

GREYSTOKE CHURCH:—EAST WINDOW.

ART. VIII.—*On the Stained Glass in the East Window of the Chancel of Greystoke Church.* By the Rev. THOMAS LEES, M.A.*

IN that most interesting volume, (now in the Library of the Dean and Chapter of Carlisle) Bishop Nicholson's MS. account of the the various Churches of the Diocese, we find several particulars of the relics of old glass in this church at the time of his visitation, on February 26th, 1703. He says, "Here's a great deal of painted glass, both in the east and side windows, all of which have ye cross of St. Andrew (to whom the church is dedicated) pretty frequently repeated." During the 145 years which elapsed between the good Bishop's visitation and the restoration of the chancel by the late Henry Howard, Esq. and Rev. H. Askew, these St. Andrew crosses have all vanished. The east window was formerly filled with stained glass from the bottom to the spring of the arch, but about 1790, the Rev. Hugh Moises, A.M., (Rector from 1788-1798) allowed a portion of it to be removed and placed in the windows of the private chapel at Greystoke Castle. At the restoration of the chancel in 1848, this glass was returned, and, together with that gathered from windows in other parts of the church, was worked up into its present form, some new glass being added in the shape of shields and other heraldic devices. This new glass is confined to the tracery in the window-head, and to the label along the bottom which records the fact of two restorations. The general effect of the window, when seen from the nave of the church, is extremely good; but when we approach nearer and examine the details, we are disappointed to find that the pictures have been lamentably mutilated, and that the ground-work is a complete mosaic

* Greystoke Church was visited by the Society, August 15, 1873, when the photograph, which accompanies this paper, was ordered.

of ancient fragments, each piece fitted in according to its shape, and not according to the device it bears.

In this paper I do not purpose to treat on the age, quality, &c. of the various fragments, but simply to try to elucidate the subjects depicted.

The numbers in the following description refer to the outline plan; by comparing which with the photograph, the reader will easily see what part I am attempting to describe.

MODERN GLASS.

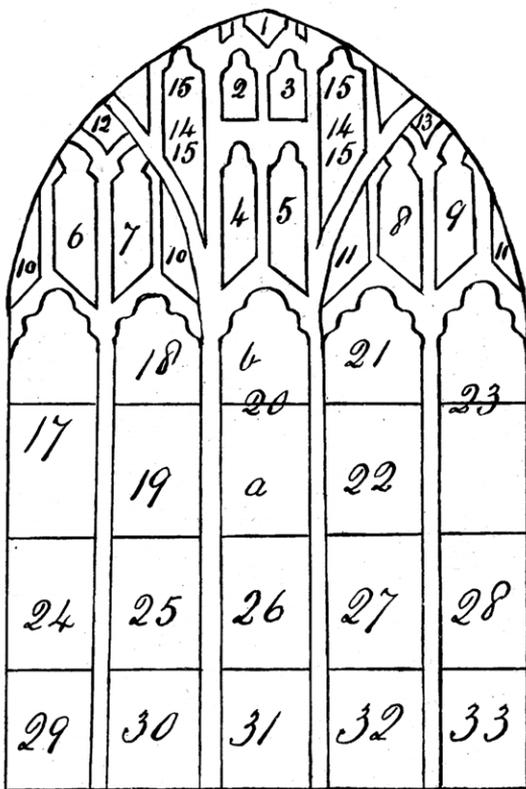
1. I.H.S. encircled by the Crown of Thorns.
2. Royal Arms, surmounted by Crown.
3. Arms of Diocese, surmounted by Mitre.
4. Arms of old Greystoke, (1st House.)
5. Arms of Grimethorpe, or Fitzwilliam, (Greystoke 2nd House.)
6. Arms of Dacre, (Greystoke 3rd House.)
7. Arms of Howard, (Greystoke 4th House.)
8. Arms of Percy, the then Bishop.
9. Arms of Askew, the Patron and Rector.
10. The Dacre Scallop shell, combined with the Howard Cross-crosslet fitch.
11. Mitre and Pastoral Staff.
12. Dacre Scallop shell, surrounded by a garter.
13. A dexter hand, holding a sword in pale, piercing a human head, surrounded by motto on garter. Crest of Askew.

