

HARRINGTON TOMB FROM THE CHOIR.

ART XII.—*The Harrington Tomb, in Cartmel Priory Church.*

By HENRY FLETCHER RIGGE.

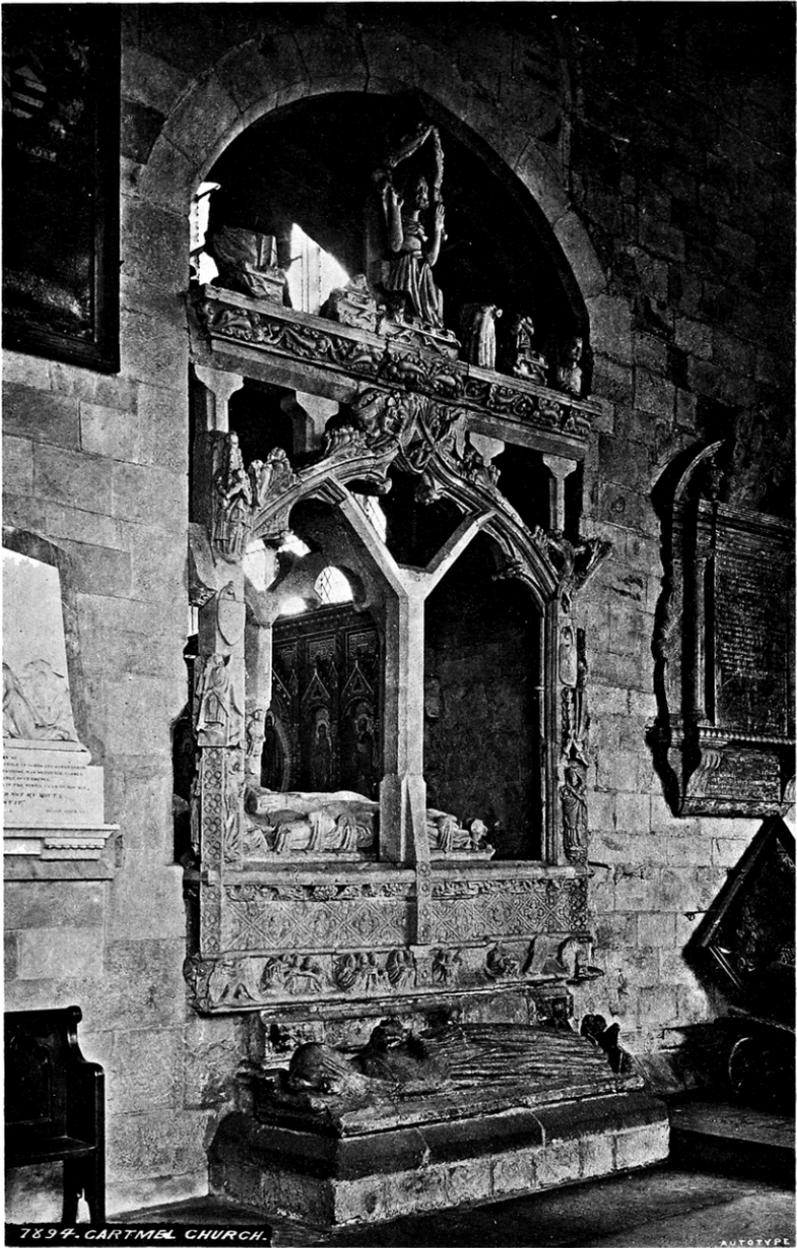
*Read at Kirkby Stephen, August 18th, 1880.*

WHOSE is the very remarkable tomb in Cartmel Priory Church, and whence did it come to its present site?

I will begin by giving a short description of this monument; it is placed in the south wall of the choir, in an arched aperture, eight feet eight inches wide, and seventeen feet eight inches high, evidently made for it with rather clumsy workmanship. On an altar tomb, three feet three inches high and five feet six inches in breadth, there lie the effigies of a knight and his lady, each holding in uplifted hands coniform shapes, which may have been meant to represent hearts, a symbol of *sursum corda* not unusual on medieval monuments. The noble figure of the knight, of massive proportions, and exactly six feet in length, has an entire suit of chain mail, with the exceptions of a steel scullcap or basinet, to which the mail gorget is laced at the level of his ears, and plate genouillieres or knee-guards; his sword, suspended from a heavy waist-belt, hangs before his legs, its hilt is seven inches long, and its guard bars slope downwards; his shield is curved and heater-shaped, it is straight at the top, two feet four inches long and one foot seven inches broad, its *fretty* charge being carved in relief; his hauberk of mail parted over the knee comes down to six inches below the point of the knee, the surcoat with *fretty* charge is also parted at the same place, and reaches to the ancles; his right leg is crossed over the left leg at the calf; his feet, mailed to the toe, rest on a lion *sejant* with curled mane and raised head. The effigy of the lady shows a slighter and more delicate figure, it is just five feet six inches in length; her head has a veil and wimple, and her pointed toes rest on a hound; the head of each

