

ART. IX.—*Windermere (Bowness) Parish Church, and its Old Glass.* By R. S. FERGUSON, M.A., LL.M., F.S.A.
Read at that place June 6th, 1878.

WHEN it was first contemplated that this Society should visit this neighbourhood, making Windermere its head-quarters, I had no intention of reading a paper on Windermere Church, or on anything in it. But when I came to make the necessary arrangements for our meeting, I failed utterly to induce any one, either member of this Society, or outsider to it, to undertake the task, which has thus, perforce, devolved upon me against my will. I do so with still more reluctance, because I know that Mr. C. Knight-Watson, Fellow of and Secretary to the Society of Antiquaries of London, has for some years been contemplating a paper on the ancient glass in the east window of Windermere Church. To that task not only can Mr. Knight-Watson bring a general knowledge and experience vastly beyond my own, but he has also an intimate knowledge of the glass itself as it was before 1873, and as it is now. The restoration of this east window was done by the well-known artist, Mr. Henry Hughes, under the superintendance of Mr. Knight-Watson, and no better instance of conservative restoration can be shown anywhere. To this restoration I shall again allude, but I trust that at no distant period Mr. Knight-Watson will favour the Society of Antiquaries with a paper on this glass.

Turning now to the church, I borrow from the Proceedings of the Society of Antiquaries of London, (N.S., Vol. 4, p. 421,) the following description of Windermere Church, by Mr. James Fowler, of Wakefield, F.S.A., as it appeared prior to its restoration, omitting temporarily the writer's account of the glass.

“Bowness Church itself, like most of the lake churches, is of the simplest and most rudimentary construction, consisting of nave with

two

two aisles, a chancel, and a low square tower. The windows are simply divided by mullions without tracery, and the walls, arches, capitals, columns, bases, &c., in the interior, are indistinguishably fused together, and devoid of any architectural enrichment.”*

A full account of the restoration is to be found in a tract by Mr. Clowes, of Windermere, which contains accounts of the glass by Mr. Hughes, and of the heraldry thereof by Mr. Charles Bailey. This tract I shall cite as the Bowness tract.†

Prior to the restoration, the church internally was coated thick with the whitewash of many churchwardens; the accidental chipping off of this coat disclosed, on the original plaster, a series of extracts consisting of catechetical questions relating to the Sacraments of Baptism and the Lord's Supper, with regard to which Mr. Fowler observes :

“The questions belong evidently to the reign of James I., and appear to have been taken from a catechism by Robert Openshawe, entitled ‘Short Questions and answers containing the summe of *Christian Religion*; newly enlarged with the Testimonies of Scripture. . . . Imprinted at London at the *Three Cranes in the Vintree*, by *Thomas Dawson*, 1590.’ The dedication is dated ‘From my study at Waiemouth and Milcombe regis the 28 of January, in the yeere of our Lord 1584.’ And at the end is ‘Finis quoth Robert O Peshawe, Pastor of the Church of *Waymouth and Milcome* Regis, in the countie of Dorset.’”

We thus get some clue to a date which may be useful. About the end of the 16th century some persons or person (whether the whole body of the parishoners or some one benefactor, I cannot tell) took sufficient interest in the church to cover its bare plaster with extracts from the little book just alluded to.

The mural decoration thus executed about the end of

* By the kindness of Messrs. Paley and Austin, of Lancaster, I have been furnished with a plan of the church, which shows the additions made during the restoration, namely, a new vestry, and an extension of the chancel.

† A Description of the East Window of St. Martin's, Windermere: Atkinson & Pollitt, Kendal, 1874.

the

the 16th century, and long lost under many coats of white-wash, has given the key to the whole design so effectively carried out by Mr. Hughes at the recent restoration. Into this design the old inscriptions have been incorporated, being just sufficiently restored to make them legible. The modern fresco paintings are, on the west wall, a "Majesty," *i.e.*, our Lord in glory, surrounded by the angels; on the north side of the Chancel is the Adoration of the Magi; on the south the Entombment of our Lord.

One more ancient inscription deserves notice. It is on the easternmost pier on the south side, and is intended to commemorate Guy Fawkes' Day, Nov. 5, 1605, and is as follows:

<p>Hic est ille dies [renov te] celebrior anno Quem facit et proprio signat amore Deus Euge boni: stygiis quæ conjurata tenebris Nunc mala divina fabula facta manu Anglia mole suæ mox conspicienda ruinæ Psallat, ut ætherea libera mansit ope Exultat Anglia Faucibus eripior Tauris Quasi Carcere mortis Gloria in Excelsis hinc mea tecta salus Christoferus Philipson Junior Generosus 1629.</p>	[sic.]
--	--------

It is curious how stupid some people are; one restorer of this inscription, too dull to see the pun in "Faucibus eripior Fauxis," turned it into "Faucibus eripior Tauris," destroying the whole point of the composition.

"Christopher

“Christopher Philipson junior generosus” would be Christopher Philipson, of Calgarth, who died in 1652, who seems to have been devoted to the cultivation of letters, and who is supposed to have presented several books to the library at Cartmel Church. I think he was also a barrister-at-law and a major for Charles I.* There are several Philipson monuments in the church.

I must now turn my attention to the glory of this church—the glass in its east window, and I shall begin by trying to put before this Society, in brief, what has already been written on the subject, and I do so mainly with reference to the tradition long received that this glass came from Furness Abbey on the dissolution of that noble foundation.†

Many guide book and newspaper writers have quoted Camden as their authority for the assertion that this glass came from Furness Abbey: this assertion is not to be found in any edition of Camden earlier than 1789, when Gough in his edition puts it forward and refers for his authority to West’s History of Furness, as I shall presently do.

The earliest account of this glass is to be found in the second volume of Machell’s MS. Collections, in the Dean and Chapter Library at Carlisle. I have some rough memoranda I made long ago of his notes as to the coats of arms. I regret that I have been unable to verify them, or obtain a glimpse, even for a few moments, of the origi-

* White’s Lays and Legends of the Lake Country, p. 293. Nicolson & Burn, Vol. I., p. 183.

† It is doubtful whether there was any painted glass at all at Furness Abbey. The rules of the Cistercian order, of which foundation Furness was, forbade the use of painted glass. “Vitræ albæ fiant, et sine crucibus et picturis,” (Sharp’s Cistercian Architecture, p. xx., also p. 13,) a rule of which this glass, were it ever at Furness, would have been a double violation. Canon Dixon, who has paid particular attention to the dissolution of Furness Abbey, has, he writes me, found no mention of painted glass there. (Dixon’s History of the Church of England, Vol. I., p. 495.

An exception to the rule was made in favour of Abbeys which formerly belonged to another order: they might keep the painted glass they had. Furness was originally of the order of Savigny, but was affiliated to the Cistercians in 1148, long before the date of any glass in Bowness window. “Beck’s Annales Furnesienses,” p. 130. Clearly, the *onus* lies on those who say the Bowness glass came from Furness to prove that there was painted glass at Furness.

nals ;

nals: this is due to the obstructive regulations placed by the Dean and Chapter of Carlisle, in the way of access to manuscripts of which they are the trustees for the public.

Referring next to West's History of Furness, first published in 1774, I extract the following:—

“The east window of the church (Furness) has been noble; some of the painted glass that once adorned it is preserved in a window in Windermere Church. The window consists of seven compartments, or partitions. In the third, fourth, and fifth are depicted, in full proportion, the Crucifixion, with the Virgin Mary on the right and the beloved disciple on the left side of the cross: angels are expressed receiving the sacred blood from the five precious wounds; below the cross are a group of monks in their proper habit, with the abbot in his vestment: their names are written on labels issuing from their mouths: the abbot's name is defaced, which would have given a date to the whole. In the 2nd partition are the figures of St. George and the Dragon. In the sixth is represented St. Catherine, with the emblems of her martyrdom, the sword and wheel. In the seventh are two figures of mitred abbots, and underneath them two monks dressed in vestments. In the middle compartment above, are finely painted, quarterly, the arms of France and England, bound with the garter and its motto, probably done in the reign of King Edward III. The rest of the window is filled up by pieces of tracery, with some figures in coats armorial, and the arms of several benefactors, amongst whom are Lancaster, Urswick, Harrington, Millum, &c.”*—West's Furness, p. 69., edition of 1804. (First published in 1774.)

Nicolson and Burn, Vol. I., p. 178, says of Bowness:—

“There is a large quire window with excellent coloured glass therein, which glass (it is said) belonged to Furness Abbey, and after the dissolution of the said abbey was purchased by the parishioners of Windermere and placed here in their church.”

* Beck, in his “*Annales Furnesienses*,” London, 1844, p. 378, says, “What authority Mr. West may have for asserting that the stained glass now in the east window of Bowness Church in Westmorland was obtained from this abbey, I have not been able to ascertain; that part of it may have once filled some of its windows is probable, but it is equally certain that other portions have been procured from Cartmel, from the name of a prior and sub-prior and the arms of that house being yet discernable therein.” It is odd that Beck mentions the Cistercian rule against painted glass, (p. 34.) and yet afterwards assumes the Cistercians of Furness to have violated their rule, and indulges in rhetorical descriptions of the beauty of their painted windows, p. 372, 378.

