



FIG. 1.



FIG. 2.

Ainstable.

ART XXXIX.—*Effigies in the Diocese of Carlisle.* By the
Rev. Canon BOWER, Vicar of St. Cuthbert's, Carlisle.

Communicated at Langholm, July 12th, 1898.

IN this paper an endeavour has been made to describe every ancient monumental effigy in the Diocese of Carlisle. It will be seen that illustrations of most of them are also given. In the first instance it was thought this work of illustration would best be done by photography, and many kind friends, to whom our warmest thanks are due, took sun-pictures as well as could be done in the dark corners of the churches. It was soon found that these did not supply sufficient detail, and recourse had to be made to special sketches which have been drawn to the scale of an inch to the foot. These drawings have been ably lithographed by Messrs. Hudson Scott & Sons, Carlisle. The detailed descriptions, are given under the names of the churches in which the effigies are to be found. An apology is due to those who have previously described effigies in these *Transactions* and other books, for the unscrupulous way in which the writer has made use of their information.

AINSTABLE.

Plate I. Fig. 1.—A man in plate armour with shirt of mail showing at the neck. The head is bare, with a band round the forehead,* and rests on a tilting helmet with crest-wreath, but without crest. The face has beard and

* A similar band appears on the effigy of Ralph de Knevynton, 1370, at Aveley, Essex. See Dillon's *Fairholde's Costumes in England*, Vol. I, p. 150, fig. 3, Vol. II, p. 88. Query? is it not a cap with a padded band to ease the pressure of the tilting helmet on the head? R.S.F.

moustachios

moustachios. A tight fitting jupon with escalated lower edge covers the body. This is charged with the armorial bearings of the Aglionby family, viz., Argent, two bars and in chief three martlets Sable. A bawdric of panels of quatrefoils supports a misericorde on the right side. The arm defences consist of plain epaulieres, brassarts, coudières, and vambraces of several plates. The gauntlets are very large (probably of leather faced with steel) and perfect, the thumbs and joints of the fingers being seen distinctly. The thighs are covered with plain plates and the knees have genouillières, also small and plain. The armour is of early fifteenth century date. Built into the wall, close by this effigy, is a stone on which is the crest of the Aglionbys (a demi-eagle displayed Or).

Plate I. Fig. 2. A lady with horned head-dress resting on a pillow. The features of the face are well-marked but strong. The upper bodice is plain, the waist is encircled by a girdle with buckle. The under garment is shown at the wrists, buttoned up the arms as far as seen. The hands are placed in an attitude of prayer; the ends of the fingers are gone, but the thumbs are visible. The feet are broken off. Around the tomb is this inscription, in Roman capitals :

ORATE PRO ANIMA KATARINE DENTON QUE OBIIT ADNI
M
DDDDXXVIII., i.e., 1428.

These effigies, representing John Aglionby and Katherine Denton his wife, were originally in St. Cuthbert's Church, Carlisle, but were removed when it was rebuilt in 1778.* Bishop Nicolson, in his *Miscellany Accounts* (page 101) writing of St. Cuthbert's Church, Carlisle, says:—

* Jefferson's *Leath Ward*, p. 241. *These Transactions*, Vol. xii, p. 66.

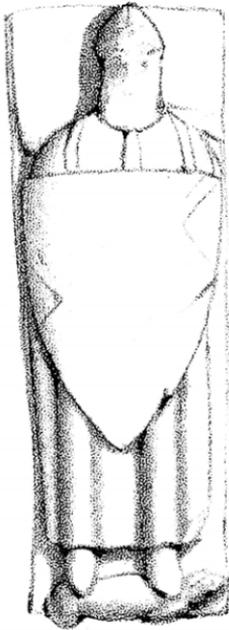


FIG. 1.

Ainstable.

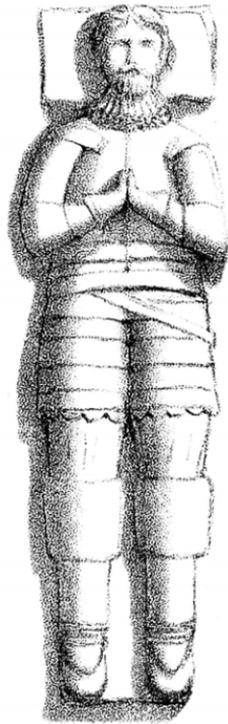


FIG. 3.

Alberston.



FIG. 2.

Kirkoswald.



Appleby, St. Laurence.

In the north isle, over against the middle window (in which are the Aglionby's arms in glass) lies a Man in Armour with his wife by his side, and over her, Orate &c. (as above)*

Plate II. Fig. 1. A small red sandstone effigy now in the porch of Ainstable Church. The figure is clad in a loose robe and the feet rest on a dog. The head which has been covered by a mitre or cap, is much broken. On the breast, suspended by a band round the neck, is a heater shaped shield charged with a fret—probably for Salkeld.†

APPLEBY. ST. LAWRENCE.

Plate III. Margaret Russell, widow of George, Earl of Cumberland, A.D., 1616. A fine elaborate altar tomb with recumbent effigy. On the head, which rests on an elaborate cushion, is a gilt Countess' coronet. Around the neck is a large starched ruff. The head-dress is not seen, but from beneath the crown falls a large veil which reaches down to the feet. The front of this veil is open, showing a close fitting striped bodice buttoned down the middle. The sleeves are tight-fitting with cuffs. The hands are clasped in prayer. The feet rest on a lamb.

Bishop Nicolson (page 30) says :—

On the south side of the Communion table is a noble monument within high iron grates. On the south side whereof is this legend :—

Here lyeth Interr'd the Body of the Lady
Margaret Russell, Countess Dowager of
Cumberland, youngest child of Francis
Russell, second Earl of Bedford,
marr'd to George Clifford, third Earl of Cum-
berland. She lived his wife twenty-
nine years, and died his widow at

* *Miscellany Accounts of the Diocese of Carlisle*, 1703-4. Published by this Society.

† This mitre shaped cap is probably intended for a bascinet, and the long gown for a surcoat.—R.S.F.

Brougham Castle, the 24th of May,
 1616, ten years and seven months after
 his Decease. She had issue by him two Sons,
 Francis and Robert, who both dy'd
 young ; and one daughter, the Lady Ann
 Clifford, married to Richard Sackvil,
 Third Earl of Dorset, who in memory of
 her Religious Mother, erected this Monument,
 A.D., 1617.

Upon the north side of the same monument we read
 thus :—

Who Faith, Love, Mercy, Noble Constancy,
 to God, to Vertue, to Distress, to Right,
 Observ'd, Express'd, Shew'd, Held Religiously,
 Hath here this Monument thou seest in sight,
 The Cover of her Earthly part: But, Passenger
 Know Heaven and Fame contains the best of Her.

The tomb was a few years ago placed on a new and
 solid foundation in the chapel to the north of the chancel.
 It is in the best state of preservation of any in diocese.
 On the sides of the tomb are various emblems of death,—
 skulls, hour glass, cross-bones, book, coffin with pall,
 torches, pickaxe, arrow, spade, clock, scythe &c., and
 several coats of arms. *

Plate IV. Fig 1. On the south side of the chancel on
 the sill of an arch is a rough effigy of a female with veiled
 head. The monument has been at some time mutilated
 and a floriated cross carved on the lower part.

APPLEBY. ST. MICHAEL.

Plate V. A lady of fourteenth century. She wears a
 reticulated head-dress. The hair is enclosed in a net

* For an account of this tomb and its heraldry, see these *Transactions* Vol.
 viii, pp. 174.181. See also Bellasis's *Westmorland Church Notes*.

encircling



FIG. 1.

Appleby, St. Laurence.

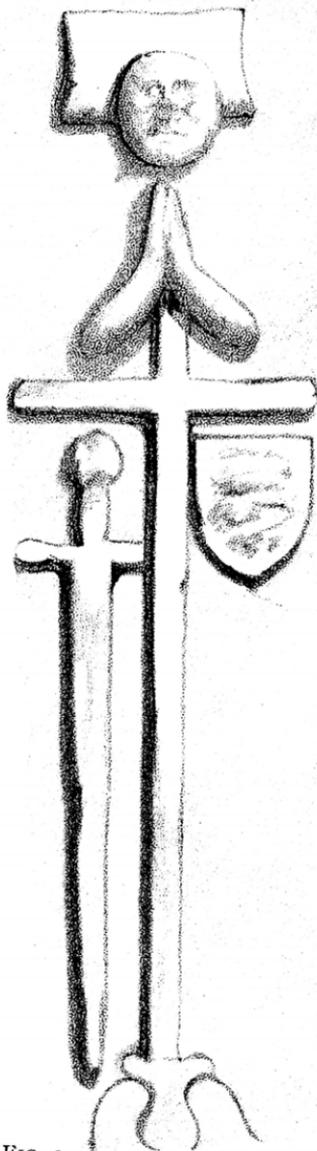
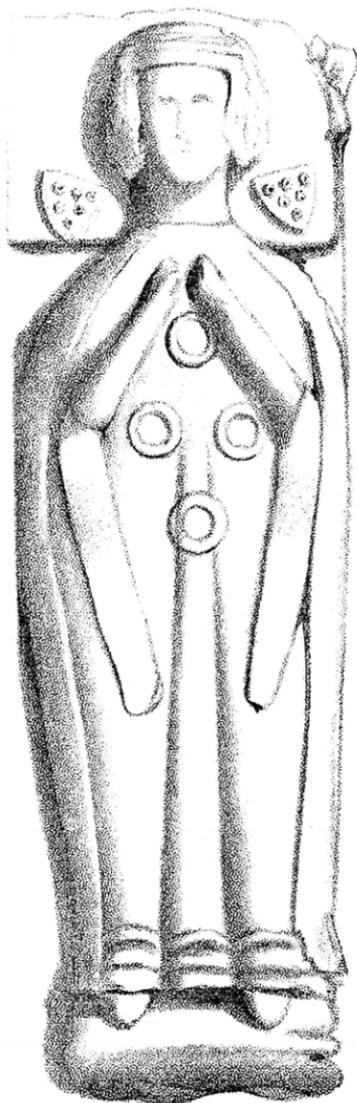


FIG. 2.

Kirkby Ireleth.



Appleby, St. Michael.

encircling the forehead, and represented by a series of wavy lines. A tress of hair escapes on either side and is rolled up into a netted ball.* The cushion on which the head rests is supported by a kneeling angel, and has two shields charged with six annulets, 3, 2, 1, (Veterpoint). On her loose fitting dress is the same coat of arms. The sleeves have long lappets, and over all is a cloak which reaches to the feet. These rest on a dog.

On a modern brass we read thus :

This effigy is supposed to be that of Elizabeth daughter of Thomas Lord Ross or Roos, of Hamlake Castle in Yorkshire, who married Thomas Lord Clifford. He went with Thomas Woodstock, Duke of Gloucester, into Germany against the infidels, where he was slain, Oct. 4th, 1393. She (Elizabeth) outlived her husband thirty one years, remaining a widow. After the death of the said Thomas, the King (Richard) granted the Shereffwick of Westmorland to his Queen Consort, and the Queen granted the same to Elizabeth.

This effigy was discovered in the north wall of the church, during the restoration in 1886, and has been placed under a canopy in the south wall of the south aisle.

BETHAM.

Plate VI. Fig. 1. This mutilated male figure is clad in armour of the Lancastrian period (1408 to 1430). The head rests on a tilting helmet of which the top of the crest is broken off. The armour is wholly of plate. At the armpits are circular palettes. A collar encircles the neck. The skirt consists of six taces or broad hoops of steel fastened one to the other. The bawdric is perhaps of rather earlier date than the taces. The scalloped end of the jupon is seen below them.

Plate VI. Fig. 2. The lady's head rests on a cushion, braided diagonally. A veil falls from it to the shoulders.

* See Macklin's *Monumental Brasses*, page 69.