each effigy rests upon a cushion, two attendant angels are seated at each head, and rows of monks with books are praying in procession, seven on the knight's and six on the lady's side. The base of the tomb has quatrefoil diaper work, and sculptured monks seated with open books on their knees, apparently chanting requiems. On each side of the tomb is a screen having an ogee-shaped arch divided into two smaller pointed arches, with an embattled and ornamented cornice, surmounted on the knight's side by a sculpture of the coronation of the Virgin and other figures, and on the lady's side by a canopied figure of the Almighty; on the shafts of the screen are various sculptured figures of Scripture subjects and ecclesiastical dignitaries, also quatrefoil work; most of the figures have, as usual, been much mutilated. I may here remark that the quatrefoils on the lady's side of the tomb are worked with an escallop shell in each as a centre; this may possibly have some bearing on the question as to the lady's family.

There is no documentary account relating to this monument of any old date, so that we are left entirely to form our opinions from circumstantial evidence. Continuous tradition has always called it the tomb of one of the great family of Harrington or Harington, who formerly held large estates in North Lancashire; for instance, among others, at Raisholme Tower in Cartmel, Gleaston Castle in Furness, and Hornby Castle in Lonsdale, north of Lancaster. This tradition is rendered very probable by the charge on the shield and surcoat of the knight being *fretty*, the Harington bearings, and a similar charge is on five of the small shields on the screen, three of these being apparently of the original work, the other two being on restoration work of 1832. As these charges are all carved in relief, they have survived the destruction of the original paint of the monument, traces of which may be found in the hollows of the folds in the drapery of the effigies, and Dr. Whitaker, who published his History of Whalley and Cartmel in 1818, states



HARRINGTON TOMB FROM THE SOUTH AISLE.

states that the paint on these shields then appeared more or less plainly through the thick coat of whitewash which covered the tomb and the walls of the inside of the Church, and which was eventually scrubbed off during some partial restorations in 1832, when also some of the decayed parts of the screenwork of the tomb were replaced by new work. The tomb was also at that time carefully opened in the presence of very few bystanders, being the then clergyman and two or three others only; this is described in Stockdale's *Annals of Cartmel*, page 545. The contents of the tomb were found to be a small heap of bones, both those of the human species and of birds, lime rubbish, pieces of thick leather, rusty iron, and part of a human skull containing a number of perfectly sound teeth, also the thigh and leg bones of a large bird, possibly the knight's favourite hawk or falcon; all these were promiscuously mixed together, as if they had previously been disturbed, and were carefully replaced, with the exception of some portions of the leather, rusty iron apparently nails, and birds' bones, and a sound molar human tooth, which, however, seems much ground down by masticating the gritty bread of its period. These few relics were retained by the Vicar and by Mr. William Field, of Cartmel, who were present and took great interest in the antiquities of the parish. I have the loan of them from their now representatives, and have pleasure in bringing them to this meeting.

That the present site of the tomb is not its original one, and that it has been placed here and reconstructed since the dissolution of the Priory in 1536-7, is evident on an inspection of the tomb, and even of the photographs of it, taken by Frith of London, of which autotype copies accompany this paper. The arch, in which it stands, is at once seen to be a later and clumsily built insertion in the older wall, taking the place of the lower part of one of the original lancet windows; it is also too small for the monument, which has evidently had more arches under its canopy, for  
the

the spring of one may be seen on the north shaft, above the head of the knight, and that of another may be seen on the south shaft above the feet of the lady. These have been left on at the time of the removal by the mason, who was probably afraid of breaking the spring-piece of the adjoining arch, as both are cut out of one stone; the panelled upper cornice is pieced together, parts of it being much disjointed and some placed upside down; and some parts, for instance the plain centre mullion on the lady's side, have entirely replaced original parts which have disappeared.