It will be observed that the arms on the north side refer to the Castle, (the owner of which repairs the north side of the chancel) those on the south side to the Ecclesiastical element, viz., the Bishop, Patron, and Rector.—The Rector owns the south side of the chancel.

ANCIENT GLASS.

14. Angels kneeling.
15. Half-figures: the upper pair are apparently females and crowned.

17.



PLAN OF EAST WINDOW AT
GREYSTOKE CHURCH

17. A very large figure of a Saint in albe and chasuble, with a Palmer's staff. He is standing on the "red devil" for which this window is noted. The devil, however, was placed under the Saint's feet only when the window was put in its present condition. Old people, who remembered some of the glass in its ancient arrangement, have told me that originally the devil was whispering into the ear of a woman. This might be a representation of the Temptation of Eve; but I am inclined to think the figure formed part of one of the legendary pictures concerning St. Andrew. Portions of a scroll on each side of the Saint's feet contain the letters SCA ANA.
18. A Bishop in mitre and cope, with pastoral staff resting on his right arm, and the right hand held up with three fingers extended in benediction. The left hand holds an open book. This is, by tradition, said to represent St. Thomas A'Becket, in whose honour one of the chantries here was dedicated.
19. Three female figures kneeling, with the hands clasped in prayer. The foremost, evidently the mother of the other two, is clad in a flowing mantle fastened at the neck by a morse—her kirtle is of blue damask flowered; and on her head she wears a "Pedimental Head-dress" which forms an angle over the forehead and has long pendent lappets. This is of black, semée with gold, and ornamented with a large circular jewel on one side of the head. This style of head-dress came in at the commencement of the sixteenth century: and is constantly found in portraits of the time of Henry VII. and Henry VIII.
- The two younger ladies, who kneel behind, are clad in tight fitting "kirtles" and bodices, apparently

parently bound with fur, and sitting close round the neck. The waist belts in front are fastened with large jewels. The sleeves fit tightly and the cuffs are drawn back over the arm. Each wears her yellow hair hanging down her back but confined around the forehead by a circlet. The one who is placed next to the mother has this circlet adorned by a jewel in front. The circlet of the other is of pearl, with a double row of pearls set on a black band passing over the crown of the head.*

There can be little doubt but that this group represents Elizabeth Baroness Greystoke, who brought Greystoke to the Dacres by her marriage with Thomas Baron Dacre of Gillesland, and two of her daughters, Mary, married to the Earl of Shrewsbury, and Margaret wife of Lord Scrope of Bolton. Lady Elizabeth died 13th August, 1516.

The label above this group is now unreadable. It formerly bore the inscription: "Virgo preclara mala per te sint aboleta." The lower label contains the words

Burbank | onb April.

At Bishop Nicholson's Visitation the first part of this inscription formed a portion of one which was at the bottom of the glass in the East Window of the South Aisle. The whole ran thus: "orate pro aia Tho: Bourbank quondam Archidiaconi Karl. Parentum Suorum et oium fidelium defunctorum, qui hoc opus fieri fecit Anno Dni Millmo quingen^{mo} Vicesimo." That window is a remarkable specimen of the debased perpendicular style. The stonework is very similar to

* For this and the description of (22) I am indebted to tracings taken when the glass was in the Chapel at Greystoke Castle.

that

that of the great East Window of the present Church of Holm Cultram. We may conclude, I think, from the inscription, that the Archdeacon's parents were natives of this neighbourhood; and that it refers as well to the stone work as to the coloured glass. The name "Bourbank," now spelt "Bowerbank," has always been common in this part of the county; and the founder of the neighbouring Grammar School of Great Blencow also bore the Christian name "Thomas." The date of that foundation was 1577.

20. The central portion of this compartment is occupied by a representation of the Five Sacred Wounds of Christ. The pierced hands and feet are placed in saltire around the heart from which a floral cross blossoms. The whole is surrounded by a Crown of Thorns. Singleton, in his MS. account of the parish of Melmerby, mentions a similar representation as existing in 1688 in one of the windows at Melmerby Rectory: "in the south window of the chamber there is painted in glass the resemblance of an heart out of which at the top doth arise a flower like a violet, upon which there is a little cross: at each corner of the heart there is a picture of an hand placed, and towards the lower end of the heart part of the legs and — representing our Saviour, his 5 wounds." A rude drawing accompanies this description.