And

And then follows West's description, and then : —

"The Fleming's paternal coat (viz., Gules, a fret of six pieces Argent) is in divers parts of this window, some of them with a file of five points or lambeaux; which began to be used about the reign of King Edward the First, as a difference for the eldest son, the father being living."

Nicolson and Burn's History was published in 1777.

W. Hutchinson, in his "Excursion to the Lakes in 1773-4," published in 1776, says : — (p. 192)

"In the church of Bowness is a window of painted glass which was preserved at the dissolution of Furness Abbey and brought hither. The present remains shew that it has contained very fine colouring in its former state; the arms of France and England, quartered, are well preserved at the top of the window. The design is a Crucifixion, in figures as large as life; by the hands, feet, and parts remaining, it seem to have been of singular beauty. On the dexter side of the Crucifixion, is St. George slaying the dragon; on the sinister, the Virgin Mary; an uncouth assemblage. Beneath are the figures of a knight and his lady kneeling, before whom are a group of kneeling monks; over whose heads are wrote W. Hartley, Tho. Honson, and other names by the breaking of the glass rendered not legible."

None of these writers give any authority for the statement that this glass came from Furness Abbey. Nicolson and Burn put it forward very hesitatingly: they write "it is said," putting the words in brackets, as if they doubted the statement. As they used the Fleming, Rawlinson, and Machel Collections largely in the composition of their history,* it is probable they had found nothing there to support the tradition. I shall, as I think I may safely do, disregard it as an authority, and look rather to the glass itself for such evidence as can be found there of its origin.

Nicolson and Burn make one important statement, and they do it positively, that this church once had an organ, but that "it was demolished in the civil wars in the reign

* See the preface to the first volume of their History. Hodgson, in his "Topography of Westmorland," 1820, gives an account of the window, but he merely relies upon and cites the authorities just quoted.

of King Charles the First." This seems probable, and it is probable that at the same time the faces of the figures in the painted glass (confer Hutchinson's account cited above, and also the Bowness Tract, which shows most of the faces to be restorations) were then destroyed, and the glass much damaged: possibly at a later period it was repaired with such fragments as came to hand, perhaps, from other windows in the church.

Of the state of the window prior to its restoration we have ample evidence. In 1844, the late Mr. James Stockdale, the accomplished author of the *Annales Caermoeleses*, made a careful examination of the glass: his notes are to be found in that book, pp. 224-229, and have been made use of in the Bowness Tract.*

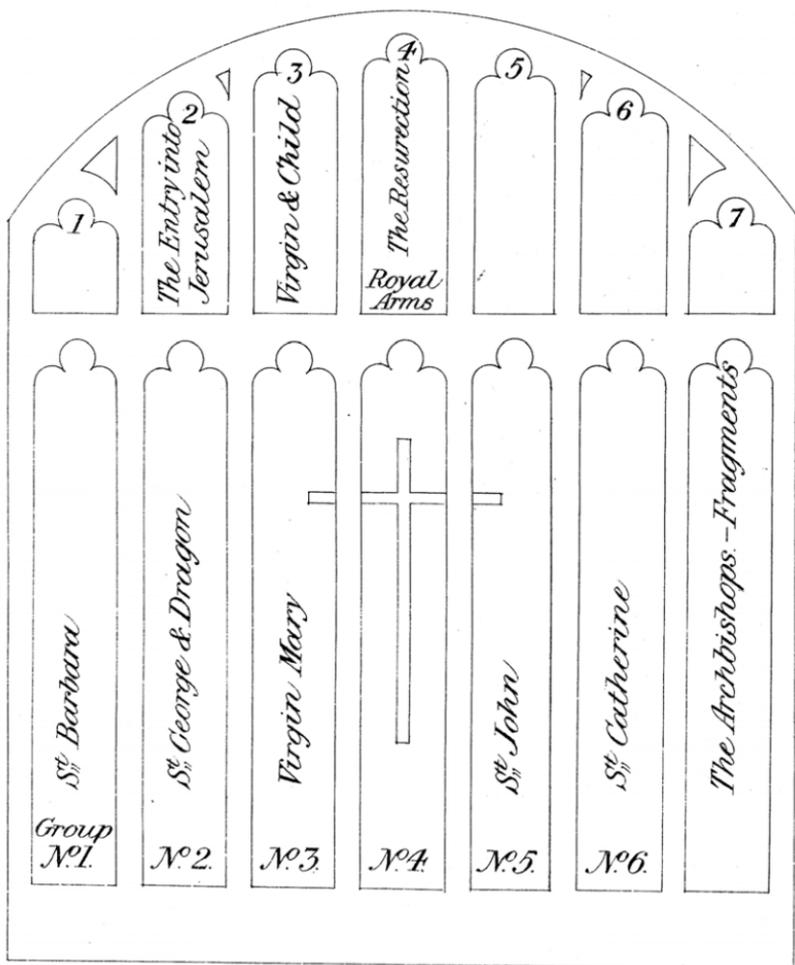
The last description that I shall cite is by Mr. James Fowler, F.S.A., (*Proceedings, Society of Antiquaries, N.S.*, vol. 4, p. 421.) He saw the window before the recent restoration, and thus graphically describes it and its unfortunate condition:

"In the centre is the Crucifixion, with five angels holding chalices into which ruby streams are descending from the five sacred wounds, On the right are S. Mary, S. George and the Dragon, and a figure gone; on the left, S. John, S. Catherine with the sword and wheel, and an Archbishop and cross-bearer—probably St. Thomas of Canterbury. Above are remains of tabernacle work, and a number of shields of arms, sufficiently perfect, no doubt, to define exactly, with a little attention, the date and donor of the window. From the character of the execution and mode of shading, it would appear to belong to about the close of the fifteenth century. It is wretchedly at once both mutilated and mended; much broken by stones and deliberate violence, bulged and rent by the decay and consequent weakness of the lead, affectionately repaired in places by glazed tissue-

* A long and bitter controversy in local newspapers took place about this window at the time of its restoration. Several of the writers advanced views drawn not from the window itself, but from photographs of inaccurate drawings of the window, and even from photographs of designs for its restoration. Something was said of a drawing of the window supposed to exist in the Bodleian at Oxford, but which proved to be something else. I am indebted to Miss Stockdale and Mr. H. Fletcher Rigge, for the loan of these papers.

EAST WINDOW

ST. MARTIN'S CHURCH-BOWNESS.



SCALE 4 FEET TO ONE INCH.

paper stained with water colours, and the holes stopped up promiscuously—the larger ones with mortar, the smaller with glazier's putty; but, happily, not yet touched by the hand of the professional restorer."

Since Mr. Fowler wrote, the window has been "restored," and it is of great importance that attention should be called to it, as a specimen of very judicious "restoration." Great thought has been bestowed upon it; by the advice and under the superintendence of Mr. C. Knight-Watson the work was entrusted to Mr. Henry Hughes: by him it was new leaded, the scattered parts of the original design brought together, and, after much hesitation and consultation, the vacant places filled with new glass, every piece of which has on it the initials "H.H., 1871," so that no mistake can arise.

Thus much for the history of this glass, so far as I have been able to rake it up. It is now necessary to proceed to a description of the glass itself, which will have to be followed by an enquiry into the many coats of arms, which are in the window.

The window is divided by five mullions into seven lights; and a transom runs across it a little below the spring of the window arch, thus dividing it into fourteen compartments, each of which is now trefoil-headed. Prior to the restoration the seven upper compartments were round-headed, and the seven lower square-headed. The destruction of the old tracery and the substitution of new is much to be regretted: perhaps it was inevitable.

No one can help noticing at first sight of the window the figure of our Lord upon the Cross, standing out against the cold blue background "flat and intense, not imitating sky" which throws up the simple symbolic figures, and which makes this window, (writes Mr. Hughes,) "quite a work of itself and curious beyond any other in England."*

The figure of our Lord upon the Cross extends over the

* The Bowness Tract, p. 25.

three central lights: on his right is the Virgin Mary; on his left St. John. Beyond the Virgin Mary are St. George and the Dragon, and St. Barbara; beyond St. John comes St. Catherine. The seventh light, the one to the sinister, is filled with glass having apparently no relation to the figures just mentioned. But I feel convinced that when the window was first filled with glass, a figure, now entirely gone, balanced in the seventh compartment the St. Barbara in the first compartment.* Over these six figures an elaborate architectural canopy, of late perpendicular work, extends, ornate with golden-winged angels playing on musical instruments. The Cross, and the figures of the Virgin Mary and St. John stand on ground most beautifully covered with foliage, while here and there a half-concealed skull asserts that the place is "Golgotha."