The tomb also cuts away on one side a part of one of the early-decorated sedilia, and on the other the greater part of the piscina, of which a small portion of the arch, with its nail-head ornament, is all that is left; this, of course, could not have been done previous to the dissolution, because it would have interfered with parts essential in the daily offices of the church. The tomb also seems to have taken the original place of the effigy of the Augustinian canon, which is now placed below it on the south side, in the town choir, and whose original plinth is left in the wall just above the effigy of the canon, and just below the plinth of the Harrington monument. The wall here is five feet in thickness, and on this plinth the effigy of the canon would probably lie under a recessed arch of similar kind to that over the sepulchral slab of Prior Walton in the choir: this might have suggested the idea of enlarging the arch so as to make a place for the Harrington monument.

Whence then has it been removed, and why? The latter most likely, for the reason that after the dissolution it had become exposed to damage in its former place. As to the "when" there is no record, or even tradition; it must, for the reasons before given, have been after 1536-7; from that date, for sixty years to 1597, there are no parish records extant, but dated the 17th May that year begins the first old MS. book, still kept in the vestry chest, on the  
back

back of which is written "*The Churche Booke for Cartmel 1597*," and which gives minutely the proceedings of the meetings of the twenty-four sidesmen of the parish, and the churchwarden's accounts for the next eighty years; in this book, though all the parish and church expenditure is carefully recorded, there is no mention of any charge connected with the Harrington tomb; but incidentally, in 1674 and 1678, with reference to the fees for some burials in the south choir-aisle, this aisle is called "Lord Harrington's Queare," which appellation it could only have received from the Harrington monument being then there, for this choir had always from the earliest times been used as the parochial church, and at all other places in the "Churche Booke" it is called either the Town Quire, or the Parish Quire. Thus we have for the period of its removal the time between 1537 and 1674; of these 137 years, for the first sixty there are no parish records, so the probability is that it was moved at some time during these sixty years. At the dissolution, the original leaden roof of the church, with the exception of that of the Parish Quire, was taken off and sold, and the main body of the church remained roofless and exposed to the elements for 90 years, until it was re-roofed with slate by Mr. George Preston of Holker Hall, in 1618. If the monument had stood in some of the exposed parts of the church, its removal to a safer and more sheltered place would be accounted for, and this may perhaps have been done by the then local mason, at the order and cost of some of the representatives of the family, for no one else would have been likely to have incurred the expense.

As the Harringtons held Gleaston Castle and large possessions at Aldingham, six or seven miles from Furness Abbey, some antiquaries think, that for the same reasons of preservation, it might have been removed to Cartmel from Furness Abbey.

For the same reasons, because the Harringtons held  
Hornby

Hornby Castle, near Hornby Priory, ruined at the dissolution, some think that it might have been brought from thence. The arms of the Harringtons of Gleaston Castle, the elder branch of the family, were—"sable a fret argent," the charge on the shield and surcoat on the effigy of the knight at Cartmel, is "*fretty*," which was the bearing of the younger branch, of Raisholme Tower and Hornby Castle.

But I will now notice a question which has suggested itself to me, and which I think has important bearings on these two latter suppositions, namely the nature and habitat of the stone of which the monument at Cartmel is made. I have carefully gone into this subject, and have got specimens of all the various sandstones in use in the localities we are considering. The stone of the monument, and also that of the ashlar walls of the older part of Cartmel Priory church, which dates from 1188, is a fine hard drab or light-yellow-coloured sandstone; in the ashlar walls many of the blocks are more or less stained with oxide of iron, while others are pure light-coloured stones like those of the monument. Now there is, about three miles distant from Cartmel Priory by a flat road, a moderate-sized point on the shore side of the park at Holker Hall, where there is a quarry of sandstone, the only one in Cartmel parish, which has been more or less worked at different times, the last occasion of any consequence being at the building of Storrs Hall on Windermere, for the late Mr. Bolton, at the early part of this century, when workmen were employed for two years at this quarry, chiselling under sheds the ornamental stone work for that handsome building. Miss Stockdale, still resident at Carke House, just a mile from Quarryflat, well remembers seeing them being carted past the house, in the small carts of the day, for the fifteen miles or thereabouts, to Storrs Hall, near Bowness; the architect was Mr. Francis Webster, the originator of the well known marble works  
at

at Kendal, and father of the late Mr. George Webster the architect. His father was Mr. Robert Webster of Quarryflat, who died in 1799, and to whom and his wife there is an urn monument inserted in the south wall outside the south transept of Cartmel Church, of this same Quarryflat sandstone, and which was no doubt erected by their son; there is the house at Quarryflat point formerly occupied by the Websters, it is now the Holker farmhouse; the point used at that time to be called Webster point.