Four heads, fragments of some other portion, are placed above the five wounds, and one below. The lower one (a) is crowned, and I believe represents St. Catharine, to whom one of the chantries was dedicated. One of the upper series (b) is a remarkably beautiful representation of our Lord crowned with thorns, which Bishop Nicholson says was formerly in one of the windows of the south aisle.

21. The Blessed Virgin, and a dove descending on her in a beam of light.
22. A family group of eleven kneeling figures. In front, at a carved desk, kneels the mother, her hands like those of the rest, clasped in prayer; and from her right hand hangs a rosary. She and her five daughters (who are placed behind their brothers) wear dresses fitting close to the body and arms, and cut low and square at the neck, with cuffs turned far back up the arm; her waist belt is decorated with a jewel; and her head is surmounted by a turban-shaped cap with pendent lappets placed over a kerchief. In front of the cap is an aigrette as if for feathers. Close behind her kneel five young men. Two of these, whose figures are in full view are clad in tight fitting doublets, the arms of which appear through slits in the upper parts of the long hanging sleeves of loose gowns. The foremost of these wears at his belt a large gypcière (or purse) which I presume, points him out as the heir. Three of the five daughters have jewels on the front of the circlets which confine their flowing hair. There can be little doubt, from the style of the dresses and from the number of children represented, that this group is intended for Elizabeth, daughter of George Talbot, 4th Earl of Shrewsbury, and wife of William, Baron of Gillesland, Greystoke, and Wemme; and her numerous offspring. The pedigrees represent Lady Elizabeth as the mother of four sons, and five daughters. The 5th figure among the males is, I think, her grandson the unfortunate Lord George, who kneels beside his father Thomas, the next heir to the Barony. Thomas's other brothers Leonard, Edward, and Francis complete the number. Among the females

males, those distinguished from their sisters by the jewelled head-dresses I conclude to be Magdalen, married to Anthony Browne, Viscount Montague; Dorothy, wife of Sir Thomas Windsor, Knight; and Anne, wife of Henry, second Earl of Cumberland. Lord William Dacre died in 1654, and this picture probably represents his family at that time.

The label inserted above belongs to (19) and not to this.

The lower label contains the words "ora archidiacon" and are part of the inscription relating to Archdeacon Burbank.

23. A kneeling ecclesiastic, in surplice and furred choir tippet. Above him is a label with the words "Maria ora pro nobis;" and beneath him is an inscription thus arranged

: Orate	ro aia	dni Thom
Braucha		istis ecclebie
Ricardus		Thomas
Hoton		Whitlaw

Bishop Nicholson tells us that this inscription was formerly in the window over the Priest's Door. The Ricardus Hoton is, no doubt, Richard de Hoton Roef, who, on the resignation of Ralph de Erghome in 1357, was presented to the Rectory by Sir William de Graystoke, Knight. He at one time took out a commission of enquiry into the dilapidations (in the parsonage-house and chancel) caused by his predecessor's long non-residence. On April 18th, 1359, Gilbert Welton, Bishop of Carlisle, confirmed the grant of
William

William, Lord of Graystoke, of one messuage and seven acres of land in Newbiggin, with the advowson of the church of Graystoke "cuidam custodi-capellano, et quibusdam alijs Capellanis, Divina singulis diebus in Ecclia prdicta juxta ordinacoem in hoc parte faciend celebraturis;" and Sir Richard de Hoton is named master or custos. In 1365 Hoton's will was proved at Rose Castle; whereby he bequeaths several ornaments to this church, provided his successor makes no claim for dilapidations.

We now come to the series of pictures concerning St. Andrew, comprised in the ten lower compartments. The labels have been (like the pictures themselves) so grievously mutilated and mixed up, that I think it better in giving the inscriptions, to indicate by perpendicular lines where the leaden divisions of the panes occur. This may assist some reader who delights in such puzzles, in endeavouring to restore the inscriptions to their original state.

24. A saint preaching to a number of people who kneel before him. The long-flowing bi-forked beard by which St. Andrew is usually distinguished in medieval art, appears in this and other pictures of the series. A figure seems wanting from the centre of the subject. Inscription on label :

"Here bryngs | first | plac | ew out of ye chyy fro fyssyng "

25. Kneeling figures—one would almost say portraits—It bears some resemblance to a family group like those above. There is no label.
26. St. Andrew sitting or stepping on a plank at the side of a boat, with a book in his left hand. The gate of a town with trees in the back ground. Label :

"S | Andrew out | of chyy goes | and entyres ye | cyle of Arondon."

