the head only of an old and bearded priest, his arm and hand round his chalice and coffin lid. The other two figures are younger, one a man, and the other a youth or a woman, whose legs (very ill ones) are just being put up out of the coffin. The other figure is sitting up in his coffin with his hands upraised. He should be a priest by his chalice and coffin lid, yet he is not apparelled as one, but throws off his shroud. In one quatrefoil his shroud is russet; in the other green. The female or youthful figure is green in one case, and violet in the other.

I think it within the limits of possibility that the priests represented in these two designs with beards (a rather unusual thing) may be intended for Canons of the Cathedral. This Cathedral was the only Cathedral in England which belonged to the Austin or Black Canons. It was a peculiarity with this order to wear their beards, while monks and priests, as a rule, were shaven and shorn. Thus it is fair to conclude that these bearded ecclesiastics are intended for the Black Canons of Carlisle.

From now we are done with groups, if those can be called groups which consist, merely, of a collection of figures included in the same stone frame; we now come to single figures, each filling a frame to itself. To the character shown in the faces of these single figures I would direct particular attention. Four such figures are situated in the kite-shaped spaces (marked h., k., m., and n. on the plan) whose heads incline together just below the upper quatrefoil of either side compartment. The first figure, that to the dexter in the dexter compartment (h), is that of an old smooth-faced man of a refined and intellectual aspect; a linen skull-cap is on his head, and a russet-coloured shroud falls from him; this is one of the finest heads in the window.

window. His coffin lid shews a very beautiful cross on it, the head formed by the intersection of two quadrilateral figures, whose sides are arcs of circles; it is fleurie at the points. The figure next to this, in the sinister division of the dexter compartment (k), is that of a younger man, smooth-faced, but not so delicate as the last, nor with so pleasing an expression of countenance. The figure is bald-headed but has curling side-locks, and a tuft over the forehead. He sits up in his stone coffin with hand resting on its side, and is shrouded green. The dexter figure in the sinister compartment (m.) is a man, but the glass here is much broken; the attire is russet. The figure in the next compartment is (n.) a duplicate of the one just described, but the colours, expression of the face, and position of the hands, are all changed; the face is still of the same character, bald at top, tuft on forehead, and curly side-locks—a conventional face of the period.

Between the figures I have just described and the bounding lines of the compartments I am describing, are four inverted kite-shaped spaces, each marked a. on the plan, and each containing a figure, of which the outer and inner of each pair are from the same cartoons reversed and differently coloured. They are Angels sounding trumpets, and summoning the Dead to Judgement.

In between each of these Angels are a pair of kite-shaped apertures, round heads upwards and points lying together, and of these the dexter in each compartment correspond, and also the sinister, but in this case the cartoons have not been reversed, and the colouring forms the only difference. All wear regal crowns; two, those to the dexter in each compartment, are of refined aspect, and shrouded, one in blue and the other in green. The other two appear to have been interred in their crowns and in nothing else; they sit up in their coffins naked, and are of jovial and jolly countenances. All four are marked c. on the plan.

Below

Below these four kings, there are in each outer compartment two somewhat trefoil-shaped compartments; the inner two (F.F.) are from the same cartoon reversed, but are coloured alike, and each represents a bishop in mitre and cope of russet colour and green amice; his pastoral staff is across his arms. The outer figure to the dexter of this lot (o.) is much defaced; and the outer to the sinister (p.) is a man throwing off his shroud, and rising. Just below these we get eight kite-shaped apertures which run in a line across the whole window on a level with the quatrefoil which represents the tortures of the wicked. One cartoon has served for the four of these apertures which are marked r, and changes have been rung on it by reversing it, and by painting it differently; it represents a boy. The other four figures s., t., x., and y. are, commencing from the dexter, an old man stepping out of a coffin, white shroud; an old man sitting up on a coffin, purple shroud; a nun, much defaced; and a priest in white.

We now have only the four quatrefoils over the alternate mullions to describe, marked G., H., K., and L. The first, commencing from the dexter, is a figure sitting up in a coffin, a very fine face, shroud green. The next is a king, crowned gold, and throwing off a pink garment. Several divisions have had round them a narrow border of ornamental glass. The border in this case is of peculiar importance; to it I shall presently recur. The third quatrefoil contains the figure of an ecclesiastic of high rank, with brown hair and beard, tonsured, and wearing a cope of some material, which is entirely covered with gold embroidery. The fourth quatrefoil contains a figure, whose countenance is of the kind mentioned before as conventional, bald at top and curly side-locks.

The border which surrounds the second of these quatrefoils above the mullions (H.) is an heraldic border; by close attention you will see that it is ornamented alternately with golden castles and red lions' or leopards' faces, executed

cuted with remarkable vigour. In heraldic language it would be described as a Bordure of Castile and Leon, the Castle and the Lion being the heraldic insignia of those two kingdoms. One's first idea is that this border must refer to Alianore, daughter of Ferdinand III., king of Castile and Leon, and first wife to Edward I. of England. Could this glass have been put up in her honour? She died in 1291; in 1292 the whole of the choir of Carlisle Cathedral, except the aisles, was destroyed by fire. The restoration, as I have shown you, went on but slowly, and I have pointed out how the sides of the window are early 14th century work, and the tracery some 40 years later in date, and that then the work was suddenly abandoned in such haste that the mouldings were left uncut.

In 1370, as Dr. Todd tells us, a great effort was made, under the auspices of Bishop Appleby, to complete the cathedral, and the king (Edward III.), the Lucies, the Perceys, the Nevilles, and many more gentlemen, and also the city of Carlisle, subscribed money and materials for that purpose, and the arms of the subscribers were put up "ad lacunar cancelli," in the ceiling of the chancel.