The gown is plain, high-waisted, and in graceful folds covers the feet which rest on an animal. The broad turn-down collar falls over upon the shoulders. These figures recline on a mattress with a floriated pattern worked around it. They are on the south side of the chancel under an arch into the aisle, on an altar tomb having quatrefoils with shields on three sides. On the north side, 1st, a chief indented (Betham). 2nd, a lion's head affronte (Fitzroger).* 3rd, a cross fretty (Thwaites).† 4th, a quatrefoil. At the head are three sexfoil panels with shields: (1) is fretty (Fleming). (2) 2 crowns. (3) 3 combs (Tunstall).

On the south side are four quatrefoils with shields. The first and last are hidden by pews. The second has six annulets, three, two, one (Musgrave), and the third 3 scallops (Strickland). Mr. Bellasis says: † the first shield is a cross raguly (Lawrence); and the fourth a saltire engrailed (Middleton).

The male figure is said to be that of the last Thomas de Betham, and the lady his wife. In the year 1425, he was representative in parliament for Westmorland.

BOLTON (WESTMORLAND).

Effigy of a lady, in white stone much worn from exposure to the weather. The head is very similar to that of the Lady Elizabeth Clifford, at St. Michael's Appleby, *ante* p. 420, Plate V, with the addition of what may be a whimple. Her hands are clasped in prayer. The plain gown is encircled by a band at the waist. The feet are gone. The figure is five feet long. This is meant for a recumbent figure but is now built into the outside south wall of the church.

* May be a Saracen's head.

† Nicolson and Burn give it,—fusily or lozengy (Croft).

‡ *Westmorland Church Notes* Vol. I, p. 102.

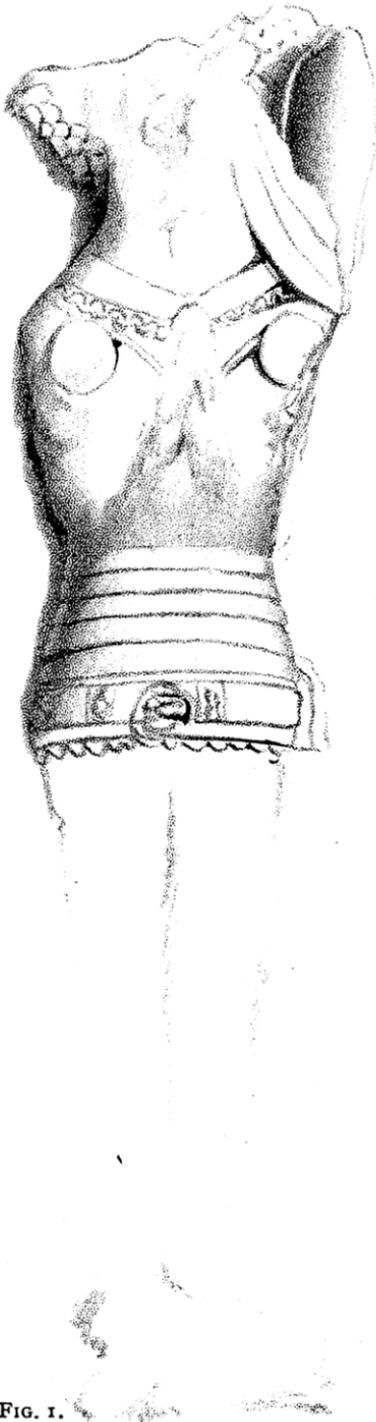


FIG. 1.



FIG. 2.

Beetham.



Carlisle Cathedral.

tcwaas_001_1899_voll15_0044

BOWNESS-ON-SOLWAY.

Built into the wall of the Rector's stable is a red sandstone, headless trunk of an ecclesiastic clad in a chasuble and holding a book. The portion which remains of the original effigy is 2 feet long by 1 foot 6 inches broad.

CARLISLE CATHEDRAL.*

Plate VII. The following is a description by Mr. Bloxam, F.S.A.

The effigy of a bishop of thirteenth century. He is represented bearded, with the *mitra preciosa* on his head, the amice about his neck, and in the alb, tunic, and dalmatic, over which is worn the chesible which is long, with the rationale in front of his breast. The right hand, now gone, was in the act of benediction. The pastoral staff is on the left of the body. Above the head is an Early English canopy, now much mutilated. This is said to be Bishop de Everdon who died 1254 or 1255. †

The effigy, which is of Purbeck marble, is now in an arch in the north aisle on the floor. It was placed in this arch in 1856, at the time of the restoration of the Cathedral, and it only goes into it owing to the fact that the feet have been knocked off. Prior to this it occupied a niche in the same wall, also too small for it in its original condition. In the article by the President to which we refer, he considers that this effigy may be that of Bishop Irton, who died in A.D., 1292. There is no evidence that de Everdon had a monument in the cathedral. The canopy has an angel with clasped hands on either side.

Plate VIII. In the south aisle is a recumbent effigy of a bishop in red sandstone. Mr. Bloxam describes this figure thus :

* For a fuller account by the President, of these two effigies of Bishops, see these *Transactions*, Vol. vii, p. 259.

† *Archæological Journal*, vol. xxxix, p. 449.

His face is closely shaven; on his head is worn the *mitra pretiosa* with pendent *infulæ* behind. The amice is worn about the neck. On the body appears, first the skirts of the alb, then the extremities of the stole, then the tunic, over that the dalmatic, over all the chesible, with the rationale in front of the breast. The maniple hangs down from the left arm. The right hand is gone, but was upheld in the act of benediction. The pastoral staff, enveloped in a veil, appears at the left side but the crook is gone: the left hand is also gone. The shoes or sandals are pointed and the feet rest against a sculptured bracket. The head reposes on a square cushion. Above is a canopy partly destroyed. The effigy appears to be of the middle of the fifteenth century, circa 1469.*

This effigy reclines on an altar tomb between the south aisle and St. Katherine's Chapel, from which it is now excluded. The panels on the south side are of original work. Those visible on the north side are modern, having been carved when the wooden screen separating the aisle from the chapel was moved from the north to the south side of the monument. The canopy is crocketed, but is much mutilated. In the centre of the groining is a rose. On each side of the mitre are three roses of the same pattern as the rationale and the designs at the ends of the stole and maniple. The drapery and feet are beautiful. The shoes show the toes. The bracket at the feet has, to the left, an animal with long ears and on the right a small lion with curly mane. The President concludes it is the effigy of Bishop Barrow, who died in 1429.

CALDER ABBEY.

No. 1. Plate IX. Fig. 1. This figure is clothed in a complete suit of chain mail consisting of the hawberk, covering the body and arms, and of the *coif de mailles* or hood with a band over the forehead. As the legs are almost gone, the chausses or stockings are only just seen.

* *Archæological Journal*, vol. xxxix, p. 449.



Canterbury Cathedral.



FIG. 1.



FIG. 2.

Calder Abbey.

The right hand is broken off but it has evidently been holding the large cross-hilted sword which is hung in front from a broad belt adjusted over the hips. The head rests on an oblong pillow. The features of the face are bold. A sleeveless surcoat of linen or cloth is worn over the armour and confined at the waist by a cord. On the left arm is a heater shaped shield emblazoned with the arms of Layburne or Layburn, of Cunswick, in Westmorland, viz., six lions argent, 3, 2, 1. There is also a label for an eldest son. The Rev. A. G. Loftie in *Calder Abbey, its Ruins and History*, pages 29 and 30, says :

This family settled at Connyswick, near Kendal, at an early date, and a daughter of a Sir Thomas de Leyburne was married in 1395, to a Sir Thomas le Fleming. So we not only connect the Leyburnes with great benefactors of the Abbey, but we find a connection between the descendants of the original of this effigy and of that one which is next described.

No 2. Plate IX. Fig. 2. Another figure of the same period as No. 1. In this one the top of the coif de mailles is round, in the last it is flat. The hands are joined in prayer. The head rests on two cushions, the top one being round, the other oblong. The mittens of chain mail are perfect, being continued from the sleeves of the hawberk and undivided for the fingers. This figure carries a heater shaped shield, suspended by a guige or strap passing over the right shoulder, and emblazoned with the arms of the le Flemings. Dugdale, in his *Warwickshire* (quoted by Mr. Loftie in *Calder Abbey*, page 30) says:

Sir John le Fleming died in the reign of King Henry III. (*i.e.* between 1216 and 1272) and was buried at Calder Abbey, . . . where was to be seen a statue in freestone of a man in armour with a *fret* of six pieces upon his shield &c. . . . This Sir John le Fleming left issue, Sir Richard le Fleming Knight, his heir, whose seal, affixed to one of his deeds, without date, bears a large crescent with a star upon an oval escutcheon within an inscription, not legible, which probably was a badge of his service in the Holy Land.

In

In Hutchinson's *History of Cumberland*, vol. i, p. 596, is the following ridiculous statement about these two effigies :

One of them is represented in a coat of mail, with his hand upon his sword : another bears a shield reversed, as a mark of disgrace for treachery or cowardice : but the virtues of the one, and the errors of the other are alike given to oblivion by the hand of Time, and of the scourging angel, Dissolution.

No. 3. Another man in armour very similar to No. 1 though slightly larger. The device on the shield is obliterated. The right hand rests on the hilt of the sword. There is no clue as to who this effigy represents.

No. 4. Two arms in chain armour. A large slab carved with a very mutilated head in a coil of chain mail, with a rich crocketed canopy of thirteenth century work above. It is very much worn with weather, yet upon it we can trace angels as supporters, and very clearly, a five pointed star in one panel of the top or back of the canopy, and a moon with a crescent on it. Mr. Loftie (*Calder Abbey*, page 29 and 30) argues that these fragments are parts of the effigy of Sir Richard le Fleming, son of Sir John, mentioned above (No. 2.)

All the four effigies are of red sandstone.

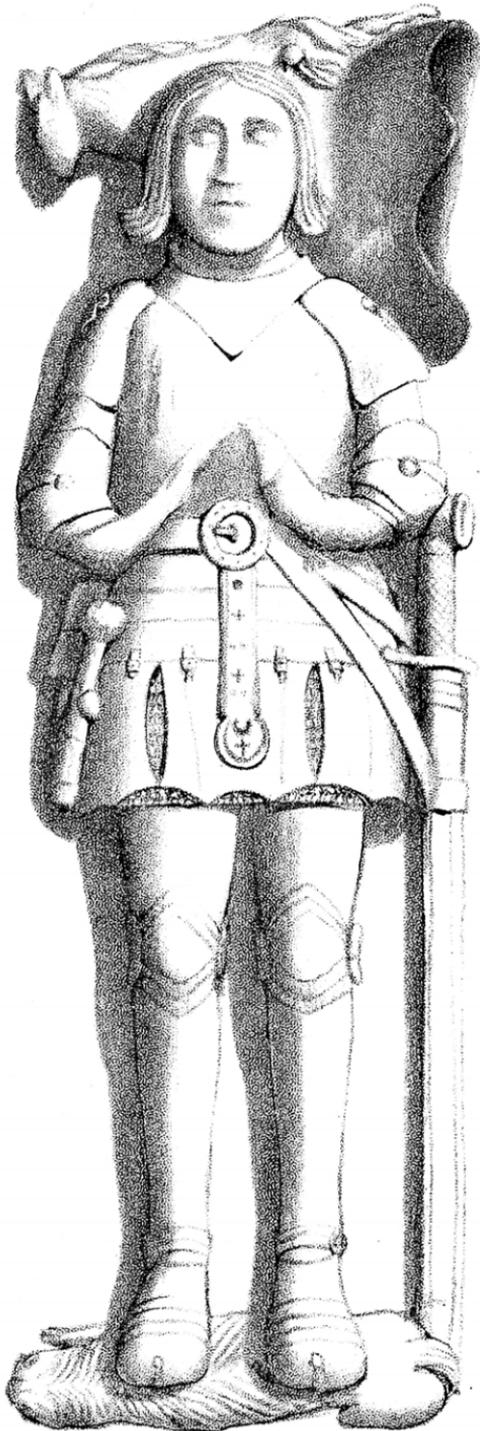
CAMERTON. 1510.