27.

27. A saint preaching from the barred window of a prison to people standing and kneeling outside.
Label :

“Long tyme were | set | cryst | wyght gyfts | mathew here his folg.”

By the side of the window the reader will notice a kind of piscina or trough. The meaning of this will be explained hereafter.

28. Christ sitting in glory with orb in His right hand, and a banner on a cross-headed staff in His left. To the right sits St. Peter, and to the left St. Andrew. This picture illustrates well the mediæval distinction mentioned above. St. Peter being represented with a full flowing beard; and St. Andrew bearing a strong family likeness to his brother, but distinguished from him by his bifurked beard. Label :

“Her | takes | Cryst saynt Andrew | yst bol | to ye.”

29. Christ standing on the sea-shore, with cross-surmounted staff, and stretching out His hand to grasp the hand of one of a number of men in a boat. One of these holds a net shaped somewhat like a shoe sole, over the right side of the vessel. This, there can be no question, depicts our Saviour's appearance to His disciples on the Sea of Galilee, after His Resurrection. See St. John xxi. v. 1-10. In the photograph, just behind our Lord, you can distinguish the “fire of coals.”
Label :

“Here commands ye k | so drawen no taken de | ? | reb i y pson ys.”

30. A cruciform church in the perpendicular style of architecture, with central tower, bells, clerestory windows, one great window and door. In front stands St. Andrew with an asperges in his hand. There are several other figures, among whom is a veiled female. The label is illegible.

31. St. Andrew in centre surrounded by various figures, and a gate with portcullis behind. In front of all runs a battlemented wall nearly submerged in water. Label :

“Here he is | a bysshop | wh kepers ye qwoylke | keppe ye prson.”

32. Naked figures, male and female, rising from the surface of water, and water is flowing down one of them. Beyond these are other figures, one apparently a king, and St. Andrew stands in centre. In the back-ground is the battlemented wall of a town with a tree before the gateway. Label :

“Comes Andrew | to ye cyte and baptyst nie | pined by cr |

33. This compartment seems to be made up of portions of (I think) three separate subjects. A king, seated on a canopied throne with the sceptre in his left hand, seems to be receiving something brought to him by a bird. This seems to me to refer to the legend concerning the great Northumbrian Saint, King Oswald, which tells how, when at Oswald's coronation the vessel containing the holy unction was broken, a raven appeared with the chrismatory in its beak, and a letter containing the words, “St. Peter himself has consecrated it.” Low down is the barred window of a donjon or pit ; from the side of this a flight of steps, walled on one side, leads to the battlemented gateway of a castle. St. Andrew stands in the gateway with hands extended over a semi-nude figure. The saint's face also appears through a grated window at the side of the gate. On the battlements above stands a small figure of our Saviour with His hand extended from which rays of light emanate. This last figure
must

must belong to some other picture. Label :

“At bydding of Andrew here s | rabe | unt | s peple c | levenyng |
at wer | all Christ.”

The old word “levenyng” signifies “lightning,
or any sudden gleam of light.”

As, with the exception of (29), the subjects of this series were not taken from the New Testament History one turned naturally to the Apocryphal Acts of the Apostles for their solution. The “Acts and Martyrdom of the Holy Apostle St. Andrew” contained nothing about them. On writing to the Rev. S. Baring Gould, he most kindly directed my attention to “The History of Mār Matthew and Mār Andrew, the blessed Apostles, when they converted the city of dogs, the inhabitants of which were cannibals;” and this legend contains the key. The authorship of both these books concerning St. Andrew has been assigned to Leucius Charinus, whose writings Pope Gelasius, in the fifth century, condemned as heretical, and called their author “discipulus diaboli.” From the fifth century down to the sixteenth when that condemnation was repealed by Pope Paul IV., all these Apocryphal Acts, without exception, were frequently condemned, and the pontifical authority was constantly exerted against them. Didron, in his valuable “Christian Iconography,” vol. I. p. 192, says, “The apocryphal legends have been repeatedly condemned, anathematized, declared to be uncanonical, and yet most of the subjects painted on the stained glass windows, or sculptured in the portals of our cathedrals, are taken literally from the Apocryphal Books, and even from the most celebrated amongst them, from those which are most distinctly named in the Anathemas.” That the Papal condemnation was as little regarded in England as in France, this series of pictures in a church in what must then have been the remote wilds of Cumberland, plainly proves.