The figure of St. Barbara is to a great extent a conjectural restoration, the lower part of the dress being all that was left. She and St. Catherine so frequently occur in association as to render it probable the restoration is a correct one. She frequently occurs, too, in conjunction with St. George, as on a suit of armour presented by the Emperor Maximilian to Henry VIII., and now in the Tower of London. She bears her well-known symbol, the tower with three windows, and is habited in blue with an overdress of red, which last is her usual colour.†

The companion figure of St. Catherine needed but little restoration. She is dressed in russet and blue, and has the sword, the wheel, and the martyr's crown. The book she so often carries, emblematic of her learning, does not appear. The combination of SS. Barbara and Catherine denote the two powers between which social life was divided in the middle ages, namely the ecclesiastical and the mili-

* It may be that St. Barbara, St. George, and St. Catherine did not originally belong to the Crucifixion group.

† Jameson's Sacred and Legendary Art, Vol. 2, p. 103, &c. Armfield's Legends of Christian Art, p. 78. Archæological Journal, Vol. 1, pp. 53, 62,

tary,

EAST WINDOW—ST. MARTIN'S CHURCH, BOWNESS.



ST. GEORGE AND THE DRAGON.
From a drawing by Mr. Hughes.

tary, learning and arms: St. Catherine being the patron of the first, and St. Barbara of the last.* St. Catherine, when grouped with other saints, usually has as her companion St. Barbara: in Venetian pictures, frequently St. George; but as patroness of learning she is sometimes grouped with one or other of the Doctors of the church—most frequently St. Jerome.* It is possible therefore that a figure of St. Jerome, or one other of the fathers, may once have filled the seventh light. We then should have had the group representing the Crucifixion between St. Barbara and St. George to the dexter, representing arms; and St. Catherine and St. Jerome, to the sinister, representing learning.†

St. George of Cappadocia and the Dragon represents the triumph of beneficent power over the tyranny of wickedness, symbolised by the dragon. It is the Christian version of a much older legend which appears under many forms; Apollo and the Python, Bellerophon and the Chimera, Perseus and the Sea Monster, St. Michael and the Dragon.

St. George, in the glass under consideration, is in plate armour, showing scant glimpses of mail under the gorget, left epauliere, and taces: his head is nimbed: he wears a salade without a visor, a laminated gorget of plate, pauldrons, epaulieres, roundels of plate. His gauntlets have no divisions for the fingers. He wears a single globular breast-plate with the red cross of St. George thereon. Narrow taces, with long escalloped tuilles, cuissarts, genouillieres, roundels, and jambarts of plate protect his thighs and legs, while his feet are in long pointed sollerets. The date of the style of armour is late fifteenth century.

Of the figures of the Virgin Mary and of St. John, I

* Jameson's Sacred and Legendary Art, Vol 2. p. 78, &c. Jameson's Legends of the Madonna, p. 67. Armfield's Legends of Christian Art, p. 81. Archæological Journal, Vol. 1., p. 53.

† Jameson's Sacred and Legendary Art, Vol. 2, p. 95.

need

need say little: she is in white and red, is nimbed, and wears a wimple, which shews a gold and jewelled band across her forehead. Her hands are raised in supplication. St. John wears a white garment over red, with gold apparels.

The figure of Our Lord on the Cross extends over the three central lights. The cruciform nimbus of gold is round his head. The wound is on his right side. Angels receive the blood from the sacred wounds into golden chalices.

It is important to note that the upper part of St. Barbara, the face of the Virgin Mary, the face of our Saviour, and the upper part of St. John are restorations.* Indeed, from Hutchinson's account, it would appear all the faces were gone when he saw the glass in 1773 or 1774.†

Below these six magnificent figures are six small groups, evidently by their style and execution parts of the same window, and it will be convenient now to consider these groups.

GROUP No. 1 (counting from the dexter), if that can be called a group which has but one figure, represents an ecclesiastic kneeling towards the sinister, with hands raised in prayer. He wears a white tunic and black girdele with a rosary‡ hanging therefrom. Over all he has a large blue cloak. Above him is the legend "John Plo P'or of Kerkmel" The costume is that of an Augustinian Canon,§ except the colour of his cloak. Blue is frequently in glass painting

* The Bowness Tract pp. 10, 11, 12. Standing on the reredos on a chair, I could not myself reach near enough to the faces of these figures to note which was new glass and which was old. In all parts of the window within my reach, I noted down in my memorandum book all the glass marked "H.H., 1871." As to the glass above my reach in the manner mentioned, I declined to run the risk of manipulating a long and heavy ladder near so valuable a work.

† Hutchinson's Excursion, p. 192, cited above, p. 49.

‡ For an exactly similar rosary see the brass of a wool merchant in North-leach church, engraved in Cutts' Scenes and Characters of the Middle Ages, p. 524. It has a ring at one end and a tassel at the other. See also the brass of Richard Wakeherr, in Boutell's Monumental Brasses of England.

§ Cartmell Priory was a house of Augustinian, or Black Canons, while its neighbour Furness was a Cistercian foundation. "The Monastery of Cartmell of Black Canons." "Tonges' Visitation of the North," Vol. 41, Surtees Society Publications, p. 91. "The Monastery of Furness of White Monks" *Ibid*, p. 92.

substituted

substituted for black in the vestments of ecclesiastics: black and blue (or violet) being interchangeable colours in ritual, and black glass having barely an existence,* convenience as well as artistic beauty was both served by the substitution. "Plo," I should note, is the full name. No letters are missing from it, as the ornamentation of the scroll, on a scrutiny, shows. No list of the Priors of Cartmel is on record, and hence though "John Plo" tells us whence the glass came, he gives no clue as to the date. In the background is a portion of a Norman arcading. The face, hands, most of the blue cloak, rosary, and other details of "John Plo" are new glass, marked "H.H., 1871," but are faithfully copied from the leading figure in group No. 3, to which I shall go, omitting for a moment group No. 2.

Group No. 3. An ecclesiastic kneeling to the dexter, habited in every way the same as the ecclesiastic in group No. 1. Behind him are six or seven others, all habited in the same way, and no doubt being Canons of Cartmel. Labels issue from their mouths, but the names are much obliterated; that of the chief figure is a total blank, but from its length it probably gave his office as well as name. The others, so far as legible, are Thomas Hogson, Willym Baraye, Willm Purfoot, Roger Thwaites, George Fis—. I see that some accounts assign the name "Thomas Hogson" to the principal figure, but that seems incorrect. The long, reflexed, blank label seems to be his.

Hutchinson gives us the name of the principal figure; he records the names as "W. Hartley,† Tho. Honson (Hogson) and other names by the breaking of the glass rendered not legible." W. Hartley must have been the sub-prior in all probability. The faces, the rosary of the chief figure, and other details in this group are old glass. The same Norman arcading that is seen in group No. 1 appears here also.

GROUPS 2, 4, 5, and 6 have all been made from the same cartoon or *vidimus*; two variations being produced by different colouring, and two by turning the cartoon round. In my paper‡ on the glass in the east window of Carlisle Cathedral, I pointed out several instances of this practice. Many others may be found in the windows of King's College Chapel, Cambridge. Each group represents a knight and lady kneeling before a desk covered with drapery which flows down unto the ground: an open book is on the desk, and the knight's knees are

* Black glass can be produced by the use of a sufficient thickness of enamel brown, as in some of the coats of arms in this window. Such black glass is opaque, and in a large mass, as the Prior's cloak, would be hideous.—See Winston on Glass Painting, Vol. 1, p. 19.

† Hutchinson's Excursion, p. 192,—cited before, p.

‡ Transactions, Cumberland and Westmorland Archæological Society, Vol. 2, pp. 296, 302. See also Archæological Journal, Vol. 13, p. 45.

on a cushion. The lady is a little behind her husband, so that her cushion cannot be seen. In all four groups the cushion is red, and the drapery of the desk light green. In each group the knight is bare-headed, wears a short tabard on which (both on the body and the sleeves) are painted his arms; below the tabard appears the deep mail skirt in common wear at the close of the fifteenth century and on into the sixteenth.* His hands are raised in prayer, but not conjoined; his arms, thighs, and legs are in complete plate armour, the *genouillieres* being particularly massive: the feet are in long pointed *sollerets* with huge rowel spurs.

The lady's head-dress is late 15th century. She is dressed in kirtle, tight-fitting round the neck, and a long mantle: on the mantle are depicted her husband's arms, and on the kirtle her own.† The lady's hands are raised in prayer.

I will now take each of these four groups, Nos. 2, 4, 5, and 6, *seriatim*, and deal with the heraldic points that arise.

GROUP 2. The knight and lady kneel to the sinister. The arms on the knight's tabard and the lady's mantle are, *Ermine, frettee Gules*, and on her kirtle, *Argent, two bars, and a canton Gules, on which a cross of the first*. A legend overhead runs, "Willm Thornboro and hys Wyff." There is no difficulty in identifying this couple. The arms on the lady's kirtle are those of Broughton, of Broughton-in-Furness. The last of the line—Sir Thomas Broughton—was out with Lambert Semnel, in 1487, and is said to have fallen at the battle of Newark. The romantic story of his survival and life-long concealment at Witherslack, among his tenants, will be found in West's Furness, p. 272, edition of 1804, and in White's Lays and Legends of the English Lake Country, p. 3. The lady here could have told us all about it, for she is Elizabeth, his daughter and heiress, but she probably brought to her husband little of the Broughton lands, for they were confiscated by Henry VII., and the manor of Broughton was granted to Thomas Stanley, Earl of Derby. The knight, her husband, is Sir

* Cutts' Scenes and Characters in the Middle Ages, p. 402.

