FIGURE FROM CARLISLE CATHEDRAL,
No. 2.

ART. XXIII. *On a Sculptured Wooden Figure at Carlisle, No. 2.* By Albert Hartshorne, F.S.A.

AT the meeting of the Cumberland and Westmorland Antiquarian and Archæological Society, held in the Fratry, Carlisle, on August 20th, 1891, the Bishop of Barrow-in-Furness exhibited the carved wooden figure here illustrated, and of which the extreme present height is 1 ft. 8 in.

This image had lately been in the possession of Miss Norman, and of her father, the late Mr. Norman of Botcherby, who believed it to have been brought from the Cathedral in the last century. If this were so it may have formed part of the decoration of the choir stalls, set up in the time of Bishop Strickland, 1400-1419. Though its size is rather against such an assignation, the date of the figure cannot well be later than 1419, but it is perhaps more likely that it was originally fashioned as a personal memorial and ornamental accessory to the woodwork in the Fratry, for reasons which will be shown later on.

It is not sufficiently recognized that there exist, scattered throughout England, a number of monumental effigies and smaller statues in the recessed niches of tombs, representing figures clad not in strict armour or ecclesiastical dress,—figures of which one is an example of many—but habited in such a manner that each one may be said to stand alone, and to exhibit a distinct type of costume. To this class of memorials belong, for instance, among effigies, the cross-legged civilian, at Birkin, Yorkshire—perhaps a "cruce signatus"; the civilian, with a sword and shield, at Loversal, in the same county, about 1320; the forester at Glinton, Northamptonshire, about 1325; the frankelein at Cherrington, Warwickshire, 1326; the yeoman at Wadworth, Yorkshire, about 1330; Archdeacon

deacon Sponne at Towcester, 1448; the "forester of fee" at Newland, Gloucestershire, 1457, and the pilgrim at Ashby de la Zouche, about 1460.

As to figures of a smaller size, and of great interest, it will be sufficient to recall the fifteen diminutive monumental effigies in England; the small figure of a butler holding a covered cup and wearing a maniple, at Britford, Wiltshire; those within the niches or housings of the respective tombs of Sir Roger de Kerdeston at Reepham, Norfolk, 1337; of Richard and Lancerona de Vere at Earls Colne, Essex, 1416, and of Richard Beauchamp at Warwick, 1439.

Akin to figures of the kind that have been mentioned are the rare examples exhibiting compound costume, usually indicating a total change in the manner of life of the wearers. Such are the knight at Connington, Huntingdonshire, about 1300, who is shown with the cowl of a Franciscan worn over the mail hauberk; Sir William Ferrers, at Lutterworth, 1444, wearing the gown of a civilian over his suit of plate; Sir Peter Leigh, at Winwick, Lancashire, 1527, vested with a chasuble over his armour, and the effigy of Sir Thomas Tresham at Rushton, Northamptonshire, 1559, wearing the mantle of a Hospitaller over his harness.

It will be proper to assign the Carlisle figure to the latter class, for, like those in it to which allusion has been made, we shall endeavour to show that it exhibits a compound costume.

The execution of the work is rude and it is not easy to pronounce with certainty upon the dress here represented. To the casual observer, and from the secular point of view, we have a man wearing a hood; a tippet—distinct from the head gear, as it often was; a belt from which the strictly civil weapon the baselard or anelace, a heart-shaped gypciere or purse, and a string of beads, or *par precum* are suspended; and a tunic. Thus

Thus appearing the figure might well pass for a civilian, and be compared with the interesting memorial of the frankelein at Cherrington, the string of beads alone being a somewhat unusual attribute of ordinary civil male dress.

On the other hand, from the ecclesiastical aspect, we have again the hood, the tippet, and the beads, and on closer scrutiny it will be seen that the body garment has two deeply cut lines upon it, passing from the edge of the tippet to the bottom of the robe, that might easily be mistaken for the folds of the civil tunic. This can be no other ecclesiastical vestment than the scapulary, imperfectly represented. It was a garment worn white by the Carthusians, Augustinians, and Dominicans, reaching almost to the feet, and open for a few inches in width at the sides.

Thus we have a figure exhibiting an interesting compound costume, namely, the hood and tippet, and beads, common both to civilians and ecclesiastics; the scapulary peculiar to members of religious communities; and the belt, the baselard,—which was strictly forbidden to the clerics, and the purse, all three the proper attributes of the dress of a civilian.

There yet remains another feature in the dress of this singular figure, namely, the pendent flap that comes from the edge of the tippet in the form of a broad band, and, reaching to the thighs, is cut square at the end, a *clavus latus*, no doubt an imperfect representation of the pendent bands of the tippet, such as may be seen in several canonical brasses of the fifteenth and sixteenth centuries. That to John Moore at Sibson, Leicestershire, died 1532, offers a good instance.