The quarry is now only used occasionally for the farm buildings on the Holker estate; lately, the quoins and jambs for the new lodge at the chief entrance gate at Holker Hall were taken from it, but there are beds of fine sandstone still there some feet thick, and enough to build several more Cartmel Churches. The formation is coloured in the recent one inch ordnance geological maps as the "Yoredale rocks," and consists of beds of shales, sandstone, and encrinite limestone; this series is described in Lyell's *Student's Elements of Geology*, page 376. Now the only formation of this kind near Furness Abbey is about the Aldingham district, but there it consists of shales and limestone, and I cannot discover that any of its sandstone has been quarried or is even present there, at any rate not near the surface. There is again the same formation at the Hutton Roof district in Westmorland, where the sandstone is worked and used for building purposes; the samples I have from thence I can match at Quarryflat, but it is some 16 to 20 miles from Cartmel Priory, and from 7 to 10 miles from Hornby Priory, and centuries ago, when the roads were merely packhorse tracks, the carriage of stones, some of them nearly a ton weight, would be a great difficulty.

I have carefully examined the ruins of Furness Abbey, thinking, that if this monument had been brought from thence, I might possibly find some piece of the missing parts among the collection of carved stones found among the

the ruins, which are now kept under lock and key in what is called the Abbot's private chapel, but I have not found a single piece of this Yoredale sandstone. The Abbey, and the greater number of the monuments there, are of the Upper Permian red-sandstone, on which it stands; a small number of the effigies and coffin-slabs are of the mountain limestone, of which there are extensive quarries at Dalton and Stainton, about a mile from the Abbey; and one slab only, that of Wies Graindeorge, is of Purbeck marble. The effigies of a cross-legged knight, and a lady, from the details of the mail-armor and costumes of a similar period to that of the effigies at Cartmel, are carved out of blocks of the red-sandstone; they have been painted a lead-colour by the present custodian.

Hornby Priory has entirely disappeared, but it stands in a district marked on the geological map as "Millstone Grit," and the specimens I have got from the nearest quarries at Lancaster, where the sandstone is largely worked for building, are distinctly different to those of Quarryflat, and, being the nearest, would probably have been used at Hornby Priory, while Quarryflat is in a direct line 16 miles from Hornby, and by any roads much more.

The solid block of sandstone on which the effigy of the Knight at Cartmel is sculptured measures six feet eleven inches by one foot seven inches in breadth, and one foot five inches in depth, and must have weighed fully a ton; that of the lady is six feet nine inches by one foot five inches; specimens from the under sides of each vary slightly in colour, that of the knight being a pale grey white, that of the lady a pale yellow, but I match both exactly among specimens which I brought from Quarryflat. The effigies are laid loose on the platform, which is built of flat rubble, similar work to the flat sides of the containing arch. They are admirably executed, and the sculptor must have had a master's eye, and probably took them from the life as true portraits, which was not an unusual practice

in

in those days. The interlaced chain mail is minutely carved, but that would be a more or less mechanical work; where the truth of the sculptor's hand is seen, is where the right leg crosses the left, and its calf is flattened as it would be in life, and especially where the massive sword-belt crosses over the right flank there is just such a slight depression as the weight would give in the living model; the folds also of the mail at the elbows and other loose places are drawn exactly as such a thick heavy garment would have them.

The fashion of the armour and costumes cannot give a later period than the after-part of the thirteenth, or the first quarter of the fourteenth century. Chain mail was then gradually going out of use, and its place being taken by plate armour, which was found, though less elastic, more serviceable in resisting the concussion of a heavy blow from a mace or battleaxe. This suit shows one of the first steps of the change by having plates at the knees, the next being plates at the shoulders, elbows, arms, and thigh and leg guards. The length of the surcoat and mail hauberk show the same period, for the long surcoat lasted till about this date, when it was modified by being cut short in front and called a jupon; here the hauberk is in length to six inches below the knees, and the surcoat reaches the ancles. The lady wears the gorget or wimple, the veil, and long upper gown, of the same period; the feet of the Knight are mailed without solerets, and pointed, the toes of the lady are also pointed. The attendant angels at the head, and the lion and hound at the feet, also show about the same date. See the effigy of Edward II., 1327, at Gloucester. The effigy at Fontervault of Eleanor of Poitou, wife of Henry II., has the wimple; and on the cross at Waltham, 1291, of Eleanor of Castile, Queen of Edward I., is diaper quatrefoil work of like character to that on this monument.