Plate X. Thomas Curwen. "Black Tom of the North." A red sandstone effigy, painted black. Mr. W. Jackson, F.S.A., says :

The monument is notable for the solidity and homeliness of the armour, which has led to the suggestion that some local armourer lived near.*

The head, bare with long hair rests on a tilting helmet,

* These *Transactions*, Vol v, p. 224, where is a drawing by Canon Knowles.
surmounted



Camerton.

surmounted by the crest of the Curwens, a unicorn's head erased. The horn however is broken off. A shirt of mail is visible under the *tuilles* and possibly at the neck. On the cuirass is a spear rest. The arms are protected by pauldrons, (the left as usual being larger than the right), brassarts, scalloped *coudieres* and vambraces. Huge gauntlets cover the hands and wrists. To a skirt of four taces are suspended, by straps, three large invected *tuilles* (see plate X). The leg armour consists of *cuisse*s or thigh pieces, *genouillières*, *jambes*, and on the feet are broad-toed *sabbatons*. The rowell spurs are fastened with broad straps. At the feet is a sheep or lamb. A *gypciere* is beside the *misericorde*. The long sword is perfect, and is held in its place by a strong belt with large buckle and ornamental end. At the last restoration in 1890, this effigy was replaced on its original altar tomb in the south transept. On it Lord Dillon, P.S.A., makes the following observations :—

DITCHLEY, ENSTONE.

DEAR SIR,—Mr. Mill Stephenson to-day showed me the photograph of Black Tom Curwen's effigy, in Camerton Church. It appears to be a very interesting one, especially for some details. The "arming points" or laces for attaching portions of the armour (in this case the shoulder and elbow pieces, are found in some effigies elsewhere, *e.g.* the Harcourt (see Hollis) and the Crosby and Hungerford effigies (see Stothard), but the points for fastening the arming shoes to the *sollerets* are uncommon. They are unfortunately not shown in the photograph, but in the very rough drawing, in Vol v, p. 224, of the Cumberland and Westmorland Archæological Society, they are seen. In the National Gallery in a picture of St. William, and in one of the Archangel Michael, by Simone Papa, at Naples, this detail is well shown. In actual suits of armour the two holes in the *sollerets* for the *points* are too often ignorantly filled up with false rivets. A photo showing this point of the Camerton effigy would be very interesting. The single central *tuille* and the pendent sword belt are also noteworthy.

Yours faithfully, DILLON.

On

On the sides of this tomb are several shields bearing various curious symbolic emblems, but time and space is wanting for an investigation into their meaning.

CARTMEL PRIORY

Plate XI. Fig. 1. On an altar tomb 3 feet 3 inches high, and 5 feet 6 inches in breadth there lie the effigies of a warrior and his lady in white stone, each holding in uplifted hands coniform shapes meant to represent hearts. The male figure has an entire suit of chain mail with the exception of the steel bascinet to which the mail gorget is laced at the level of the ears. His sword, suspended from a heavy 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, 2 feet 2 inches long and 1 foot 7 inches broad, its *fretty* charge being carved in relief. His hawberk 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 and reaches to the ankles; his right leg is crossed over the left leg at the calf; his feet, mailed to the toes, rest on a lion with curled mane and raised head. The arms, &c., &c., of angels are seen at the head of both figures, and on the outside, *i.e.*, north and south side of the tomb, have been praying monks, each holding a book against the back of the one in front. There are seven on the knight's side and six on the lady's.

Plate XI. Fig. 2. The lady's head has a veil and wimple. Her dress is plain and loose, being bound round the waist by a girdle; her feet rest on a hound.

The Harrington monument is now in the south wall of the choir in an arched aperture. It is evidently not in its original position as it cuts away on one side a part of one of the seats of the early decorated sedilia, and on the other, a part of a piscina, &c., &c. These figures are said to have

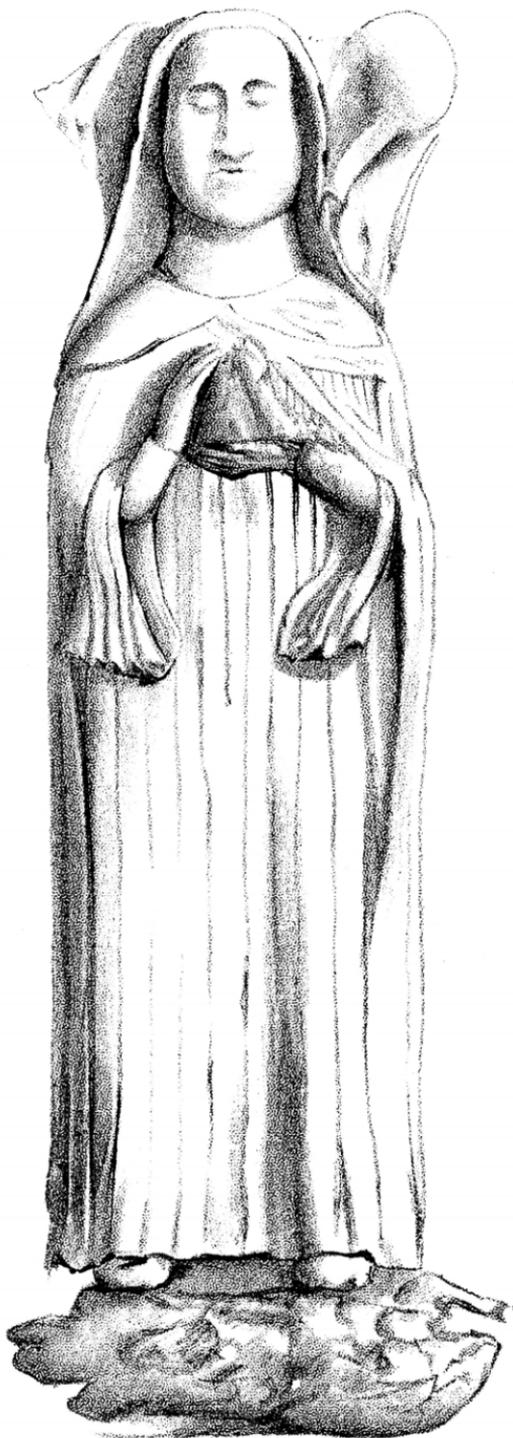


FIG. 2.



FIG. 1.

Cartmel.



Cartmel.

have been brought from Gleaston Castle, and to represent Sir John Harrington and his lady who died about 1305. It is more probable, as shewn by the late Mr. H. F. Rigge, that the only removal they have undergone, is from one part of Cartmel Church to the other.*

No. 3. Plate XII. A recumbent figure of a monk or a lady. Mr. F. A. Paley, in *Architectural Notes on Cartmel Priory Church*, says :

Below the Harrington tomb is an effigy of an Augustin friar in his monastic dress . . . By the head over which the cowl is drawn, sat two angels now nearly broken away, and between the hands are the remains of a chalice. It seems as if one hand was under the foot of the chalice to support it and the steadying of it.

Mr. H. F. Rigge calls it the effigy of an Augustinian Canon.

But the Rev. Canon Fowler, F.S.A., argues that it represents a female, for :

Firstly: The figure is shaven, and the Augustinians did not shave. *Secondly*: The supposed chalice may be a gauntlet, because no mediæval chalice had such a thick stem as this. *Thirdly*: If the effigy is that of a monk, he would have been clad in eucharistic vestments.

It now rests in the Harrington Chapel below the Harrington monument, on a block of red sandstone. Most probably its original position was that now occupied by the larger tomb. It is shown in one of the illustrations of the Harrington monument given with Mr. Rigge's paper.

CROSTHWAITE.

Plate XIII. Figs. 1 and 2. A civilian and his lady. The male figure, fig. 1, wears the costume of a merchant

* These *Transactions*, Vol. v, pp. 109, 120, where photographs of the Harrington tomb are given. Also Vol. xiii, p. 207. I have made large use of Mr. Rigge's account in writing the above descriptions.

of

of the fifteenth century. A long loose tunic reaches from the neck to the feet, with wide sleeves which grow tight round the wrist. It is secured round the waist by a belt from which hangs a gypciere or purse. The head is bare and the hair is parted in the middle. A collar showing traces of colour encircles the neck. A long mantle is secured by a cordon crossing from shoulder to shoulder and the hands enclose a heart. The feet rest on a dog and the head on a cushion with tassels.

The lady, fig. 2, is habited in a close fitting kirtle with tight sleeves, encircled round the waist with a broad girdle and fastened across the hips by other bands. Over this is worn the sideless cote-hardi. The head is covered with a peculiar kind of crown or cap with small rosette at the top and rests on two cushions. Beneath the cap a veil falls gracefully on the shoulders. Round the neck is an ornamental collar and a necklace from which a pendant jewel rests on the bosom, while from the girdle hangs a cord whose broken ends fall nearly to the feet. A mantle also falls from the shoulders and is held by a band across the bosom, fastened by brooches. The hands hold a heart.*

The effigies are on the south side of the altar rails on a bed of red sandstone. Over them, resting on stout pillars, is a heavy slab of marble in which is embedded the brass of Sir John Ratcliffe and Dame Alice his wife. There is very little detail in the dress to help in the identification of these effigies, but they are generally believed to be those of Sir John de Derwentwater and his lady who lived in the reigns of Henry VI, and the three preceding sovereigns.

* *History of Crosthwaite Church*, p. 60, published by J. B. Nichols & Sons, London, 1853, where is an illustration. The author's name is given as Henry Manders, Proc. S.A. second series, Vol. ii, p. 190.

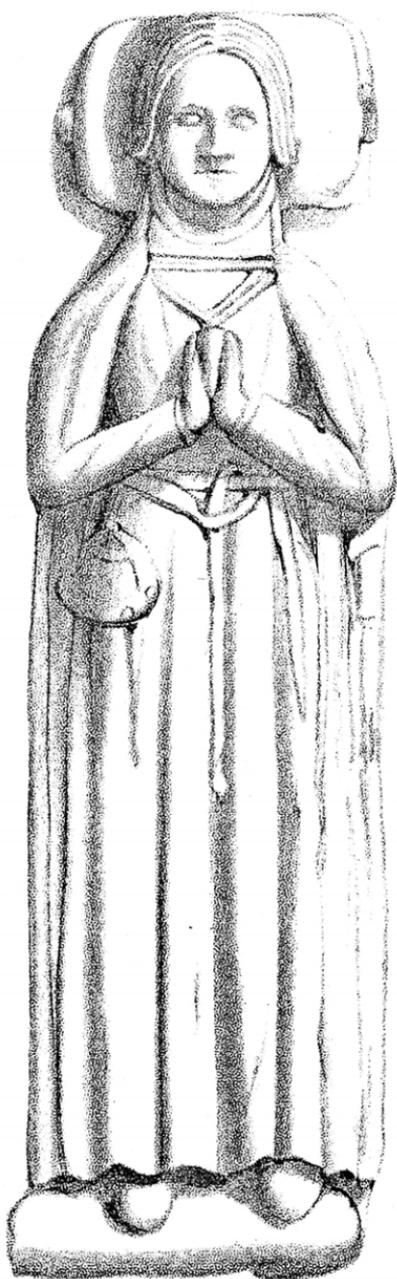


FIG. 1.