† Sandford, in his Genealogical History, quoted by Mr. Planche, in his Cyclopaedia of Costumes, Vol. 1, p. 361, writing of an effigy at Warwick, of Eleanor, Duchess of Somerset, says, "It's observable that the arms of Edmond, Duke of Somerset, her husband, are embroidered upon her mantle, or upper garment, and there placed to signify that the husband, as a cloak or mantle, is to shroud the wife from all those violent storms against which her tender sex is not capable of making a defence. The arms of her house are depicted upon her kirtle, which (being under cover of the husband, or upper garment) are to denote the family of which she has descended. From which take this for granted, that wherever you find the figure of a woman painted or carved in a mantle and kirtle of arms, those on the mantle are the arms of her husband, and those on her kirtle, the ensign of her own blood and family."

William

William Thornburgh* of Hampsfield Hall, which this Society visited not long ago under the genial guidance of its present owner,—our active fellow member,—Mr. Fletcher Rigge, of Wood Broughton, whose ancestors purchased Hampsfield Hall and its estate from William Thornburgh, in the twelfth Charles I., 1636.† This group gives us as date, latter half of fifteenth century. The face of the knight and the lady's head-dress are new glass.

GROUP No. 4. The knight and the lady kneel to the sinister. The arms on the knight's tabard and the lady's mantle are the well-known ones of Pennington, *Or, five fusils conjoined in fess Azure*, and on her kirtle, *quarterly Argent and Gules, on a bend Sable three escallops of the first*. These arms are given by previous writers as, *Argent, on a bend Sable three escallops of the field*, and are assigned to Levens. Close inspection will shew that I am right. Our excellent member, Mr. Bellasis, Bluemantle Pursuivant-at-Arms, informs me that Sir John Pennington married Joan, daughter of Sir William Eure, who bore *quarterly, Or and Gules, on a bend Sable three escallops Argent*. There is no doubt the arms on the lady's kirtle are intended for those of Eure, though the field on the first and fourth quarter is Argent and not Or. The error, (if that can be called error, which was, I doubt not, done advisedly) arises from the exigencies of glass painting. Take the first quarter of the coat; in that small space occurs three colours, Or, Sable, and Argent. To lead so many small separate pieces of glass together would be impossible, and the difficulty is got round by making the field, as well as the charges on the bend, of Argent. A precisely similar case occurs at York, in the window representing the life and miracles of St. William of York, and I extract and put in a foot-note Mr. James Fowler's remarks thereon.§ The legend over this group is "Pennington and his Wiff." This Sir John Pennington, who married Joan Eure, died in 1512. We thus get a date coinciding with that given by group No. 2, say latter part of fifteenth century. The face of the lady and her head-dress are in this group new glass.

* See a pedigree in Nicolson & Burn, Vol. I., p. 117.

† Stockdale's *Annales Caermoesenses*, p. 473.

§ "*Sir Hugh le Despenser quartile de argent e de goules, a une bende de sable les quarters de goules fretts, de or.* Roll. temp. Edw. II., 1308-14, Nicholas The substitution of a field Argent for Gules, in the second and third quarters of the arms as represented in the window, will be readily understood by all who are acquainted with the principle of ancient glass painting. At the time this window is presumed to have been executed it was impossible to represent metal charges on coloured fields, or coloured charges on metal fields, except by using separate panes of glass leaded together, a cumbersome process for so small a surface of glazing as the quartering of a shield. Accordingly, we frequently find arms represented imperfectly in painted glass. It was not until towards the end of the fifteenth century the difficulty was surmounted by abraiding or grinding away

GROUP 5. The cartoon has been inverted. The knight and lady kneel to the dexter. The arms on the knight's tabard are, *Argent, two bars and a canton Gules*, but the charge on the canton can hardly be made out. To me it appears a maunch, which would assign the coat to Bardsey of Bardsey. Others have taken it for a cross moline, and assigned the coat to Kirkby, and it is said the name of Kirkby was once to be read in the legend about the pair. At any rate, the coat denotes a member of one of those local families who bore on a silver shield the two red bars and a canton that denotes their alliance with, or allegiance to, the ancient barons of Kendal, who charged their cantons with a lion of England, while Broughton of Broughton displayed a cross Or; Preston of Preston Patrick, a cinquefoil Or; Bardsey of Bardsey, a maunch Argent; Kirkby of Kirkby, a cross moline Or; &c.* About the lady's arms a singular mistake has been made. Her mantle is barred, Argent and Gules, and hence her arms are put down as, *barry, Argent and Gules*, and she is made out to be a Fitz Alan. But the Argent and Gules on her mantle is merely a repetition of her husband's coat of arms and are barry of eight pieces: her family arms, which should be on her kirtle, are gone; the place is blank new glass.† If I may hazard a conjecture, I would say these two represent a Bardsey of Bardsey, who had taken to wife a daughter of Leybourne of Cunswick. I hazard this guess, because elsewhere in the window I find the arms of Bardsey impaling Leybourne of Cunswick, but I have no information as to this marriage. The faces are both restorations in this group.

GROUP No. 6. The knight and lady kneel to the dexter: the arms are wholly obliterated: in fact the places where they should be are all new glass. Mr. Stockdale, who studied the window in 1844, makes

the coloured surface of coated glass used for the purpose, so as to leave at pleasure a white pattern (which might afterwards be stained yellow if necessary) on a coloured ground, as in many fine examples at Fairford, for instance. But this process must necessarily have been tedious and expensive, and in quite late heraldry we find it by no means generally adopted. Thus, in North Cray Church, the bearing of the Bowes family—*argent, three bows in pale gules*, is represented on a piece of white glass of the sixteenth century, the bows being stained yellow; and at Wilton House, Wilts, the whole of the arms of Philip of Spain, the husband of Queen Mary, are, with the exception of the bearing of Austria, executed in white, yellow, and black (Winston, *Ancient Glass Painting*, i. 33, where other examples will be found). At present, instead of the tedious and expensive process of abrasion, hydro-chloric acid is made use of. This curious substance was not discovered until towards the close of the last century."—From "On a Window representing the Life and Miracles of St. William of York," by James Fowler, F.S.A. *Yorkshire Archæological Journal*, Vol. III. p. 214.

* West's Furness, p. 267, edition of 1804. The Heraldry of Cumberland and Westmorland, in *Transactions, Cumberland and Westmorland Archæological Society*, Vol. I. p., 314.

† See a previous note from Sandford, ante p. 56.

the

the knight's arms to be *Argent, on a bend Sable four spades of the field*, for Swetenham of Cheshire; and the lady's, *Argent, on a chevron Azure eight plates each charged with a cross Sable*. I doubt these—Machel's sketches—show the knight's arms as three somethings on a bend, and the lady's three escallops on a bend. These traces must have perished before the restoration in 1871. A few letters of an inscription remain over this group: the second word is "hys," and the first looks like "milady."

I think we are now in a position to draw an inference as to the glass already described. It forms part, by far the greater part, of a seven-light window which was brought here from Cartmel Priory. The present Perpendicular windows of the choir and transepts of Cartmel Priory were, at a date not long before the Reformation, inserted in place of the original Transition or early English ones.* I take it that this glass, which would not then have been long at Cartmel, for its details and the Thornburgh and Pennington effigies fix it as late fifteenth century—say 1480,—was brought whole and uninjured to Windermere, and put up there, filling all the glass below the transom. I also suggest that it was much mutilated, and the sinister light utterly destroyed at a later period by the Parliamentarians when they destroyed the organ, and that it has been afterwards patched with fragments from other painted windows in this Church, which may or may not have been the original home of such other painted windows. I attribute the smashing to the Parliamentarians of the seventeenth century, because they smashed the organ, and would therefore hardly spare the glass. I do not attribute it to the sixteenth century, because in the sixteenth century the population around Windermere was strongly Catholic. It may however have been done then; but whenever done, it was done of malice aforethought and with design, as shown

* See Transactions of this Society, Vol. 2., pp. 389, 395, where Mr. Lees and I have made this conjecture in writing about the fragments of glass in Cartmel Fell Chapel. See also Cartmel Priory Church, by Rev. J. L. Petit, *Archæological Journal*, Vol. 27, pp. 81, 89, where he assigns the perpendicular work in Cartmel Priory Church to the latter half of fifteenth century, or even to the sixteenth.

by

by the faces being nearly all knocked out, leaving the hands and feet. If the smashing was the work of the sixteenth century, then the subsequent patching would probably be of the same date as the Questions and Answers on the walls—say 1600.

The groups at the bottom are the “signatures” of the window, and record the persons at whose expense it was made and placed at Cartmel, viz: Prior Plo, the sub-Prior, and other canons, and Sir William and Lady Thornburgh, Sir John and Lady Pennington, and others whose names are lost.

The fragments which have been used for the patching now demand consideration.