I

I have abridged the following account from Professor Wright's Translation of the "History of Mār Matthew and Mār Andrew" contained in Vol. II. of his "Apocryphal Acts of the Apostles, edited from Syriac Manuscripts." The figures in brackets still refer to the numbers in the plan of the window.

After the Day of Pentecost the Apostles decided by lot in what region each should preach the Gospel. It fell to St. Matthew to go to the city of dogs, called in some MSS. Irka, in others Sinope, Myrmene, or Myrna, and in the label (26) "Wrondon." The inhabitants were cannibals, and on his arrival Matthew was treated in the way they usually treated strangers whom they intended to eat, viz. :—his eyes were dug out, and a magic cup was given him to change his heart to that of a beast and to destroy his understanding. He was then cast into prison and grass thrown down to him for food. But the cup failed in its effects, St. Matthew's heart was not changed, and he was constant in urgent prayers and tears. While thus engaged a mighty light shone through the prison, and from it the Lord spoke to him, restored his sight, assured him of His protection, and promised to send Andrew after 27 days, to deliver him and his fellow prisoners. This appearance of Christ is evidently alluded to by the figure of our Saviour and the word "levenyng" in (33).

After 27 days our Lord appeared to St. Andrew in the country where he was teaching, and bid him go with his disciples to the city of Cannibals, and deliver Matthew from prison; for after 3 days those wretches intended to kill and eat him. Andrew was directed to go to the sea shore and there he would find a ship to convey him on his journey. Andrew obeyed, found the ship in which three men were sitting; these were Christ in the form of a Sailor, and two angels as men. After some conversation with the supposed Sailor, Andrew and his company embarked. On the voyage all fell asleep except the Sailor and Andrew, between whom a long conversation ensued. At the request of the supposed Sailor, Andrew related the miracles of his Master and the cause why the Jews rejected Him, and gave a curious narrative of the Ministry of Jesus and of the opposition of men to Him. As the boat approached the land, St. Andrew sank into a heavy sleep, during which our Lord commanded the Angels to carry Andrew and his disciples to the gate of the city. The saints landing is represented in (26) but the angels have vanished to (14) in the tracery of the window.

When

When they all awoke in astonishment, the disciples narrated a dream they had had during the voyage. Their souls had been transported to Paradise where they had seen our Lord sitting on a glorious throne surrounded by Angels, Patriarchs, Prophets, and the 12 Apostles (28). Andrew then prayed to Christ that He would pardon him for not having discerned Him in the ship, and our Lord commanded him to proceed on his mission; and forwarned him of the fearful tortures to which he should be subjected in that city. So Andrew went to the prison and saw seven keepers standing on guard at the gate. On his approach they fell down dead (latter part of label 31) and the gate opened on his making the sacred sign. After some conversation between the two Apostles, Andrew saw the other 49 prisoners bound, blind, stripped naked, eating grass like beasts, and waiting for their turn to be slaughtered for food. After prayer, Andrew lays his hands upon them, restores their sight and understanding, and sets them at liberty. At Andrew's prayer, Matthew and his disciples are removed in a cloud to a mountain where St. Peter is sitting and teaching; and with him they remain.

Then Andrew left the prison and walked about the city, (25) may refer to this. The public executioners, after their daily custom, went to the prison to fetch out victims for food, and there found the keepers lying dead. The chiefs of the people, on hearing this, ordered the bodies of the keepers to be brought for that day's supply; and lots to be cast among the old men of the city; and those on whom the lots fell were to be slaughtered by sevens for daily food, till a fresh batch of victims could be captured by the young men from the surrounding countries. The corpses of the seven keepers were brought and laid alongside the slaughtering trough; but at Andrew's prayer the hands of the executioners were paralysed so that they could not proceed with their horrid purpose. One of the seven old men on whom the lot fell to be eaten on the first day, gave up his young son and daughter to be slain in his stead, and the executioners led them to the trough (27) for the purpose; but at the intervention of Andrew the knives fell from the executioners' hands. The rulers seeing this wept bitterly; but Satan taking the form of an old man, exhorted them to seize the stranger whose name was Andrew, and kill him, as he was the author of all the mischief. The city gates were then shut, and search made for the Apostle who, cheered by a vision of His Lord, delivered himself into their hands. Incited by Satan, the cannibals resolved to put ropes round his neck, and drag him through the city; and when he was dead to divide his body amongst them. They tortured him thus for two whole days, and imprisoned him during the nights. On the 2nd night Satan with seven other demons mock-
ed