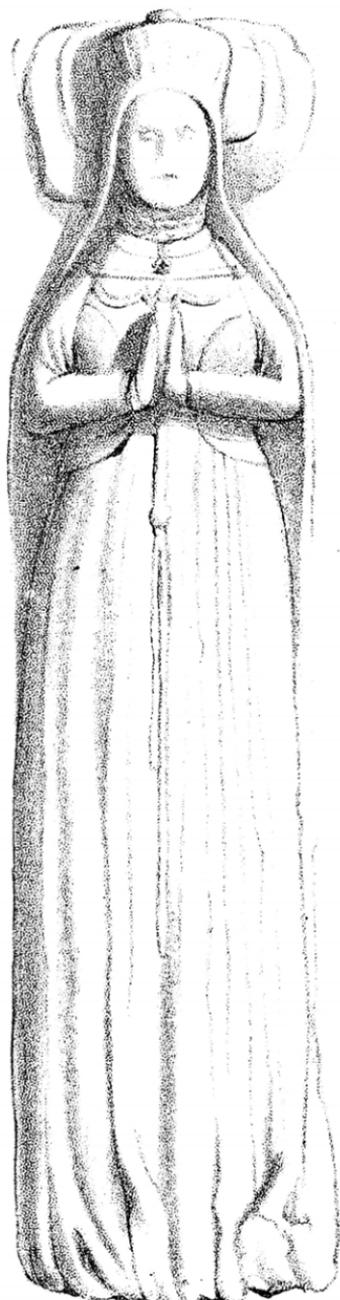
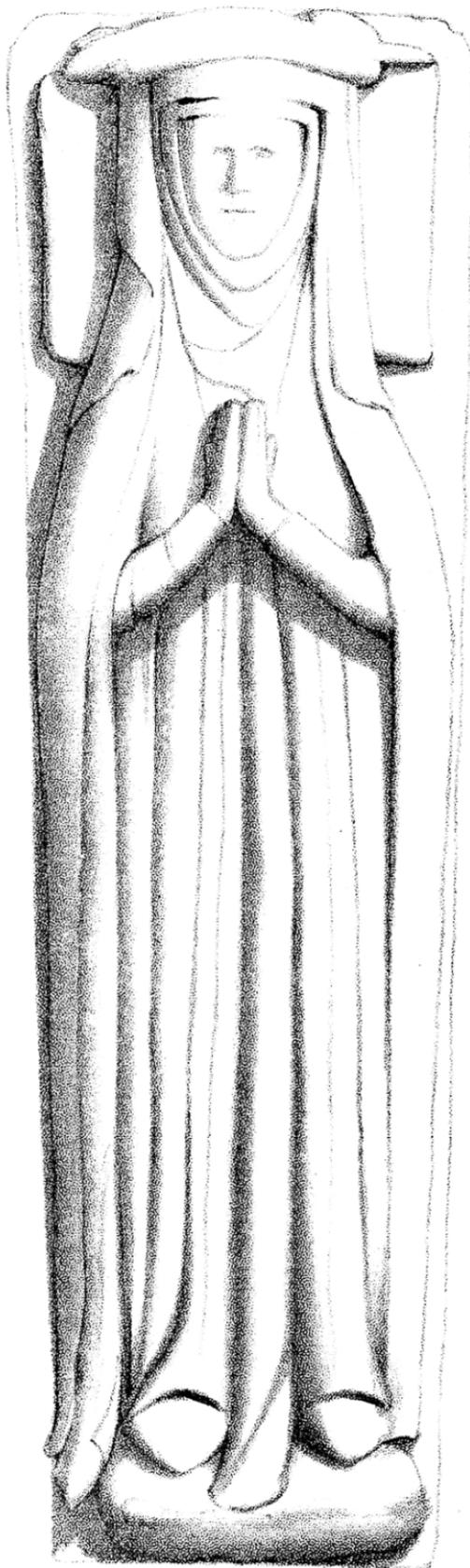


FIG. 2.

Crosthwaite.



CUMREW.

Plate XIV. Effigy of a lady. A massive sepulchral red sandstone monument found under the floor of the old church near where the chancel arch should have been. It is that of a lady whose head reclines on a cushion; behind which is a small dog with pendulous ears and smooth hair, not unlike a dachshund. A similar but larger and much broken dog is at the feet. The lady wears a wimple; a coverchief is on her head and falls gracefully on the shoulders. The hair is concealed. The rest of the costume consists of supertunic and kirtle. The former envelopes the entire person. It has no waist cincture and its sleeves are loose and long hanging. Of the kirtle nothing is visible but the tight sleeves. The feet are large, in clumsy pointed shoes. The hands, showing the thumbs, are in the attitude of prayer. This effigy is now in the vestry. The President believes it to be the monument of Joan Gernet, wife and widow of William de Dacre, who was twenty years of age in fourteenth Edward I. and who was summoned to parliament from twenty-eighth Edward I. until twelfth Edward II. when he probably died. Joan survived her husband and died eighteenth Edward II. A.D. 1326.*

CROGLIN.

The effigy of a much mutilated lady, very similar in size, about 6 feet, and in almost exactly the same dress as the effigy at Cumrew. The lady's feet are visible and rest on an animal. The face and head-dress are destroyed. It rests in the churchyard on the south side of the church and is nearly overgrown with grass. The lady is said to be a member of the Wharton family.

* See these *Transactions*, Vol. xii, pp. 63-65, where is an account of this effigy by the President. It may be Anne de Derwentwater, the first wife of the said William de Dacre.

Cumrew

Cumrew and Croglin are neighbouring parishes, and the same mason probably worked both effigies, from a pattern he kept in stock.

DACRE.

Plate XV. A red sandstone effigy of a man in chain armour. A dress of chain mail covers the whole body from head to foot. The band for shield, which is gone, and the belt for sword are ornamented with crosses. The mail mittens hang from the wrists, and are interesting; as far as can be made out, the left leg is crossed over the right. This effigy is now placed on the floor of the north side of the chancel. It is said to be the monument of one of the Dacre family of the time of Henry III. (1216-1272.)

FURNESS ABBEY.*

Plate XVI. Figs. 1 and 2. The effigies of a gentleman and a lady of the thirteenth century were found side by side at the east end of the north aisle, having been removed there no doubt from some altar tomb or tombs. They are made of red sandstone, but are painted slate colour.

Fig. 1. The male figure represents a man in full suit of chain armour formed of rings set alternately flat and on edge, and having a band with rosettes round the head-dress as at Calder Abbey, (see Plate IX, fig. 1). The surcoat, heater shaped shield, sword, &c., are similar to those found at Calder &c. The figure appears to be drawing or sheathing the sword, but the position of the hand is constrained and unnatural. The head rests on a cushion with an angel swinging a censer on the dexter side and an open book on the sinister. The face, with the exception of the nose, is fairly perfect. The eyebrows

* See Beck, *Annales Furnesienses*, 376.

are



Dacre.

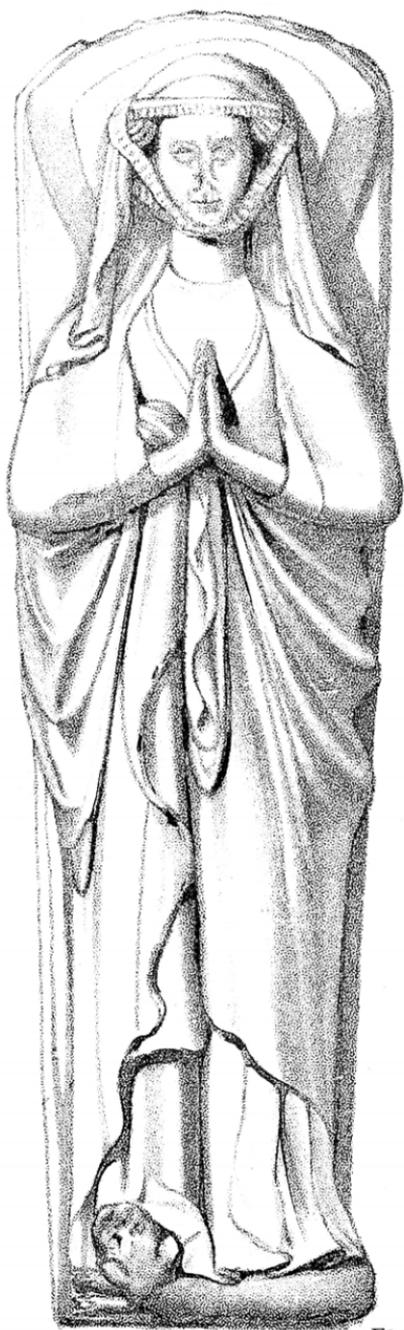


FIG. 2.

FIG.

Furness Abbey.

are very marked. Unfortunately there is a chip below the mouth, which appears something like a small beard but it is not. Beneath the feet is a lion as at Cartmel.

Mr. Beck thinks, that as this style of armour was in use during the reign of John or somewhat later, this might be the effigy of Reginald, King of Man, the only crowned head known to have been interred in the Abbey. And if drawing the sword be expressive of the person having died in battle, as some have alleged, presumptive proof is before us of this effigy commemorating this monarch.

Plate XVI. Fig. 2. A lady of the thirteenth century. The head rests on two cushions, the top one being of the same shape but smaller than the lower. It is represented in a wimple with a veil or *couvrechef* hanging down behind. The wimple made its appearance as a head dress for women about the end of the twelfth century and was a sort of hood which covered not only the head and shoulders, but was usually brought round the neck, beneath the chin, and was occasionally pulled over it and concealed the whole of the throat. The hair was frequently dressed in plaits and curls which projected at the sides within the wimple, giving it a triangular appearance. Over this seems to have been worn a sort of close cap, from which a veil hung down behind; this last could at pleasure be drawn over the face. The wimple was much worn throughout the thirteenth century.*

She also wears a *côte*, high at the neck (usually with long sleeves). Over this, a long surcoat with sleeves which end at the elbow. This falls in folds over the feet and is tucked up under the right arm, showing the *côte* below it. A mantle hangs over the shoulders and is fastened across the chest by two bands or cords. These

* See *Ladies Costumes in the Middle Ages*, by Mrs. Oakley, page 4. I am indebted for these plates to Mr. Pettitt, Photographer, Keswick, and Beck's *Annales Furnesienses*.

are

are brought together under the hands which are folded in prayer. The feet rest on a dog. This monument is now in the chapel of the infirmary.

Plates XVII. Nos. 3 and 4.* Two mutilated statues of marble represent warriors of the time of Henry III. or Edward I. as may be presumed from their being clothed in armour, quilted or gamboised with cotton or wool. They wear flat-topped tilting helmets, resting on the shoulders. The ocularium is merely a transverse aperture (in one the eyes are seen) and there is no appearance of perforations for breathing. The surcoat is triple, the upper and under ones being quilted, and the middle one of leather or linen. They are confined to the waist by an ornamental girdle. The shields are heater shaped, and the sword, without scabbard, is held upright. The feet are spurred and rest on ball-flower ornaments. These figures are now in the chapel of the infirmary: they were formerly in the chancel, and may represent members of the family of De Lancaster, who were interred there.

Plate XVIII. A deacon. Unfortunately the head has been destroyed. He is clothed in an alb and dalmatic with sleeves, holding the book of the gospels in both hands, in front. The stole hanging over the left shoulder, is tied on the right side. A maniple with fringed end falls from the left wrist. The ends of the girdle are seen in front. The feet rest on ball-flowers similar to Nos. 3 and 4, Plate XVII.

The following are mere fragments: all are of red sandstone and are in the infirmary chapel, except the first.

A red sandstone effigy in armour, very dilapidated. From the head to the ankles it is about 5 feet long. The sword is large and in front. The shield is heater shaped. It is now on the floor of the chancel, covered with moss. Mr. Beck mentions three as found in the chancel. This is evidently one, and the other two are those last described.

* See Beck, p. 282.