In the seventh light below the transom we find glass of a date much earlier than the glass we have been dealing with. There are two figures which now are said to be archbishops, and two which are said to be St. Stephen and St. Lawrence. Formerly, they were said to be two abbots of Furness and two monks, but this was before it was discovered that the two so-called monks have in their hands, the one the gridiron, the other the stones, which identify them respectively as St. Lawrence and St. Stephen: they are habited in white dalmatics, one with a red, the other with a blue amice. The two archbishops, each wear the *mitra preciosa*, or jewelled mitre; each is nimbed, and must therefore have been canonised; each carries in his left hand an archbishop's cross staff of gold,—a Maltese cross on a staff. The discussion as to the vestments wore by these two archbishops may conveniently be relegated to an Appendix.

A minute examination of these four figures shows that they are not in their original positions. The two archbishops and the two martyrs encroach a little on one another. Each pair has been fitted into this light by cutting a thin strip out from between its component figures. In the case of the archbishops, a portion of the right hand, which
is

is raised in blessing, of the sinister archbishop, has been cut away. If then, the two archbishops were originally one group, they have closed their distance; but perhaps they were independent figures from the same window, or series of windows, and have been thus made into a group. Only a small piece of the mitre of the dexter archbishop is new, and a small unimportant bit of the vestments: otherwise these two archbishops are all old glass. The little injured condition and the careful way in which they have been fitted together,—as I have just pointed out,—corroborates my idea that they were put into this light, after the smashing by the Parliamentarians, to supply the place of an utterly destroyed figure which balanced the St. Barbara.

Coming now to the glass above the transom, we have three small pictures, twenty-one shields of arms, and a very large number of fragments, consisting of pieces of conventional foliage, of borders charged with quatrefoils and cinquefoils, a large key, the feet of our Saviour pierced by a nail, two figures with musical instruments, architectural and canopy fragments. I hardly think any heraldic significance is to be assigned to the borders charged with quatrefoils and cinquefoils; indeed, many of these fragments, all in the dexter light above the transom, are new, so the rector, (the Rev. Canon Stock,) tells me.

Two of these three pictures are in the second and fourth lights over the transom. One represents our Saviour's Entry into Jerusalem, the other represents his Resurrection. These are both of the same date and workmanship, and are assigned by Mr. Hughes to the fourteenth century. They are placed so high, that even with a glass I could not fully examine them. The white glass in them gives them a particularly silvery appearance.

In the third light above the transom is the Virgin Mary, crowned and seated under a canopy. She is habited Vert, with a mantle Or, clasped by a morsus, on which is the letter

letter

letter "M." The infant Saviour stands on her knee, habited in light blue, holding up his right hand. She has an apple in her right hand, thus showing she is depicted as the second Ève: "Mors per Evam; per Mariam Vita."* On each side of the Virgin is a falcon and a squirrel. They are probably merely ornamental accessories, without meaning. But they may be heraldic: the crest of the Prestons of Holker, great benefactors to Cartmel Priory, was a falcon rising, but I am unaware to whom I can assign the squirrel. On the other hand, the Virgin and Child are on the seal of Furness Abbey, where she is crowned and holds an apple, or something like an apple, in her right hand: at any rate, the coincidence is suggestive. This is the oldest glass in the window,—thirteenth century,—and is very mosaic in character.† The top of the canopy is gone: a few fragments of a similar date are in the sixth and seventh lights over the transom.

In considering the shields of arms, I shall preserve the numbers which have been given to them by Mr. Charles Baily in the Bowness Tract.

IN THE SECOND LIGHT OVER THE TRANSOM.

i. Argent, a cross wavy Gules. The cross is ruby glass leaded into white glass: there can be no mistake about the colours. Mr. Baily puts this coat down as unknown, and it is a very puzzling coat, so much so that I take it to be not quite correctly given by the glass-painter. Mr. Bellasis (Bluemantle, who has kindly taken much trouble in the matter) writes that "Inglethorpe, Argent, a cross engrailed Gules, is one of the great quarterings of Huddleston (Inglethorpe of Borough Green and Sawston, co. Camb.). Sir Edmund Inglethorpe's only child and heiress married into Nevill Montacute, and the latter family into Huddleston." Mr. Bellasis adds, in a subsequent letter, that some of the Inglethorpe pedigrees reverse the two colours. As we shall presently find a coat, which may be Huddleston's, this is not an unlikely suggestion, but for the uncertainty as to the colours. But I think a better may be found: if we refer to shield No. 11 in this

* Jameson's *Legends of the Madonna*, p. xlix. Confer *Chartularium Abbatie de Novo Monasterio*. Surtees Society, Vol. 66, p. xx.

† Figure 2, Plates I. and II., *Winston's Ancient Glass Painting*, Vol. 2, show its character well.

window

window we find there, Quarterly, 1 and 4 Argent, two bars, and three estoiles in chief Gules, for Lowick of Lowick in Furness; 2 and 3 Argent, a cross Gules. I have no doubt that this is meant for the same coat as No. I. On referring to Mr. Gibson's MS. book (see Appendix) I find Lowick quartering, Argent, a cross raguly, (colour omitted) given among the list of coats of arms at Cartmel Priory. A shield with a cross raguly has long been a puzzle in Westmorland Heraldry: it appears on a Betham monument in Betham Church.*—1, Nicolson and Burn, pp. 224, 626, 629, — but is not the arms of Betham. Mr. Bellasis informs me that Vincent's Ordinary and the Herald's E.D.N. alphabetical index give, Argent a cross ragulee Gules, to Lawrence of Lancashire, and in Mr. Gibson's MS. book I find, Argent, a cross ragulee (no colour) given to Lawrence of Ashton.

Putting all these together I think the shield "Argent, a cross wavy Gules" is the glass-painter's best effort towards the "Argent, a cross ragulee Gules" of Lawrence of Lancashire. From shield No. 11, Lowick would appear to have married an heiress of this Lawrence. Lowick died out at Lowick, tempore Henry VI.—(West's Furness, p. 264.) It is possible that the shield may now be turned to the outside of the window, and that it may mean a Lawrence married the heiress of Lowick. However, I at present can make no better suggestion as to Nos. 1 and 11.

2. Argent, on a bend Sable, three plates, each charged with a cross Gules. These arms are the arms of Urswick of Great Urswick. In the Bowness Tract Mr. Baily makes the charges on the bend to be lozenges charged with a saltire, but I think I am right. The Urswick arms are, Mr. Bellasis tells me, given in the Fleming 1665 Visitation pedigree as Argent, on a bend Sable, three lozenges of the field, each charged with a cross Gules. West (Furness, p. 292, edition of 1804) makes the crosses saltires.

"Sir Richard le Fleming married Elizabeth, daughter of Adam de Urswick and heir to Adam and John her brothers, by whom Sir Richard got the manor of Coningston in Lancashire."—From a Fleming pedigree by Sir Daniel Fleming, in Machel's Collections, Vol. 2, p. 141. Sir Richard Fleming lived tempore Henry III. These arms are probably here as a Fleming quartering.

3. Sable, frette, and a label of three points Argent. The well-known arms of Harrington of Wraysholme Tower, near Cartmel.

* A reference to Machel's Collections, Vol. 2, p. 267, will explain much of Nicolson and Burn's difficulty about the Betham monument. They mention only six coats of arms, all on the north side of the monument. Machel mentions three on the south side, viz:—a fret, a chief dancette, (the arms which West, according to Nicolson and Burn, Vol. 1, p. 628, assigned to Betham) and three combs (query as to the last).

4. Gules, fretty Argent, a label of five points Azure, impaling Argent a fleur-de-lis Gules.

In the Bowness Tract the first of these coats is set down as "Huddleston or Fleming,—probably Fleming of Rydal,"—but Mr. Bellasis points out that in the 1665 Visitation, Fleming pedigree, the arms of Fleming are given as, Gules a fret Argent, and those of Huddleston of Millom as, Gules fretty Argent. I do not think the Flemings ever used a coat fretty, though some branches of the Huddlestons, (*i.e.*, Huddleston of Sawston) used a shield charged with a fret, and a shield fretty, indifferently. I think we may then rather assign this coat to Huddleston lords of the great Seignory of Millom, than to Fleming. But the impaled coat is puzzling. It is born by Morden of Kent. No such marriage appears in the Huddleston pedigree,—or for that matter in the Fleming,—where indeed I know the arms of all the ladies mentioned. The arms of Dixon are "Gules, a fleur-de-lis and a chief Ermine."—West's Furness, p. 334, edition of 1804, where, I think, West has omitted to say the fleur-de-lis should be Or.

St. George's Visitation of Cumberland, (Harleian Society Publication,) p. 13, gives the arms of Huddleston of Millom thus:—

Quarterly of four.—1. Gules a fret Argent. 2. Azure, a fleur-de-lis Or, on a chief Argent a bugle-horn stringed Sable. 3. Argent, three chevrons Gules. 4. Per fess Gules and Argent, six martlets counter changed. The editor assigns the second coat to Rogers,* the third to Barrington, and the fourth to Fenwick. Richard Huddleston of Millom married a coheir of Fenwick of Northumberland, about the time of Henry IV. All this seems to prove that in assigning this impaled coat to Huddleston of Millom, I am on the track. This coat is set in a trefoil.