These arms are now gone; in a window in the south clerestory are some coats of arms, whose history is this: they are restorations or reproductions under the care of the late Canon Harcourt and Mr. Purday of coats of arms formerly in the clerestory, but which had for some time been laid away in a box. There you will find, in the centre, the arms of Edward the Confessor, which were assumed by Richard II., and generally occur, as at Westminster, in connection with his arms. Next to the Confessor's arms, eastwards, are the arms of Richard II., impaling those of his queen, Ann of Bohemia; westwards are the arms of John of Gaunt, viz., quarterly France ancient and England, a label ermine. In the last compartment eastwards, are the arms of John of Gaunt impaled by the arms of Castile and Leon.

Leon. John married, about the year 1371-2, Constance daughter and co-heiress of Peter, king of Castile and Leon, and in her royal honour, when impaling her arms he placed hers, and not his, to the dexter side, as proved by one of his seals, (Boutell, 148.) and as shown in the clere-story at Carlisle. He assumed the title of King of Castile, and made, in 1385, an attempt to secure that kingdom, but in 1390 he resigned his pretensions to that dignity in consideration of a pension.

We may now, I think, be safe in concluding that the crowned figure in the east window, surrounded with a border of Castile and Leon, must refer to John of Gaunt, king of Castile and Leon. How comes he there? That is easily told. From 1380 to 1384 John of Gaunt was on the Border with full power to regulate all Border matters, as the king's lieutenant on the marches of Scotland, and in that capacity he held, and doubtless resided in, Carlisle Castle. (Ridpath's Border History.) The glass would be put in during that period, and thus we get its date as between 1380 and 1384. The kingly figure with the border of Castile and Leon round it would be a delicate compliment paid John of Gaunt by the ecclesiastical authorities, for which I can supply a reason; possibly the figure is his portrait; unluckily it is rather defaced. My own idea is that many of the figures are portraits. The ecclesiastic in the cope must be an Austin canon, for he wears his beard; he is evidently of high rank, but not a bishop. I think he must be a portrait of the Prior of Carlisle. But why should he and not the Bishop be in the place of honour? William de Dalston was prior of Carlisle during the years to which I have assigned this glass; he declined to swear obedience to the bishop, who at once excommunicated him, but he was supported by the secular power, John of Gaunt, and finally received promotion, after keeping Carlisle in hot water for five years. Thus the prior had strong reason for being grateful



grateful to John of Gaunt, and has commemorated it in the glass, by putting himself in the next best place to that prince, and by shoving the bishops into uncomfortable triangular spaces higher up.

The old glass in the lower part of the window went doubtless at the Reformation; it did not exist in 1646 or it would then have been smashed, and the careful Todd would have recorded its smashing. The red, yellow, and green gaudiness, which Hutchinson mentions, was put in in 1766, by the Dean and Chapter, out of a sum of £100 given them by the Dowager Countess of Gower for that purpose. The Dean and Chapter were then minded to have punched out the old glass in the tracery, but the difficulty and expense of re-glazing luckily deterred them. What the old glass in the lower part of the window represented is not known. It may have been, as at Selby and elsewhere, in company with a Doom, a "Jesse," a subject suggested by the verse in Isaiah, "A rod shall go forth out of Jesse," and portrayed by a figure of Jesse lying asleep with a tree rising out of his loins, in the branches of which sit the several ancestors of our Lord, and at the sides the Prophets of the Old Testament who prophecied concerning him. It can best be described by the words of Pope:—

"From Jesse's root behold a branch arise  
Whose sacred flower with fragrance fills the skies,  
Th' ethereal spirit o'er its leaves shall move,  
And on its top descends the mystic Dove."

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#### REFERENCES TO THE PLAN.

- A. Our Saviour seated in Judgement.
- B. Procession of the Blessed.
- C. The Heavenly Jerusalem.
- D. Place of Punishment,—the quatrefoil in a circle, p. 298.
- E. A Pope.
- F. Bishops.

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G. H. K. L.

- G. H. K. L. The four quatrefoils above the alternate mullions, of which H contains a kingly figure within a border of Castile and Leon, and K contains an ecclesiastic of high rank.
- a. a. a. a. a. a. Each contains an angel sounding a trumpet.
- b. b. Each contains a head.
- c. c. c. c. Each contains a king. The other references are given in the Text. The plan does not show the very small apertures in the tracery. The two central mullions (p. 298) run, one on either side of D.; they divide just below the gores, 3 and 4.

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NOTE.—I have not only to express my acknowledgements to Mr. Fowler for many kind hints, but also to Mr. Purday, well known in Carlisle during his connection with the Cathedral, as clerk of the works: he kindly sent me much information.

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ART: XXVIII.—*The Chapter Library of Carlisle.* By the Rev. R. W. Dixon, Vicar of Hayton, Hon. Canon of Carlisle, late Librarian.

*Read at Carlisle, December 9th, 1875.*

THE old Conventual Library of the Priory of the Blessed Virgin Mary of Carlisle appears beyond doubt to have escaped in the catastrophe of the Dissolution of the Religious Houses under Henry the Eighth: at which time, when that ancient foundation of Canons regular, or Canons of St. Augustin, was turned into a corporation of secular canons, and the church re-dedicated to the Holy and Undivided Trinity, it is probable that the Library of the Priory of Wetheral, which was dissolved and its possessions given to Carlisle, was added to the Library of the Dean and Chapter then created. And yet of that old Library no certain vestige remains. It survived one catastrophe to perish in another; and disappeared in the midst of the calamities of the siege of Carlisle, in 1644 and 1645. One of the articles of the surrender of the city to the Parliamentary forces was, that “no church be defaced.”