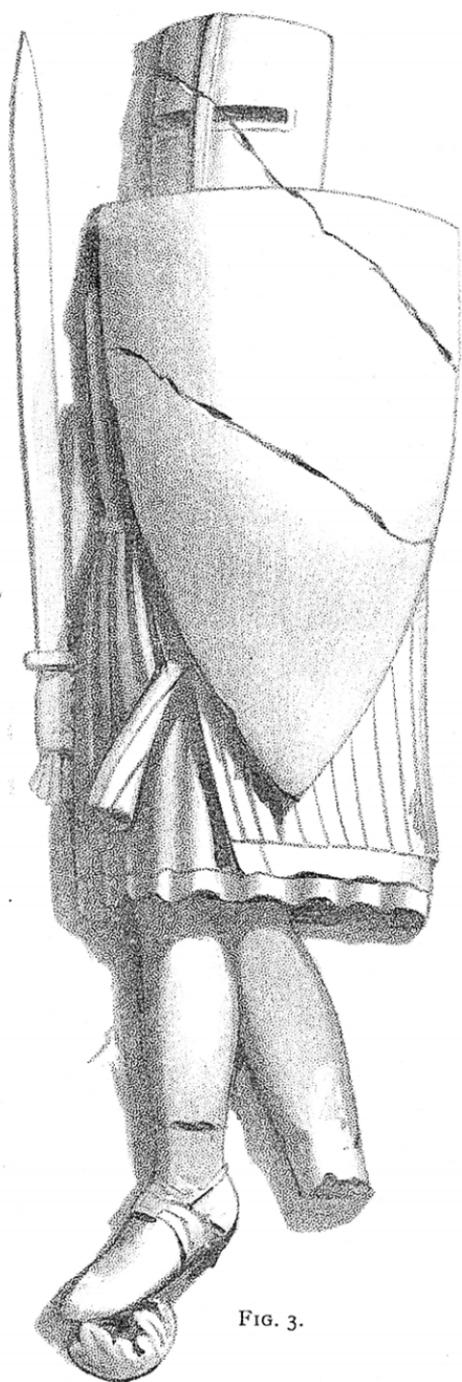


FIG. 3.

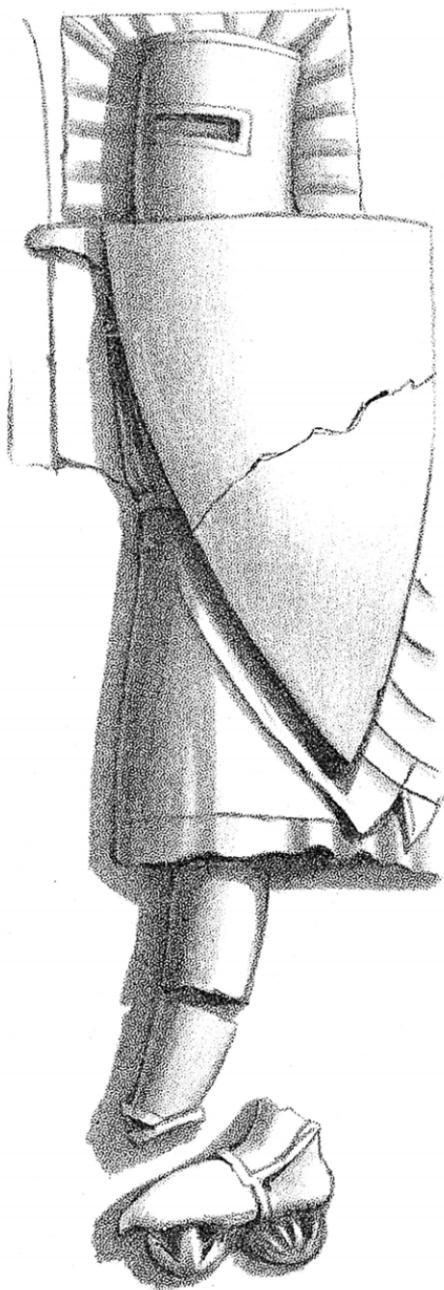
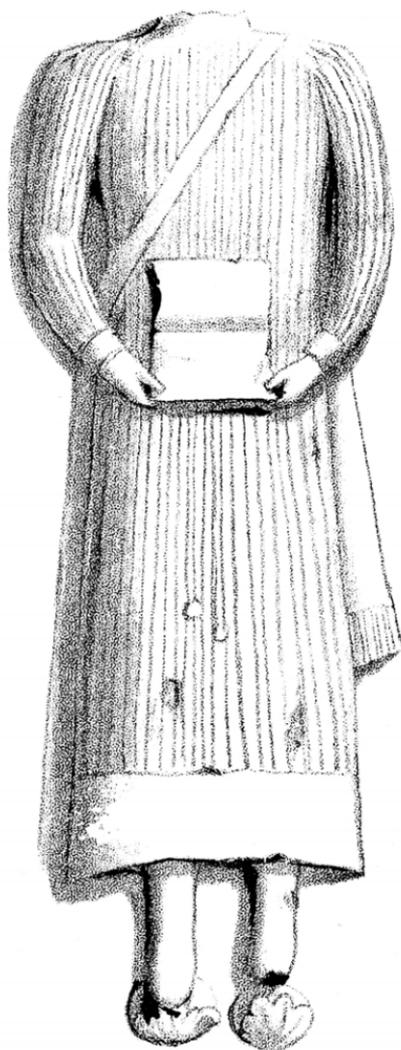


FIG. 4

Furness Abbey.



Furness Abbey.



Greystone.

Body of a monk in undress, with brooch on the breast,
 Effigy of an abbot, said to be the 22nd, John Cochran.
 Length of the fragment, 4 feet. In loose robes, holding
 a book in left hand.

Skirt of a lady (in sacristy).

Trunk of an armed man, with large sword, heater
 shaped shield and surcoat.

Small fragment. Head gone but a curl left behind
 where it was. At the neck it is very like the Ainstable
 effigy. Plate II. Fig. 1.

GREYSTOKE.

Plates XIX and XX. Two men in armour. Jefferson
 in his *History of Leath Ward*, p. 364, says :

On the north side of the choir is a fine alabaster altar tomb on which
 recline two knights. * * * The front is enriched with angels in
 compartments, bearing shields emblazoned with the arms of Grey-
 stoke in proper colours. On the end towards the nave are two
 shields with the arms of Greystoke (ancient) and Grymethorpe.

As the knights are of different sizes, one being of much
 more massive dimensions than the other, it is quite
 certain they were not originally on the same tomb. Now
 they lie side by side on the pavement in the west end of
 the south aisle.

The larger figure, Plate XIX., broken off at the knees,
 is clad in the plate armour of the early part of the
 fifteenth century. The head is bare, and rests on a huge
 tilting helmet. The pauldrons are massive and fluted,
 the left one being larger than the right. The coudieres
 are ornamented as well as the genouillieres or knee
 plates. He wears a collar of SS. Attached to the skirt of
 taces are tuilles. The straps and buckles of the armour
 generally are well-preserved. The large bawdric has a
 pattern of quatrefoils. Another band is passed over the
 right

right hip, but the sword which it supported has disappeared. Traces of colour are still visible.

Mrs. Hudleston says :

This figure represents a Baron of Greystoke of about 1440, the date of a very similar effigy of Sir Robert Grashill in Haversham church, Notts. It is perhaps John, the 16th Baron Greystoke, who married Elizabeth, daughter and heiress of Robert, Baron Ferrers of Wemme. By his will dated 10th July 1436 he ordered his body to be buried in the Collegiate Church of Greystoke and bequeathed to that church his best horse as a mortuary, and all his habiliments of war, consisting of coat armour, pennon, gyron, &c.*

The smaller figure, Plate XX., Mrs. Hudleston suggests, is that of the founder of the College, or Collegiate Church of Greystoke, William le Bon Baron, who died 1359. He lies below a canopy which bears many shields, formerly charged with painted armorial devices, but now too defaced to be made out. Portions of angels are discernible. He wears a plain, acutely pointed steel bascinet to which the camail or tippet of mail is laced. The hands, in gauntlets, are in attitude of prayer. The jupon covers the body. The arms and legs are protected with the usual plate armour. The feet rest on a lion with a long tail reaching almost to the jupon. A misericorde hangs from the bawdric. The head, supported by two draped angels, rests on a cushion. On each side of the ankles are two shields without device. The armour is almost identical with that of the effigy of Edward the Black Prince in Canterbury Cathedral, A.D. 1376.

HAWKSHEAD.

Plate XXI. Figs. 1 and 2. William Sandys† of

* *Sketch of the History of St. Andrew's Church, Greystock*, by Mrs. Hudleston, Hutton John, p. 8, where is an illustration showing this effigy and the next.

† He was Receiver General of the Liberties of Furness. His will is dated 23rd April 1546, and . . . in the Register is found, "1569. Ap. Willme Sands . . . bur."

Graithwaite



Grepstoke.

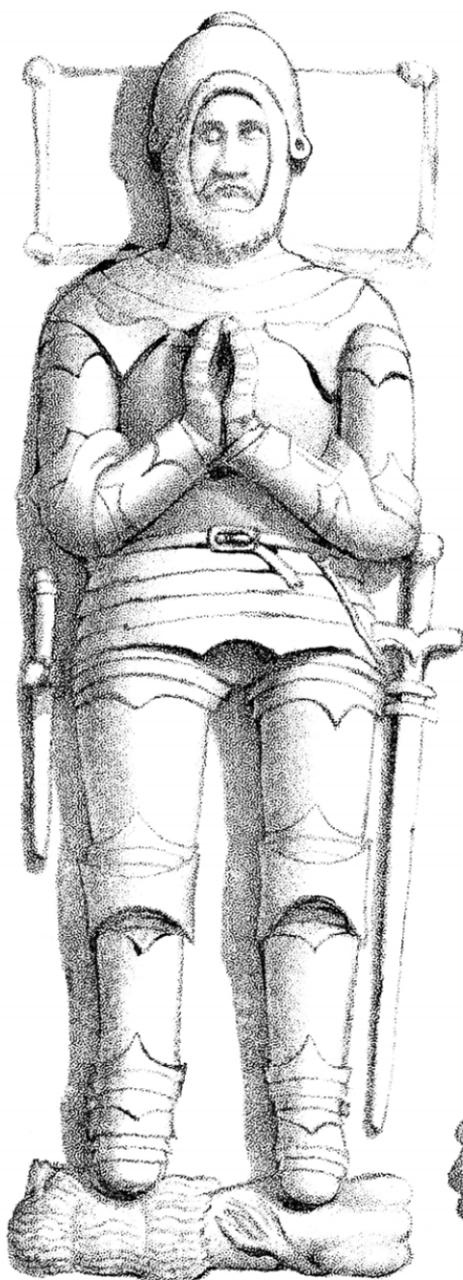


FIG. 1.



FIG. 2.

Hawkshhead.

Graithwaite and Margaret his wife, daughter of John Dixon by Anne, daughter of Thomas Roos of Wither-slack, A.D. 1569. The effigies of a gentleman and his lady (in freestone), in an attitude of devotion on an altar tomb, the male figure occupying the dexter side.

William Sandys is represented helmeted, with vizor raised, and in armour composed of gorget, cuirass, pauldrons, brassarts, coutes, vambraces, gauntlets, short straight-edged skirt of taces (without either tuilles or mail skirt), cuisses, genouillières, jambarts, and round toed sollarets all of plate. The pauldrons, coutes, and genouillières are each composed of several plates. On his left hangs a cross handled sword suspended by a horizontal hip-belt which passes round the waist at the top of the skirt of taces; on his right is a misericorde bearing three small knives in its sheath. His head rests on a cushion and his feet on a lion.*

This is an interesting figure on which to study the fastenings of armour. The buckles of the cuirass, cuisses, jambarts, &c., are all perfect, as also is the helmet. The fingers of the gauntlets are marked.

Plate XXI. Fig. 2. The lady has upon her head a curious hood which falls in folds over her shoulder. There is no other like it in the diocese. The nearest approach to it is the Workington figure. (See plate XXXIII. Fig. 2). She is dressed in a gown with tight sleeves, gathered in round the waist by a girdle formed of a cord which hangs down in front and ends in two tassels. Over this, is a mantle, whose long loose sleeves come from under the hood. Her head rests on a cushion and her feet on a dog. On the filleting round the figure is an inscription in Latin which has been printed by Mr. H. S. Cowper. †

On the head and sides of the tomb are the Sandys arms (in this case with crosses pattees instead of crosslets,

* *Proceedings Society of Antiquaries*, 2nd Ser., Vol. xii, p. 312, by H. S. Cowper, F.S.A.