THIRD LIGHT OVER THE TRANSOM.

5. Sable, fretty Argent, for Harrington of Gleaston and Aldingham. These were in the east window of Cartmel church in 1690 (Mr. Gibson's MS. Book).

6. Argent, two bars Gules, on a canton Gules a maunch (?) Or, for Bardsey of Bardsey, impaling Gules, six lioncels rampant Argent, 3, 2, 1, for Leyborne of Cunswick. I do not know of this marriage, but Leyborne married with all the families round. This coat is larger than the others, and I have already suggested that it refers to the knight and lady in what I have called group No. 5.†

7. Gules fretty Argent. Huddleston of Millom. See my remarks on No. 4.

* Rogers, Argent, a fleur-de-lis Sable, a chief Gu. Tonge's Visitation of the North, Surtees Society, Vol. 41. p. lxxvi.

† Ante p. 58.

8. Quarterly

8. Quarterly quartered. 1st and 4th grand quarters barry of six, Argent and Azure, in chief three torteaux, for Grey of Groby, (Archæological Journal, Vol. 27, p. 345.) 2 and 3 grand quarters—1 and 4 Gules a maunch Or;—2 and 3 barry, Argent and Azure.

The elder branch of the Le Flemings, who had Gleaston and Aldingham, ended in a Sir Michael, who was drowned in Levens, and died *sine prole*, tempore Henry III. His sister Alice carried the estates to her husband, Richard de Cancefield: she had issue—Richard or William—who died *sine prole*, and Agnes, who carried Gleaston and Aldingham to the elder branch of the Harringtons by marriage with Robert de Harrington of Harrington. The heir female of the elder branch of these Harringtons, Elizabeth, married William Bonvill of Devonshire: her daughter and heir, Catherine, married Thomas Grey, who was created by Edward IV., Marquis of Dorset. His grandson, Henry Grey, Duke of Suffolk, was father of Lady Jane Grey. Thus we see how the Grey arms would come in. Grey quartered Hastings, Argent a maunch Sable, and Valence, barry of eight Argent and Azure. (Archæological Journal, Vol. 27, p. 345.) This shield is in a trefoil.

FOURTH LIGHT OVER THE TRANSOM.

9. A small quartered shield. 1st and 4th Barry of six, Argent and Azure. 2nd and 3rd are plain white glass: there are no torteaux, but the shield has probably been intended for Grey and one of its quartering.

FIFTH LIGHT OVER THE TRANSOM.

10. Argent, a saltire Sable charged with a mullet of the field. Middleton of Middleton and Leighton, a well-known local coat.

11. Quarterly, 1st and 4th Argent, two bars and three estoiles in chief, Gules, for Lowick of Lowick. 2nd and 3rd Argent, a cross Gules. See my remarks on No. 1.

12. In a trefoil. Quarterly, 1st and 4th Sable, three lioncels Argent, for Talbot of Bashall, co. York. 2nd and 3rd Sable, fretty, Argent,—a label of three points Gules.

Edmund Talbot of Bashall, co. York married, tempore Henry VII., Jane, sole daughter and heir of Sir Robert Harrington of Hornby, York. He was fourth in descent from Robert Harrington, second son of Robert Harrington of Aldingham, and Alice de Cancefield, sister and heir of William (or Richard) de Cancefield of Aldingham. Agnes and William (or Richard) were children of Robert de Cancefield, by Alice, sister and heir of Sir Michael le Fleming of Aldingham.—

Burke's Peerage and Baronetage, (Sir John Harrington); Burn and Nicolson, Vol. I., p. 151; West's Furness, p. 278.

The only son of this Talbot-Harrington marriage was living 13 Henry VII., and died young.*

13. Gules, three chamfreins (?) Argent, says the Bowness tract. I would read this coat as, Gules, three bull's heads caboshed.

De Millom, or Boyville de Millom, bore a chevron between three bull's heads caboshed, uninctured. (See St. George's Visitation of Cumberland, Harleian Society, p. 22, and West's Furness, p. 292, edition of 1804). This coat in the window may be meant for De Millom. Burn and Nicolson think so, vol. I., p. 178.

14. Gules, frettee Argent, a label of five points Vert. Huddleston or Fleming. See No. 4.

15. Party per pale Or and Vert, a lion rampant Gules.

These are the arms of the Priory of Cartmel, taken from the arms of William Mareschal the elder, Earl of Pembroke, son-in-law of King John, and founder of Cartmel Priory, A.D. 1188. Stockdale's Annales Caermoesenses, p. 9. Tonge's Visitation of the North, Surtees Society, vol. 41. p. 67, 91.†

16. In a trefoil, Gules, three cushions Ermine, a pomme (something green) in the centre for a difference, Redmayne of Levens.

* Edm. Talbot, second son of Thomas T. and Alicia Talbot of Bracewell, married, first, Ann Hart, widow of Jacob Stanley; second, Jane, only daughter and heiress of Robert Harrington, of Hornby, Kt., and had by the latter issue one son Thomas who died at the age of thirteen. Edm. T. died 11 Henry VIII., and was buried in Westminster Abbey.—Whitaker's Craven, 2nd Edition, 1812, p. 25. Florence, third daughter of Henry Pudsay of Craven, married, first, Sir Thomas Talbot of Bashall, who died before 13 Henry VII.; married, second, Henry Lord Clifford, the Shepherd Lord (his second wife); married, third, Richard Grey, youngest son of Thomas, Marquis of Dorset: Henry VIII. being the marriage broker. This Sir Thomas was Edmund's eldest brother but died in his father's lifetime, leaving an only daughter, Dorothy, who married Hugh Lowther, Kt., 22, Henry VIII.—*Ibid.* p. 112.

† THE MONASTERY OF CARTMEL.

ARMS. Per pale Or and Vert, a lion rampant gules. BE IT NOTED, that the Monastery of Cartmel, of Black Channons, was first founded by BYGOT, ERLE MARSHALL, and ERLE of PEMBROKE; of whom is descended the Lord Greye Ruthin, and after Erle of Kent. And so restyth founders of the said monastery Syr Henry Graye, as heyre to the said Erle of Kent. Tonge's Visitation of the North. Surtees Society, vol. 41, p. 91.

FURNES ABBEY.

ARMS. Sable, a bend checky argent and azure. Behind the shield is a crozier through a mitre.

THEYSE BE THE ARMSY of the Monastery of Furnes, of White Monkes, whiche armes be appropriat to the said Monastery. And first founder of the said Monastery was Kyng Stephen, the first of that name. And so restyth foundour our Souverayn Lord the Kyng, and his heyres kynges.—*Ibid.* p. 92.

SIXTH

SIXTH LIGHT OVER THE TRANSOM.

17. The same arms as the last without the pomme. These arms were, or are in the chancel windows at Cartmel. Stockdale's *Annales Caermoelesenses*, p. 144. Mr. Gibson's MS. Book.

18. These arms have been confidently stated to be Argent, a fess Gules between three popinjays Vert, and assigned to Thweng or Lumley, lords of that part of Kendal Barony, known as the Lumley fee.* There is something tempting in this allocation, but there are two reasons against it, the birds are not green, and are not parrots or popinjays.

I am not certain as to the colour of the birds, it seems different from that of the fess, but seems meant for Gules. It has been assigned to Osmotherley, who bears Argent, a fess between three ravens Sable. The Osmotherleys, as well as the Huddlestons, were descended from the De Milloms. St. George's Visitation of Cumberland, Harleian Society, p. 22. Allyson of Pardsey Hall bore, Argent, a fess Gules between three birds Sable, within a bordure of the last. *Ibid* p. 27, Mr. Stockdale hesitates between Lumley and Osmotherley.

19. Same as No. 15.

20. Argent, a fleur-de-lis Gules. The same as the 2nd coat in No. 4. Is in a trefoil.

One coat of arms, the largest of all, has been omitted. It is in the 4th light over the transom, and is as follows :

Within the Garter, France modern quartering England: a label of three points Argent. The plain silver label proves this to be the coat of arms of a Prince of Wales; the Garter shows that he must have been a K.G. There are only three Princes of Wales who bore France modern quartering England, and who were Knights of the Garter, viz.: Edward, son of Henry VI., Arthur, son of Henry VII., and Henry, son of Henry VII., after Prince Arthur's death. (Boutell's *Heraldry*, Chapter on Royal Cadency.) The shape of the shield comes to our aid: all the others in the window are of the heater shape; this is more square, less elegant; we may assign the coat to Prince Arthur, K.G., or to his brother, Prince Henry, K.G., who succeeded him as Prince of Wales. Why the arms of Prince Arthur, K.G. are here is a *crux*. They are evidently the most modern thing in the window; except the new glass. From an old Westmorland Gazette, I find Mr. Hughes puts the date of this shield at 1520, that is in the reign of Henry VIII. It must have been to commemorate

* Lumley bore Argent, a fess Gules between three parroquets Vert. These arms are said to have been assumed in right of Thweng. Tonge's Visitation of the North, Surtees Society, vol. 41, p. 27.

something

something that happened while he or his elder brother was Prince of Wales.