But a further question still arises that cannot be dismissed without a few words. Is the object we have spoken of as a baselard really that lethal weapon, or merely the peaceful penner of the scribe in the Scriptorium

torium? With his usual acumen, Chancellor Ferguson has suggested that a penner may be intended, and the same idea had also occurred, independently, to Miss Wordsworth, the Rev. T. Lees, and the present writer. Again, as in the case of the scapulary, we are met by the difficulty of rude and imperfect representation. A proper penner was a case, short in length, to hold the little writing instruments, such as pen, pricker, smoother, and burnisher, and attached to it by a short cord or chain was the ink-horn. It would appear that the object, as we still see it represented on the figure, is far too long for the writing case,—the lower portion, indeed, has been broken away, and that there is no sign of a receptacle for the ink. These facts bespeak the baselard of civil dress.

With regard to the beads it is to be noted that they are twenty seven in number, with a larger one, perhaps a Paternoster bead, at the bottom. The fact that the seven Joys and seven Sorrows of Our Lady formed a favourite devotion in mediæval times may not be overlooked in considering these items. Nevertheless, there were many devotions attached to the beads; each order had their particular beads, and even separate religious houses their peculiarities. Five excellent examples of *par précum* are shown in the hands of high-born men and women who stand in the niches of the tomb of Richard Beauchamp, and they are constantly represented in fifteenth century brasses. A fine sculptured set of sixty, five of which are large beads, appears on the effigy of Isabella Spencer, at Brington, Northamptonshire, living 1522.

As to the office that was held in the convent at Carlisle by the individual whose *vera effigies* we have been considering, it is as impossible to say with certainty as it is easy to hazard a guess. And although we know but little of the costume of the inner officials of a religious house, or indeed, whether they had any special habit, it may not be impertinent to suggest the post of Refectorarius, or

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Hall Butler, of the Augustinian house, or of that of the Dominicans just beyond it, to whom the civil items of costume, the baselard and purse, would be not unbecoming attributes.

And so it is possible that we have here, no imaginary creation of the wood carver, but the portrait done "after the quick" in enduring oak, not of a shrinking scribe, but of a valued official, a man of marked individuality, notable in his day, brusque of manner, "promptus in officiis," and ready in repartee; one whom the weaker brethren would have pushed forward with his majestic beard, bold countenance, and "scare-babe mighty voice" to speak with the enemy—perchance an aggressive and rancorous Scot—in the gate! Let the dead bury their dead. Who he was, to which house he belonged, and what office he held in it we may never know, but we welcome none the less his sculptured presentment as a piece of antiquity of more than common interest, and we may, perhaps, in some respects, be grateful to the ancient wood-carver for doing his work in such an ambiguous way. And, lastly, it is satisfactory to feel that the figure now forms part of the archæological inheritance of a body of antiquaries so well able to recognize its value and care for its conservation.

My Dear Ferguson,

Having seen, when correcting the proof of my *notes* on the Carlisle Wooden Figure, some remarks upon it by our friend Mr. Lees, I am tempted, if he will allow me, to add the following observations upon the costume of a judge. That it begins to assume a definite character, and to be distinct from the ecclesiastical dress, before the middle of the fourteenth century we know from the effigy of Sir Richard de Willoughby, at Willoughby, Nottinghamshire, Chief Justice of the King's Bench in 1338. This figure, which cannot be later than 1350, shews him in a long gown with ample loose sleeves, and a standing collar; he wears neither coif, tippet nor hood, but he has a girdle with a baselard.

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In Mr. G. R. Corner's interesting papers in the *Archæologia*, vol. 39, p. 357, we have pictures of the Courts of Chancery, King's Bench, Common Pleas, and Exchequer, from a MS. of the middle of the fifteenth century. Shortly after 1350 the costume of the judges appears to have been settled, and we have them clearly shown in these valuable pictures in their distinctive habits, and as they have remained, with the exception of the head covering, up to the present day.

The monumental effigy of Sir William Gascoigne, in Harwood Church, Yorkshire, Chief Justice of the King's Bench, who died in 1413, is an important link between the two periods and is valuable evidence in the present discussion, inasmuch as the figure of this judge is cotemporary with the Carlisle image. Gascoigne wears a coif, tippet, gown, tunic, and mantle fastened on the right shoulder, and a girdle sustaining a purse and anelace or baselard.

In the pictures of the Courts of King's Bench and Common Pleas several penners lie on the table; they cannot possibly be mistaken for baselards; they are quite short and were carried by being passed under the girdle, the ink pot attached by cords serving as a counterpoise. There is no resemblance between the costume of the Carlisle figure and Gascoigne's effigy of the same period,* and it should be noted that both Willoughby and Gascoigne wear the baselard, and not the penner, which latter object was the attribute of an attorney, or clerk rather than that of a judge, as, indeed, the pictures of the Court of King's Bench, and of Common Pleas clearly show.

Yours very truly,

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* NOTE BY THE EDITOR.—It is hardly suggested that the Carlisle figure represents a judge of the Superior courts; rather one holding some inferior judicial or legal office.