† *Proceedings ut ante*, p. 312.

the usual bearing), and the letters E.S. on either side of shield. These effigies and tomb are in the north aisle of the church which was rebuilt by Archbishop Sandys, and were erected by him in memory of his father and mother whom they represent.

HOLME CULTRAM, ABBEY CHURCH.

The figure of an abbot is on the front of a dismembered altar tomb, now in the porch. The abbot is seated on a throne. His head is mitred: he wears a chasuble with rationale on his breast. The alb with apparel is seen distinctly under the chasuble. The feet project from below the robes. He holds his staff over his left shoulder. Three monks pray on each side of him. There are two other portions of the same tomb in the porch. The whole is clearly that of Robert Chambers, for at one end is a shield with the chained bear and R.C. so familiar to every local antiquary and so common in the Abbey Holme. Moreover there is also the effigy of a chained rampant bear on another portion of the tomb, on which are six monks.

KENDAL.

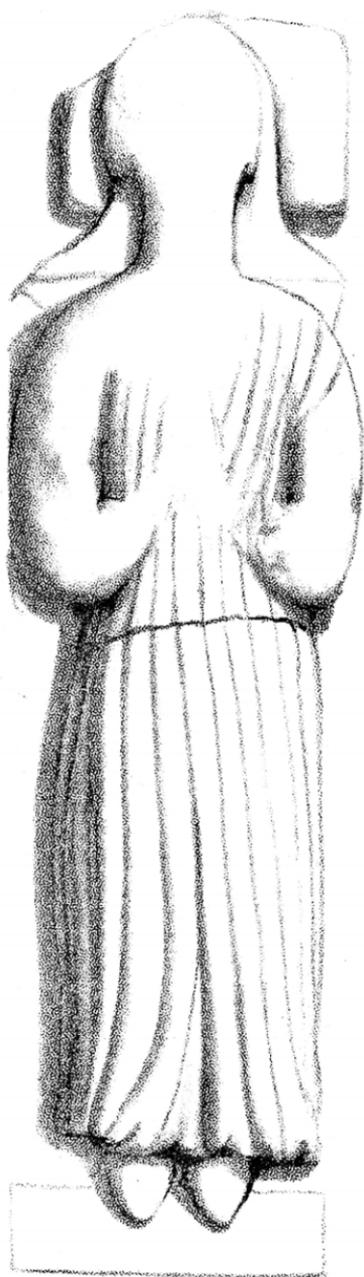
Plate XXII. Walter Strickland, 1656. In the Strickland Chapel. Beneath a slab of black marble, supported by four pillars, is the recumbent figure of a child in alabaster. The length of the slab is 4 feet 4 inches by 2 feet 4 inches. On the child's head is a kerchief which, tied at the top, falls behind. The beautiful curly locks of hair alone are visible in the sketch. The body is covered from the neck to the feet in a loose flowing robe. At the base of the tomb on the west end is the date 1656, and a shield with three escallops for Strickland. At the side are the initials W.S.

Round the edge of the top slab:—

(East)



Hendal.



Kirkoswald.

- (East) This Pvre-refined Strvctvre does
 (South) containe natvres compleateest peece where every graine waits
 (West) for a gloriovs vnion and
 (North) appeares shrind in Parentall Sighs and Marble teares.

On the slab is a long Latin inscription.*

KIRKOSWALD.

Plate XXIII. The effigy of a lady in red sandstone. The mutilated head, from which flows a veil, showing a curl on either side, rests on a cushion. Her dress, without girdle, is plain and reaches to the feet, which are large for the size of the figure. On each of the shoulders is a small decorated band something like an epaulette, not visible in the sketch. The simplicity of the gown and the tresses of hair on each side of the face, lead to the belief that the effigy is of the 14th century. It lies on the north side of the sanctuary.

Plate II. *ante* p. 418. Fig. 2. At Kirkoswald. An alabaster monument put up to the memory of Margaret Bertram, who died in the year 1609, by Thomas Bertram her husband. The picture speaks for itself. Thomas Bertram and Margaret his wife are kneeling on opposite sides of a prayer desk, the two sons kneel behind the father and a daughter is seen behind the mother. The tablet containing the inscription, has suspended at one end of it a censer and at the other a book. The hour-glass and skull remind the reader of death. The dresses are those of the late 16th or 17th century. Bishop Nicolson gives the inscription, which he calls tedious and blundering. Margaret Bertram was one of the sisters and co-heirs of Thomas Brougham of Brougham, and wife of Thomas Bertram.

* Printed in Nicholson's *Annals of Kendal*, p. 53, where is an illustration showing the marble canopy. See *Westmorland Church Notes*, by Bellasi, vol. ii, p. 62.

KIRKBY IRELETH.

Plate IV. *ante* p. 420. Fig. 2. A red sandstone sepulchral slab. A head rests on a cushion. Beneath it are the fore-arms and hands in the devotional attitude. Between the wrists and the base of the monument is a plain cross, on the dexter side of which is a cross-handled sword with large circular pommel, and on the sinister a shield with device obliterated. Mr. H. S. Cowper, F.S.A., thinks the curiously shaped piece of sculpture at the base may represent human feet.* The monument is something similar to one at S. Lawrence, Appleby. The idea probably is that of a body covered by a pall on which is embroidered a cross. When Mr. Cowper wrote his paper the slab was fastened against the east wall of the north aisle of the church. The Rev. C. H. Lowry, formerly vicar of the Parish, informed me that he found it in 1883 resting upon a rotten red sandstone tomb or coffin, in a chapel said to have been built by the Kirkby family in the time of Henry the Eighth. In 1885, when the church was restored, this chapel became the present north aisle. The Rev. C. F. Husband, the present vicar, writes to say he found it in the church, and moved it into the sanctuary (where it now is), to make room for a stove.

It is thought to be the tombstone of Alexander de Kirkby, who in 11 Henry III, confirmed to the Abbot of Furness, Kirkby Church, and 40 acres of land. He was the son of Roger de Kirkby, the founder of the family, who was Lord of Kirkby in 1199. The effigy is apparently of 13th century date; such slabs are fairly common in Derbyshire and Nottinghamshire and in Lincolnshire and Yorkshire.

KIRKBY LONSDALE.

A very badly mutilated effigy of a man in armour, 15th

* See *Proc. S.A.*, 2nd Ser., XIII. 26, by H. S. Cowper, F.S.A.

century

century. The face and body are battered and cut to such an extent that it is at first sight difficult to distinguish whether the figure is that of a male or female, but after careful examination there is no doubt about its being that of a man. The head, of which the hair on the crown is discernible, rests on a broken tilting helmet. A collar similar to one worn by the Curwen at Workington (see Plate XXXIII) encircles the neck. The arms, hands and legs are all gone, and nothing but the bare trunk remains. The shape, however, is that of a man in armour, and to prove this, three faces appear in almost a perfect state of preservation. The recumbent figure rests on an altar tomb. The Bishop of Barrow-in-Furness * says this tomb stood formerly in the middle of the Middleton Chapel—now it is in the north-east corner. The front, *i.e.*, south side (2 feet 10 inches in height) shows that it has once been most beautiful. Two shields remain divided by a pillar with a capital. At the north is one shield, and under the back of the head a few letters of an inscription in black letter. All round the base is a border of small circles with a different device in each—one a trefoil, the next a pierced heart, then a fleur de lys, then a cinquefoil.

Mr. Bellasis † quoting Hill MSS. II, 328, citing Machell, gives the following note on the arms on the tomb:—

I. (One end) saltire engrailed (Middleton). II. Middleton impaling 3 combs (Tunstal). III. (S. Side) Middleton impaling: On a chevron between 10 cinquefoils, 6 in chief and 4 in base, 3 mullets (Carus). IV. Middleton impaling 3 bugle horns (Bellingham). V. (N. Side) per fess? plain and lozengy, a fess chequy (sic? *for* lozengy, a label, *i.e.* FitzWilliam) impaling Middleton. VI. Middleton impaling Bellingham.

The shield on west side is II. (the combs are not very

* See these *Transactions*, vol. i, page 194.

† *Westmorland Church Notes*, vol. ii, page 102, which should be consulted by those curious about the heraldry.

distinct)

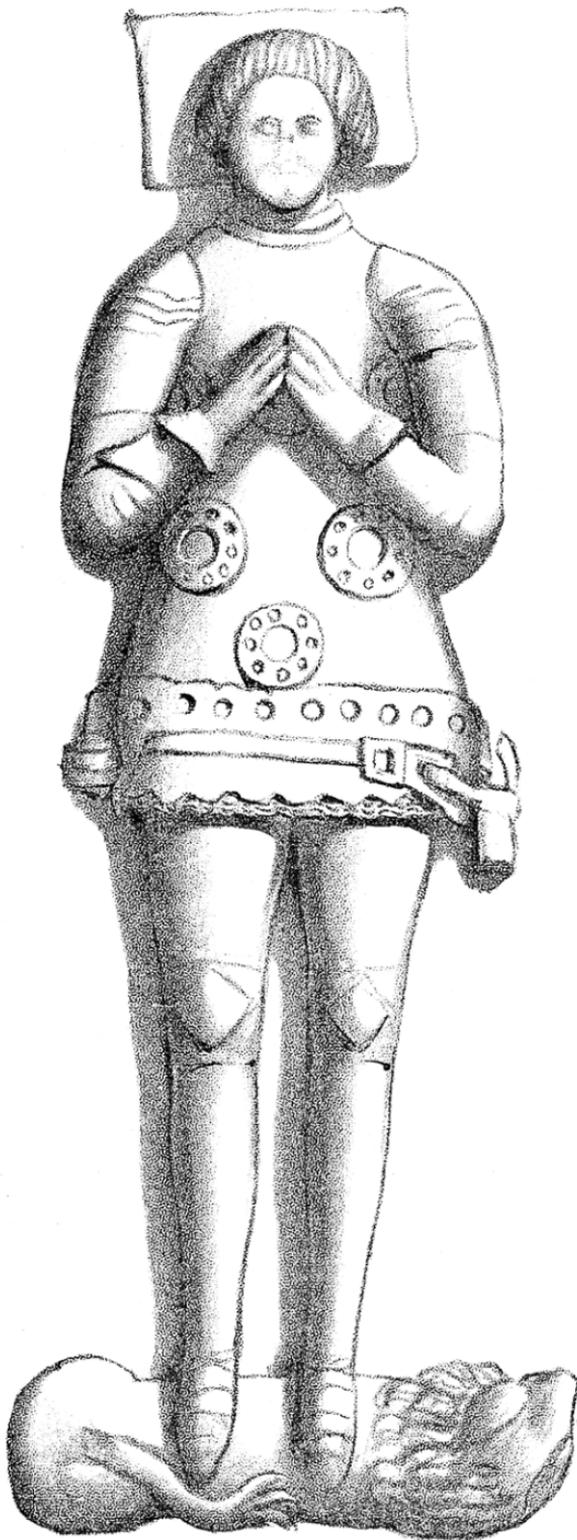
distinct). The two on south side are III and IV. The tomb appears once to have carried two effigies, said to be those of Edward Middleton, Esqre., and his wife.

KIRKBY STEPHEN.

Plate XXIV. Sir Richard de Musgrave. A knight in armour of period rather earlier than 1420, but in a paper by Rev. J. F. Hodgson, it is shown this must be the effigy of Sir Richard de Musgrave, the head of the house, who died in 1420.* It rests on an altar tomb, 6 feet 8 inches long, 2 feet 4 inches broad, and 2 feet 10 inches high, in the centre of the Hartley or Musgrave Chapel on the south side of the chancel, built in the 14th century. The ends are plain, the sides relieved by six crocketed ogee trefoiled niches with groined canopies, and separated by buttresses terminating in short pinnacles. The effigy is clad in complete armour of plate, which has frequently been described. The head is bare and, Mr. Hodgson says, rests on a tilting helm. This is so worn as to resemble a cushion. A short surcoat or jupon embroidered with enriched annulets, 3, 2, 1, covers the back and breastplates, immediately above whose lower *undèe* or waved edge is seen the bawdric, its pattern made up of strongly defined annulets. Crossing this, diagonally, is the narrow sword, from which depends, to the right, the sword with the arms of Musgrave on the hilt,—to the left the misericorde, both much broken. A narrow fringe of the mail skirt appears below the jupon. Cuisses, genouillières, and jambarts protect the legs, and laminated sollerets protect the feet which, furnished with rowelled spurs, rest on a lion couchant.