ed him, and were about to slay him, but seeing the seal of the Messiah between his eyes they were afraid and vanished like smoke. On the third day Andrew was again dragged through the streets and lanes of the city, his body was sorely lacerated and the hair torn from his head. On crying to the Lord with sighs and tears a voice came to him and commanded him to turn and see the flesh which had been torn from him "and he looked and saw large trees, which had grown up and bore fruit." These trees are represented in (26) and (30). Andrew then exclaimed "Now Lord, I know that Thou hast not forsaken me." That night our Lord appeared to him in his prison, and healed his wounds; and on looking into the midst of the pit in which he was confined he saw a pillar standing, and upon it an alabaster statue. Andrew signed the statue with the cross, and at his command water flowed from it like a mighty stream which surrounded the city (31); and, the flight of the inhabitants being prevented by the descent of a fiery cloud, many perished in the flood. Whereupon, stricken with consternation, the inhabitants resolved to release St. Andrew. Seeing their spirits thus humbled, he caused the flow of water to cease; and then went forth from the prison. The unfeeling old man, who had given up his children to slaughter, came and begged the saint to have mercy on them; but at Andrew's prayer the earth opened and swallowed up him and the executioners. All those who had been drowned in the flood Andrew then restored to life. This restoration is represented in compartment (32). The citizens were then baptized, and at the Apostle's direction a church was speedily built, and the pillar from which the waters had flowed was set up in it as a memorial. The dedication of this church is the subject of (30). After making for the people new rules and laws by which they might subsist without cannibalism, and delivering to them the Divine mysteries, Andrew took his departure: but our Lord ordered him to return and abide seven days longer in the city, and bring up those that had been swallowed in the abyss. Andrew obeyed, and at the end of those days he again took his departure. All the people of the city, from the youngest to the eldest accompanying him on his way, and crying out and saying, "One is the God of the blessed Andrew, our Lord Jesus the Messiah, the Son of the living God."

The label of modern glass which runs along the bottom of the window bears this inscription: "This chancel was repaired by Thomas Howard of Greystoke, Earl of Arundel and Surrey, Earl Marshall, and William Morland, Rector,

Rector, 1654; was restored by Henry Howard of Grey-stoke and Henry Askew, Rector, 1848." Before the restoration of 1848, an inscription carved on a wooden cornice placed round the roof of the old chancel, ran thus:

"THOMAS HOWARD COMES ARUN: ET SURR. PATRONUS ET GULIELMUS MORLAND HUIUS ECCLESIE RECTOR A^O DNI. 1645."

Of course the old inscription is correct as to the date of the old restoration, and the modern one is wrong. In 1654 the remains of Thomas Earl of Arundel had been eight years resting in peace in Arundel Church, and William Morland, under the operation of the Cromwellian Public Worship Regulation Act, had been four years ejected from the rectory for "ignorance and insufficiency," the cant phrase used in those days to excuse the plundering of those who were faithful to their Church and to their King.

ART. IX.—*On the remains of ancient Glass and Woodwork, at St. Anthony's Chapel, Cartmel Fell.* By the REV. T. LEES, M.A., and RICHARD S. FERGUSON.*

IF any of our readers will turn to Burn and Nicholson, and look at the map of Westmorland there given, they will see a road which leads from Kendal westwards and southwards, and loses itself on the wastes of Cartmel Fell, its last trace on the map pointing towards the town of Cartmel. One hundred years ago the parish of Cartmel was (vide "*The Annales Caermoelesenses*" p. 569) almost isolated from the world. East and west, two broad estuaries, and on the south the sea made it almost an island, while north lay

* St. Anthony's Chapel, Cartmel Fell, was visited by the Society, May 27, 1875, when the photographs, which accompany this paper, were ordered, and these photographs the writers of the paper have endeavoured to elucidate.

Cartmel