Proceeding now to an analysis of the coats of arms I have endeavoured to describe and identify:—

No. 6. (Bardsey impaling Leyborne), from its larger size, stands by itself. I have conjectured that it has some connection with group No. 5. If I am right in that, I think that group No. 2, 4, and 6 would each also have had a similar impaled shield connected with them, No. 2 having Thornburgh impaling Broughton, No. 4, Pennington impaling Eure. These probably perished at the smashing of the glass.

No. 9, from its small size stands alone, but I can make nothing of that fact beyond the fact itself, and that there must be good reason for twice repeating in different sized shields, No. 9 and No. 8, Grey and one or other of its quarterings.

No. 4. Huddleston or Fleming, impaling unknown.

No. 8. Grey and its quarterings.

No. 12. Talbot quartering Harrington.

No. 16. Redmayne of Levens.

No. 20. The unknown coat in No. 4.

Are each of them arranged in the centre of a trefoil. These must tell a connected tale, which, alas, I cannot read. From them we get a date. No. 12 gives the end of the reign of Henry VII. The issue of the Talbot-Harrington marriage was an only son, living 13 Henry VII., 1497, but who died aged 13. (Burke's Peerage and Baronetage, Sir John Harrington.) The peculiar form of these trefoils suggests that each of them formerly occupied the head of a square-headed light in a window—a reference to the sketch will show what I mean.

No. 1. Lawrence of Lancashire.

No. 2. Urswick.

No. 3. Harrington of Wraysholm.

No. 5. Harrington of Gleaston.

No. 7. Huddleston of Millom, or Fleming.

No. 10. Middleton.

No. 11. Lowick quartering No. 1.

No. 13. De Millom, or Boyville de Millom.

No. 14. Huddleston of Millom, or Fleming. Same as No. 7 with a label for difference.

No. 15. Priory of Cartmel.

No. 17. Redmayne of Levens.

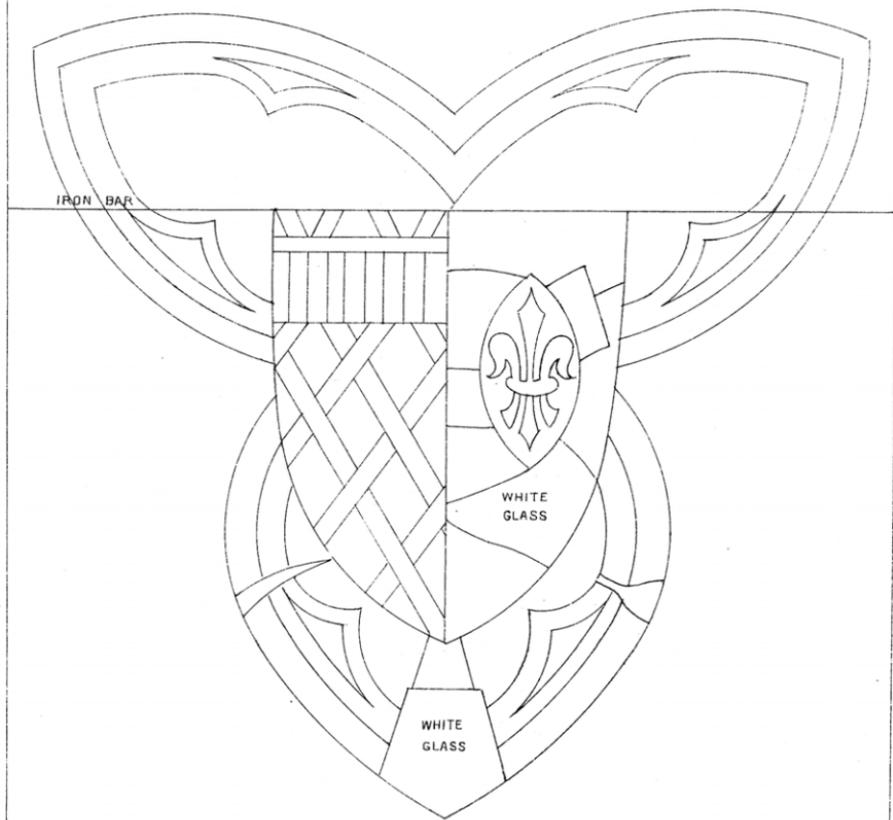
No. 18. Doubtful.

No. 19. Priory of Cartmel.

All these seem by the shape of the shields to be allied in some way.

EAST WINDOW

ST MARTIN'S CHURCH-BOWNESS.



SHIELD AND TREFOIL IN LEAD GLAZING.

$\frac{1}{4}$ REAL SIZE

v N° 4. p 64.

way. Five, Nos. 3, 5, 11, 15, 17, and 19 (duplicate) are or were in Cartmel Priory Church. This affords presumption that these shields, as well as the glass below the transom, came from Cartmel, particularly as No. 15 and 19 are the arms of Cartmel Priory. It may be objected that some of the families whose shields are in the above list were Furness families, and so more likely to be benefactors of Furness than of Cartmel. True, but Furness lies in a corner of its own, and Cartmel is on the road to Lancaster and the south: on their travels, the Grandees of Furness probably received hospitality from the Priory of Cartmel, which would be for Huddleston of Millom, and many others, their first stage on their journey south.

The date we get from No. 12 coincides well with what we get from groups 2 and 4, viz., late 15th century.

All these shields are heater-shaped; the shield containing the arms of the Prince of Wales is much squarer, Tudor-shaped, and evidently later. Arthur Tudor, K.G., Prince of Wales, died 1502. Henry Tudor, K.G., Prince of Wales, became King 1509. What then does this shield record? It may be that it records the transference of the bulk of this glass, that is the seven light picture of the Crucifixion, from Cartmel to Bowness.* I think that this coat of arms can never have been at Cartmel; I do not see why they should put up the coat of arms of Prince Arthur, or Prince Henry, at Cartmel. I can conceive why they should put it up at Windermere, for the patronage of this church, see I. Burn and Nicolson, 177, was in the Crown, only occasionally granted out for a life or lives, while the portion of the Barony of Kendal, known as the Richmond Fee, fell into the Crown by the death of Margaret, Countess of Richmond, mother of Henry VII, and remained in the Crown until 23 Henry VIII., who granted it to his natural son, Henry duke of Richmond and Somerset.

The general conclusions that I came to on the whole of this glass may thus be summed up.

I. The greater part, that is, the six large figures and the six groups below them, form part of a seven-light window, which was brought here from Cartmel Priory, when the present perpendicular windows of the choir and transept of that Priory, were, at a date not long before the Reformation, inserted in place of the original transition or early English ones. As I have said before, I take it that this, which

* Ante p. 59.

would

would not then have been long at Cartmel, was brought whole and uninjured to Bowness, and put up there, filling all the space below the transom.

II. What was at that time put into the space above the transom I will not undertake to say, except that I think the Royal Arms were, and that the Royal Arms record the transference of the glass from Cartmel to Bowness.

III. I think a great number of the coats of arms came from Cartmel also; they may have, on their first transference to Bowness, occupied places in the aisle, or other windows in the church.

IV. I think the Parliamentarians, when they smashed the organ, also smashed the glass, being particularly rough upon the faces.

V. After this smashing, an attempt was made to put the church into a decent state. The east window was patched, as well as might be, by collecting into it all the fragments of glass in the church—fragments of windows, some of which may never have been elsewhere than in Bowness church.

After I had written down the above as the conclusions to which I came, and completed, or nearly so, this paper to this point, Mr. Jackson had the opportunity of seeing what Machel has put down about the glass, and he has furnished me with the following :

BOWNESS WINDOW.—Description of Bowness church window with twenty coats tricked and a written account also figures of Knights and their ladies then three drawings on shields and the following note “The coates marked Y and these 2 that follow are in the side Windows next to the Quier in the North Ile concerning wch they have a Tradition that a Shereman or Smith and a Carryer were buryed there On a window in this Ile next the Quier Dooer is written in Text Letters if I mistake not Anno Quingentesimo vicessimo tertio (*i.e.* 1523) which shews the time when these windows were don.

The East window of the High Quier is said to have com'd from
 ————— And hath 2 Rowes of Lights.”—Machel MSS.
 vol. 2, p. 311.

This

This note is most valuable. Machel visited the church at a date prior to 1698, for in that year he made his will, and dealt with "these trivial collections" from which we are now extracting. He had a gossip with the schoolmaster, for he sent that worthy up a ladder* to examine the coats of arms in the windows, and from whom no doubt he heard the tradition that the "East window cam'd from ————" Here the schoolmaster's information or memory failed, not Machel's, for his notes must have, from their minuteness, been made on the spot.

Time elapsed, the tradition hardened, and attached itself, and the glass, to Furness, as the biggest ruin in the district. West, who was an enthusiast on Furness, and who wrote nigh eighty years later than Machel, without either hesitation or authority, fills up Machel's blank, though I do not suggest he ever saw Machel's MSS. The cautious Burn and Nicolson did see them, and we can now understand why they say "it is said."†

The Furness tradition may safely be assigned to the limbo of explored figments, and Cartmel allowed the credit it deserves.