There is a tradition that the original of this effigy killed the last wild boar on Wild-Boar fell. Strange to say, in

* These *Transactions*, vol. iv, pp. 178-249, pp. 200-203.



Kirkby Stephen.

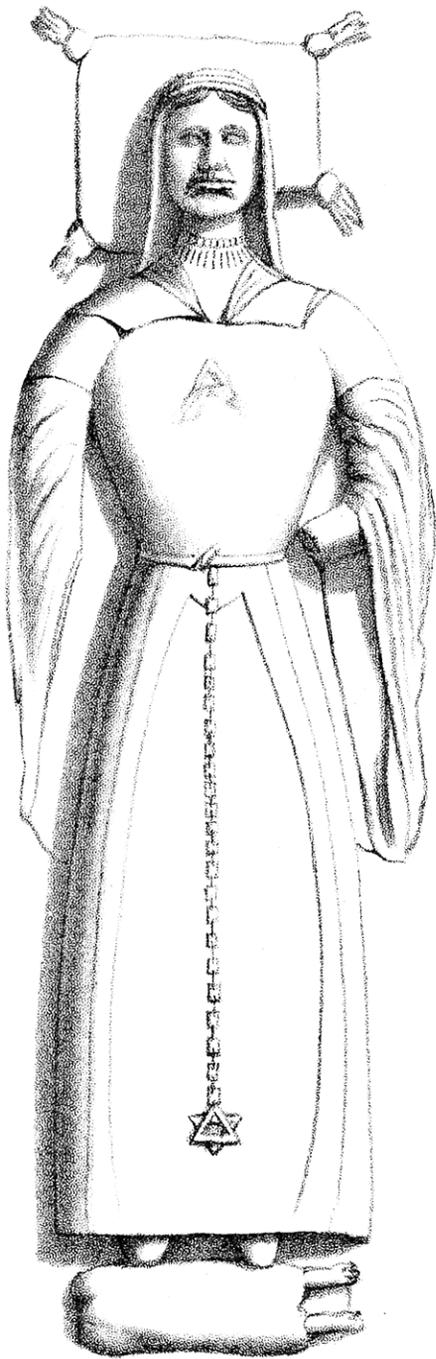


FIG. 2.

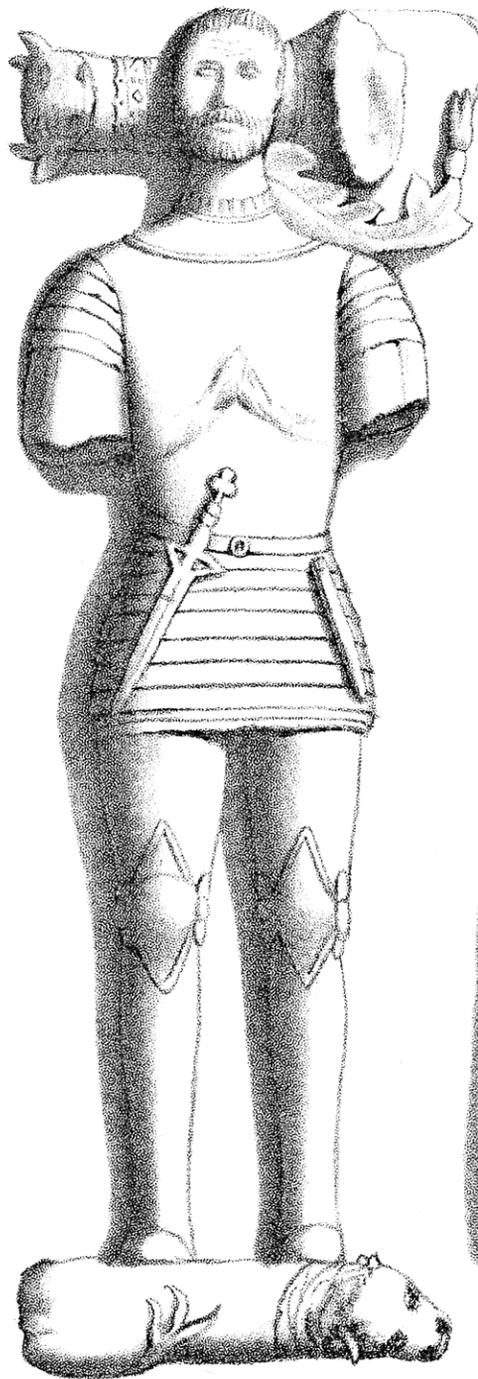


FIG. 1.

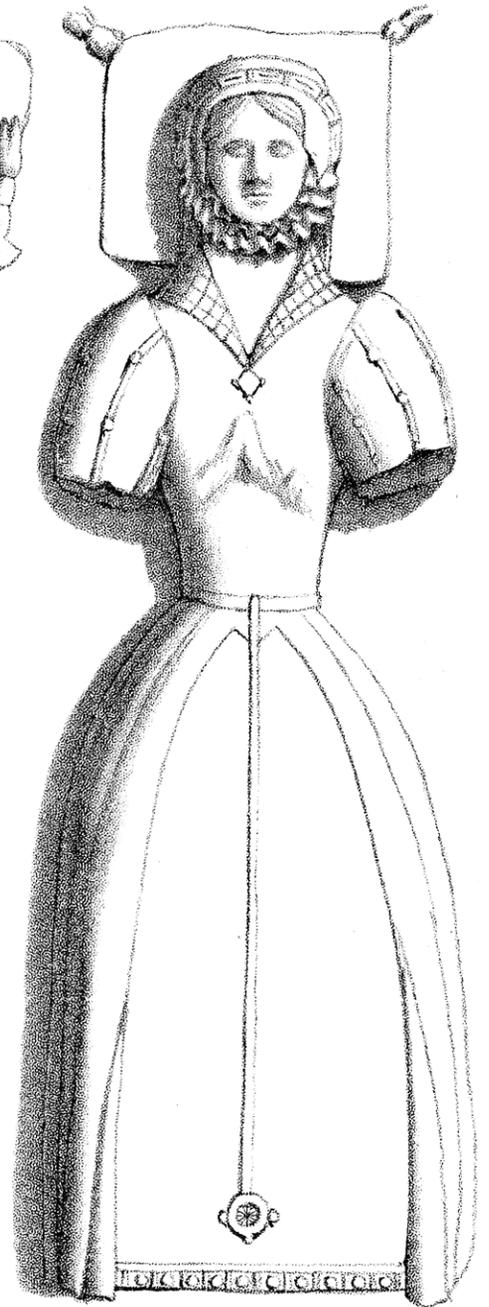


FIG. 3.

1847, during the rebuilding of the chancel, the vault below was exposed. In it were found the bones of the knight beside those of his lady, and carefully interred with them the tusk of the last wild boar.*

Plate XXV. Figs. 1, 2, and 3. Thomas first Lord Wharton and his two wives, Eleanor, daughter of Sir Bryan Stapleton of Wighill, Knight, and Anne, daughter of George, Earl of Shrewsbury. 16th century. This monument is described in great detail by Mr. Hodgson,† The following is mostly quoted from the paper, and the coats of arms are also explained by Mr. Bellasis. ‡ The three effigies recline on a vast altar tomb of a white close grained stone (not alabaster, as Nicolson and Burn call it), 7 feet 1 inch in length and breadth, and 3 feet 5 inches high. They are all carefully modelled portraits.

In the centre lies Lord Wharton,

A lean ill-favoured grisly old man, with hollow cheeks, wrinkled brow and short thick beard and mustachios. He has a full suit of plate armour (all very plain). The misericorde is more in front than usual. His head is bare and rests on his tilting helmet, which is surmounted by his crest—a bull's head erased and collared with a ducal coronet. His feet rest on a bull.

Plate XXV. Fig. 2.

On his right is his first wife, Eleanor, a plain homely looking woman in middle life, strongly marked lines surround her mouth giving it a sunken appearance. Her hair is laced transversely, on either side, into small parallel bands, by a narrow braid. Immediately above it is seen the indented edge of a linen cap—perhaps the lining of a Paris head, which with its falling lappet and a demi-wreath or coronal of jewellery, compose her head-dress. Her gown with long drooping sleeves, is open at the front, displaying the petticoat. It falls on each side in heavy folds and terminates upwardly in a high re-curved collar, embroidered in simple lines. Underneath appears the chemise,

* *Ibid*, pp. 202, 203.

† *Ibid*, pp. 206-213.

‡ *Westmorland Church Notes*, vol. ii, p. 137.

gathered in plaits about the neck, and finished with a band and scalloped edging. A plain and very narrow belt of silk or leather, tied in a simple knot, encompasses her waist, dependent from which is a long square linked chain supporting a jewel—its design, a rose between two interlacing triangles. Her feet rest on a dog.

Plate XXV. Fig. 3.

Anne Talbot's effigy is of another class. She seems young enough to be the daughter of the old man beside her, while her delicate features are of the highest and most aristocratic type of beauty. Her hair is simply parted from her brows beneath a cap and lappet very similar to her companion's: but the fillet or demi-coronal of gold and jewels is of much greater richness, and about her throat she wears a double ruff. Her dress greatly resembles that of Eleanor Stapleton with a few peculiarities. The first and most striking being the substitution for the "Maunch" of a tight fitting sleeve puffed and slashed above the elbows and closed with buttons. The simple raised lines of the earlier collar are enriched with cross bars and its point of termination is accentuated with a locket of pure medieval design. Another beautiful piece of jewellery, apparently a pomander, depends from the waist-belt. The petticoat is enriched about its lower edge with a band of roses. The feet are broken off.

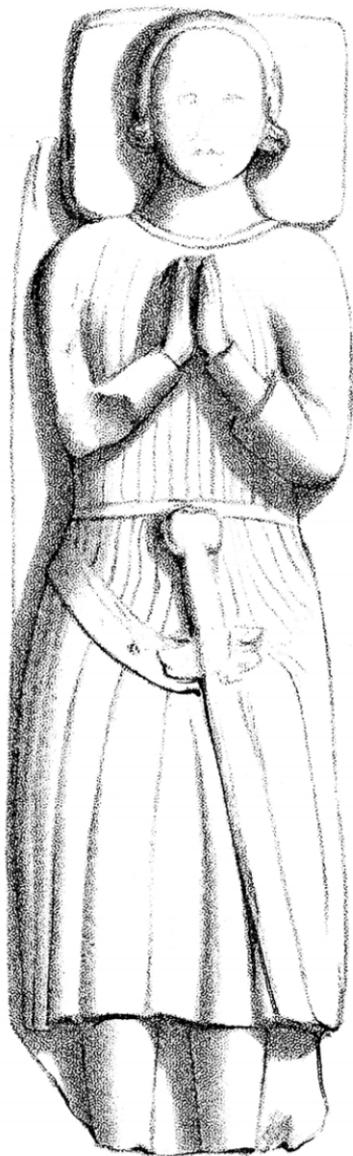
This large altar tomb, with these effigies, is in the centre of the Wharton Chapel on the north side of the chancel.

The upper slab is supported at the angles by four balusters with two intermediate ones on each side. On the edge of it is cut the following:—

✠ THOMAS WHARTONUS JACEO HIC, HIC UTRAQUE CONIUNS; *
 ELIONORA SUUM HINC, HINC HABET ANNA LOCUM.
 EN TIBI TERRA, TUUM, CARNES AC OSSA RESUME;
 IN COELOS ANIMAS, TU DEUS ALME, TUUM.