A question sometimes arises whether the effigies and the  
the

the screenwork of the tomb at Cartmel are of the same date, because some of the architectural work of the latter seems of very unequal merit, and of inferior workmanship.

I account for this by the evident piece-work of the re-construction in its present site, much of the old work having been lost and broken, or replaced at perhaps different dates. Also that the master sculptor had confined his hand to the more important parts, leaving the more mechanical, such as the architectural, to his pupils and assistants. I will attempt to show this in this manner.

In the first place, I will premise that all the older work is of the same kind of stone, that which, I have identified with the Quarryflat stone of the present; then I will take some of the minor details of the workman's hand on each, for instance the under coverts of the wings of the angels on the effigies, cut out of the same block, and of the wings of the angels on the screen, the feathers in these are all arranged in the same manner as they would be by the same hand; then again, the hair or wigs of the angels on both have the same arrangement, namely, two large rolling curls on each temple, and a still larger one on each cheek; this is conspicuous on the angels, who, near the top of the screen, are on the one side lifting up the soul of the Knight in a sheet, on the other that of the lady; also on an angel seated, with a large open book on his knees, inside the centre mullion on the Knight's side, and which has escaped damage probably because it was rather out of sight; the heads of three of the angels, at the heads of the effigies have been broken off, but most part of their wings are there, and so much of the head of the angel on the left side of the Knight's head remains, that one can see the curls have the same arrangement as those above.

I may here remark that the soul of the Knight is taken up *in puris naturalibus* wearing this full bottomed wig, while his effigy below does not show a single hair outside his bassinet, we may presume that his upper costume was considered

considered his lay or peaceful dress, the lower his fighting panoply ; the soul of the lady is also in the same condition, but her hair is long and uncurled. The naked soul, held in a sheet, is a not uncommon device on monuments and brasses of the thirteenth and fourteenth century.

The question now naturally arises, that if this monumental tomb originally stood in some other place in the same church, where can we find a likely locality? It could not have stood in the nave, for the nave is of a much later date, being about the latter part of the perpendicular period. This leaves the older parts of the church, namely, the choir with its side aisles, and the transepts. Now, there is no probable place for it in the choir and its aisles, and it is in fact placed there at present by the makeshift of breaking an aperture for it in one of the walls, as described above. There then remain the transepts ; here there is no arch in which it could have been placed, but plenty of open space in which it might have stood, a magnificent object, open all round, with its canopy and screen as a baldachino. We may surmise the probability of this from the evidence still remaining of additional arches to the screen ; also at the ends of the altar tomb the returns for nearly a foot are seen to be worked with foliage and figures, the same as on the sides, as if this decoration was continued across ; but we cannot now ascertain further, because the centre parts of the ends are walled up by the sides of the present containing arch. If it had stood thus it would necessarily be exposed to great damage when this part of the church was unroofed at the dissolution, and so the lost and broken parts would be accounted for.

What I have attempted to show is the probable original locality and date of this fine and costly monument. The question to whom it was erected, and who are represented by its beautiful effigies, I hopefully leave in the hands of the well-known experienced genealogists of our Society, who have this part of the subject under their consideration at the present time.

Mr.

Mr. Rigge exhibited, in connection with the foregoing paper, the human molar tooth, some pieces of human bone of the scapula, and the wing and thigh bones of a bird, each about three and a half inches in length, such as might have belonged to a Peregrine Falcon; also a rusty key about two inches long, and several pieces of rusty iron, like nails, perhaps coffin nails, an inch and a half long; and a piece of stout leather twelve inches by ten, with about half of the left arm-hole, apparently a portion from the left breast of a leathern doublet, such as was worn beneath the mail hauberk, to diminish the pressure, and to serve as an additional protection. These were taken out of the tomb when it was opened in 1832. He also laid on the table pieces of the different sandstones mentioned in the paper.

---