Machel also gives us a date 1523, "wh shews the time when these windows were don." This date he found in the window in the north aisle next the quier. It probably marks the completion of work at the windows, if not the actual insertion of the glass in the east window. We may safely conjecture that this glass was here in 1523, for if the date refers to the aisle windows only, they would not receive stained glass until the east window was first filled. This all corroborates my idea that the royal arms in this window, those of Prince Arthur or Prince Henry, denote the date of the transference of the glass from Cartmel to here. There was in 1523, and there had been since

* Machel in a note to his trickings of the arms, which I copied long ago, and have used from the first, says: "I sent the schoolmaster up a ladder."

† Ante p. 49.

1509 no one entitled to bear these arms,* but if the transference was after 1509, the arms may denote some gift of money, &c., prior to 1509.

The twenty coats tricked by Machel, and marked by him a. to v., are those dealt with in this paper, and the other three, viz., "The coates marked Y and these 2 that follow," I leave to Appendix No. 3.

APPENDIX I.

The Bowness tract, p. 15, gives the following account of the two Archbishops. (Ante p. 60.)

"We must pass on to the two figures above those last described, who certainly ought to have been saints, for they held the highest holy office in the realm. For these two are the Archbishops of Canterbury and York. There has been much controversy about these; they have been called Abbots, and by one person, very confidently, Abbots of Furness, bearing the arms of the Abbey. Antiquaries, however, most learned on this subject, are agreed that they are Archbishops, and that they bear no arms of Furness. These figures were, before the restoration, nearly perfect, part of the mitre of one and some small part of the vestments being alone added. They bear the pallium and crosier characteristic of Archbishops. The one on the right hand a blue pallium, characteristic of the see of Canterbury; the other a red one, which identifies him with that of York. It is true that this red pallium has very much puzzled the antiquaries, as its shape is quite unusual, but they appear to have little or no doubt that it is a pallium, and not a crossed stole or the border of a vestment, as has been supposed. The crosses upon it distinguish it from anything else. For the sake of those who know nothing about the subject, it should be explained that the pallium or pall of an Archbishop is really *white* with blue crosses upon it. In the Romish Church it was, and is, sent by the Pope to the Archbishops on their consecration, and until they have received it they cannot perform their functions. It was originally part of the Imperial habit, and was given to the Christian patriarchs by the Emperor of Rome as a mark of Imperial honour. It is made of the wool of a perfectly white sheep, blessed and dedicated on S. Agnes' Day, at Rome, with much ceremony. The object of the artist here has been to indicate simply and effectively the two sees of Canterbury and York. For this purpose he has given the characteristic colour of the arms of each to the most important vestment of the Archbishops, the pall. The most conspicuous colour of the Canterbury arms is blue, that of York red. It seems that for artistic purposes all kinds of liberties were allowed to be taken both with the colour and form of vestments. The dress being white, it was necessary to use such means as would mark the character required, by a liberty allowed. If the pall had been white it would have been *white upon white*, and therefore indistinct."

* Ante p. 67.

I think the idea that the two figures are the Archbishops of Canterbury and York much too fanciful, and at the date to which these two figures are to be assigned, the arms of the sees of Canterbury and York were identical, and remained so until about 1520, Boutell's Heraldry, p. 319. I have moreover in the body of this paper, p. 60. shewn that these two figures are now in much closer juxtaposition, than they were originally, and that they probably have little or no relation to one another.

The one to the sinister wears a pall, an undoubted pall, in everything but colour. The pall is the distinctive ornament of an archbishop; it is a band of white lamb's wool with two long ends, which fall down behind and before. On it are four or more crosses, which represent the buckles or pins by which it was originally pinned to the chasuble. In the case of the archbishop to the sinister, the pall, if pall it is, is blue; the crosses on it are most clearly marked. He wears a red amice, white chasuble over red dalmatic. In the case of the blue vestment, I hesitate between its being the apparel of a chasuble, or a pall; from the way it sits about the shoulders I am inclined, hesitatingly, to admit it to be a pall, and to set down its blue colour either to ignorance, or to a freak on the part of the glass painter.

The other archbishop wears a white chasuble (Mr. Lees thinks it to be a chimere) apparelled gold over a blue tunic, which shows round his wrists. He also wears what is said to be a pall: it is red, and the crosses are very apparent upon it, but in shape it is very curious. Instead of the long end falling in front, it bifurcates and goes off under each arm. It has been suggested that it is the cross on the chasuble, or the edging of a cope, but I do not think so. The red vestment I rather think to be a crossed stole, used to loop up the chasuble for convenience in a procession, but I do not pretend to offer a solution. I have to thank Mr. Micklethwaite, F.S.A., Mr. James Fowler, F.S.A., the Rev. Joseph Fowler, F.S.A., and the Rev. T. Lees for valuable suggestions on this curious point.

APPENDIX II.

The manuscript book mentioned in the above paper, and in the *Annales Caermoesenses*, p. 141, is the property of Henry Gibson, Esq. of Bowness, Windermere. It is in folio. On the title page is:

K

A

A
Collection
of the Armes of ye Dukes, Ba
rons and Gentry of ye County
Palatine of Lancaster
being 116 that beare their names after
their mannour houses
With ye Armes of ye Earles &
Barons of ye County Palatine
of Chester
1690.

The first page contains the arms of two dukes, and four barons of Lancaster, and of nine barons of Chester. The second page, those of four barons of Chester and the armorial achievement of Christopher Preston, of Holker, from his tomb in Cartmel Church. Then comes 401 coats of arms roughly tricked, colours oftimes omitted, and the charges not to be made out. There are several Preston implements among the coats. Then follow the arms, tombs, &c., in Cartmel Church. Christopher Preston's achievement is given again. Drawings of several Roman coins, of a Roman altar, (No. 827 in the Lapidarium Septentrionale) follow, and the end of the book is filled with theological essays, medical tracts, Latin and English translations from Homer, &c.

APPENDIX III.

THE CARRIER'S ARMS IN WINDERMERE PARISH CHURCH.

The following passage from Clarke's "Survey of the Lakes," 1789, applies to this day, the glass being still in a window in the north aisle.

"There is a piece of painted glass in the window on the North side, called the Carrier's Arms: which is a rope, a wantey hook, and five packing pricks, or skewers, being the instruments which carriers use to fasten their packing sheets together. The inhabitants have a tradition in this place, which will, if true, amply account for the carrier's arms, as they are called, in this North window. Indeed traditions have usually some foundation in truth, and this has, besides, such an air of probability that I am almost tempted to believe it. When this church wanted to be rebuilt, together with the chapels of St. Mary Holm Ambleside, Troutbeck, and Applethwaite, which were all destroyed or rendered unfit for divine worship, the parish was extremely poor; the parishioners, at a general meeting, agreed that one church should serve the whole. The next question was, where should it stand? The inhabitants

inhabitants of *Under-Mill-Beck* were for having it at *Bowness*; the rest thought that as Troutbeck bridge was about the centre of the parish, it should be built there. Several meetings in consequence were held, and many disputes and quarrels arose; at last a carrier proposed that whosoever would make the largest donation towards the building, should choose the situation of the church. An offer so reasonable could hardly be refused, and many gifts were immediately named. The carrier (who had acquired a fortune by his business) heard them all, and at last declared, that he would cover the church with lead. This offer, which all the rest were either unable or unwilling to outdo, at once decided the affair; the carrier chose the situation, and his, (or more properly his implements,) [Sic.] were painted on the North window of the church. Tradition adds that this man obtained the name of Bellman, from the bells worn by the fore-horse, which he first introduced here. The name of Bellman yet remaining in this place, and the singularity of this church being covered with lead, when all the rest hereabouts are covered with the beautiful white slate, give additional probability to this story." Clarke's Survey, p. 140-1.

The Rev. T. Lees kindly furnishes the following note on a wantey hook.

Halliwell, in his Glossary, defines thus:—“Wanty, (1) a leather tie, or rope; a short waggon rope; a surcingle. Var. dial. Tusser uses the word in the sense of a rope by which burdens are tied to the back of a horse. (2) Deficient; not enough. ” No. 1 is enough for us—we don't want (2). I have looked up the word in Tusser's “Five hundred Points of Good Husbandrie.” In a digression on “Husbandrie Furniture,” among stable furniture, he enumerates “a panel and wantey, packsaddle and ped.”

In Tusser Redivivus we are told “a pannel and ped have this difference: the one is much shorter than the other, and raised before and behind, and serves for smaller burdens; the other is longer and made for burdens of corn. These are fastened with a leathern girt called a wantey.”

It will be seen (p. 70) that Machel gives a different legend, and he tricks three shields very rudely drawn indeed. One he makes to bear something like a pair of shears with the blades uppermost; a second, what may be either a dolphin embowed, or a horse shoe, and the third, a wantey hook and a bit of something else. I think all this is merely Machel's version of what the schoolmaster told him, and that the charges are intended for the rope, wantey hook, and packing pricks. But of course some trader's mark may easily have gone from the window since Machel's visit, and a button-like implement to the dexter is a puzzle.

Note.—The Society is indebted to Mr. Clowes for the loan of the woodcut of St. George, which is from a drawing by Mr. Hughes.