The ends are divided into three scalloped niches—the western ones containing as many shields of arms—the eastern faced by a long oval panel, as follows:—

* Nicolson and Burn, vol. i, p. 440, read *conjux*. They give an amusing translation by a waggish schoolmaster (Chancellor Burn).



Kirkland.

GENS WHARTONA GENUS; DAT HONORES DEXTERA VICTRIX
 IN SCOTOS.* STAPLETONA DOMUS MIHI QUAM DEDIT, UXOR
 ELIONORA FACIT TER BINA PROLE PARENTEM:
 BINAM ADIMUNT TENERIS, BINAM JUVENILIBUS ANNIS
 FATA MIHI; DAT NOMEN AVI MIHI BINA SUPERSTES
 ANNA, SECUNDA UXOR, CELEBRI EST DE GENTE SALOPUM.

The sides have each four niches which contain shields of arms and kneeling figures alternately. On the north two females with the initials J.P. and A.M. on the arch spandrils above their heads: on the south two bearded men in full armour of plate with the letters H.W. and T.W. similarly disposed. They represent the four of Lord Wharton's six children by his first wife who attained maturity, viz: Joan, wife of William Pennington, of Muncaster, Esqr; Agnes, wife of Sir Richard Musgrave, Knt; Sir Henry Wharton, Knt. married to Joan, daughter of Thomas Mauleverer, of Allerton; and Thomas second Lord Wharton, who married Anne, daughter of Robert Devereux, Earl of Sussex and died 1572.

The arms are described in the Machell MSS., vol. iii, 211-212. †

KIRKLAND.

Plate XXVI. An effigy of white chalk stone, of the latter half of the 13th century. The figure is clad in a surcoat of remarkable length, and has a large sword hanging in front. There is no trace of mail armour now, although the head seems as if it had a close fitting helmet, from the sides of which tufts of hair project. The hands hold a heart. ‡ This is said to be the effigy of a Le Fleming. It now rests on the floor on the north side of the chancel.

* At Sollom Moss, with 1,400 horse and foot, he defeated 15,000 Scots and took almost every person of distinction in the Scotch army, with 800 common soldiers, prisoners.

† See also these *Transactions*, vol. iv. p. 211-213, and see Bellasis, *Westmorland Church Notes*, vol. ii, p. 137.

‡ See these *Transactions*, vol. viii, p. 65, where this effigy is said to be bare-headed. The surcoat is not slit up the front.

LANERCOST

LANERCOST.*

(i) Two fragments of an armed figure in red sandstone. Latter part of the 14th century. One gives the lower part of the body and left thigh (fig. I.) The body is clothed in

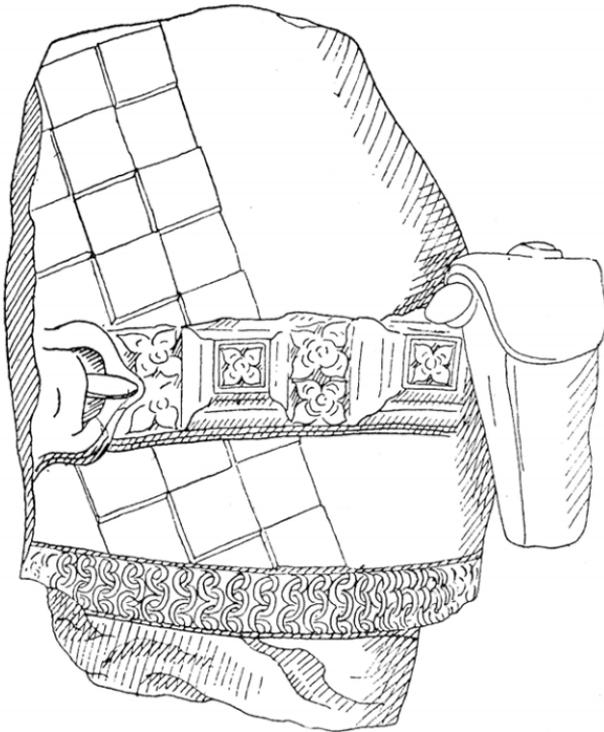


FIG 1.—SCALE $2\frac{1}{2}$ INCHES TO A FOOT.

hawberk of chain mail with jupon embroidered with the armorial bearings of Vaux of Triermain. The thigh has a cuissart of plate. The bawdric is very richly ornamented. The other fragment gives the left foot in a solleret of plate, resting on a recumbent lion, from whose mouth depends a scroll. A Roland Vaux of Triermain.

* The effigies at Lanercost are dealt with in these *Transactions*, vol. XII, pp. 312-338, in a paper by Professor Baldwin Brown and the late Rev. H. Whitehead, M.A., with illustrations.

(ii) A recumbent effigy of a layman 6 feet 3 inches long by 1 foot 7 inches. The figure is clothed in a tunic



FIG. III.—SCALE $\frac{1}{4}$ -INCH TO A FOOT.

without belt, reaching a little below the knee. The legs appear to be covered with tight fitting hose. The feet without

without shoes rest on a dog. The hands are palm to palm on the breast. The head rests on a cushion, and on it there appear to have been three angels, one at the crown of the head, the other two at the sides of the face. The hair is long and curly. The date is late 14th or early 15th century. This effigy now rests on a Dacre altar tomb and is said to have been brought from the churchyard. A modern inscription in cursive letters has been cut across the lower part of the figure, as follows :—

John Crow of Longlands died March 23rd 1708 aged 25 yers.

Tradition says he was a workman at the building of the Abbey, who fell from the clerestory and broke his neck, but Pennant says he broke his neck by a fall he had in climbing round the ruins of the church on March 23rd, 1708.

(iii) The headless bust of a figure, assumed to be that of a deacon, is in an aumbry of the transept (fig. IV.) *



FIG IV.—SCALE $1\frac{1}{2}$ INCH TO A FOOT.

MILBURN.

Resting against the outside south wall of the church is

* Figs. I, III, & IV. in the text are reproduced from these *Transactions*, vol. xii, Art. xxxii.

the

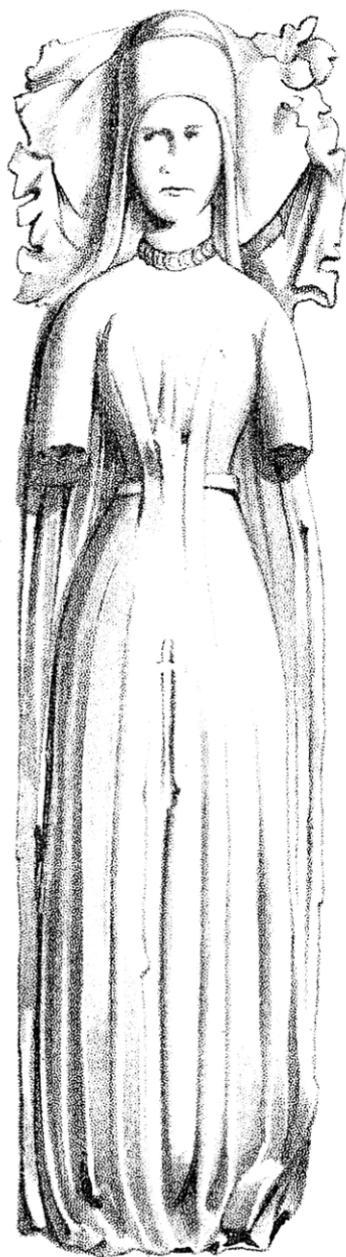


FIG. 2.

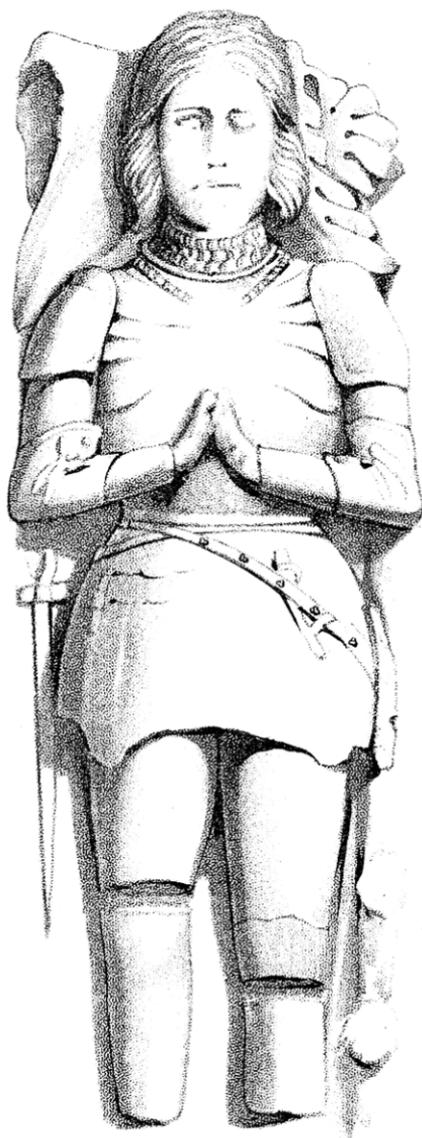


FIG. 1.

Allom.

the recumbent effigy of a lady in white stone, very much worn from exposure. She is clad in robe with girdle. The head, hands and feet are all missing. Length of the fragment 4 feet.

MILLOM.

Plate XXVII. Figs. 1 and 2. On a very handsome altar tomb of alabaster are the effigies of a gentleman and his lady, undoubtedly of the Hudleston family, but there is nothing to show which members they are.* The man is on the sinister side of the slab, and is bare-headed with long flowing hair. The head rests on a tilting helmet of which the crest is gone, but the mantling on the sinister side remains. The crest in most cases is found on the dexter side of the head. Chain mail is seen at the neck. The pauldrons are large and plain, and perhaps show the uppermost plates of epaulieres: placcates and demi-placcates cover the cuirass. A skirt of invected taces with dependent tuilles covers the lower part of the body. A collar of roses and stars hangs from the neck. The date is the middle or end of the 15th century.

The lady's costume is of a similar date to that of her husband. Her head-dress appears to be knitted, she wears an elaborate collar with a sexfoil ornament—the pendants of both hers and her husband's are defaced. A sideless côte-hardi conceals part of the belt which encircles the plain kirtle. A long mantle is seen hanging at the side of the dress, but the cord on the breast and the folded hands have been entirely destroyed.

The tomb on which the effigies rest is in the south-east corner of the aisle, one side and end being against the walls. The other side and end contain seven cusped

* Most probably this is the monument of Sir John Hudleston, who died in 1494, and married Joan, co-heir of Sir Miles Stapleton of Ingham in Yorkshire.

pinnacled

pinnacled and crocketed niches, each containing a figure of an angel bearing a plain shield. Six of these are attended by one small kneeling figure and the other by two. A date is given to the whole monument because these small figures are those of females, clad in the butterfly head-dress which was in fashion between 1461, Edward IV., and the early years of Henry VII, 1485.

Plate XXVIII. Fig. 1. On a most beautiful altar tomb* is a grotesque looking fragment of the oaken effigy of a man. It has clearly nothing whatever to do with the tomb. The figure is very much worn, but plate armour is seen at the knees. The feet rest on a lion. It is of late 14th or early 15th century date.

OUSBY.

Plate XXVIII. Fig. 2. An effigy (7 feet long) of oak of a man in chain mail of the 13th century, very similar to the stone ones of the same period previously described. The president of our Society thus explains the effigy:—

Figure in mail armour with plate genouillères. Bascinet and coif de mail. Long sleeveless surcoat, cut up the middle. Under it a hawberk of mail over a haqueton. Apparently banded mail on legs and ringed elsewhere. The spur straps are left, but spurs gone. Narrow guige over right shoulder, but shield and part of left side of effigy gone. Narrow waist belt but broader sword belt with long ends hanging down. The hilt and blade of sword gone. Legs crossed at knee. Feet on a dog.†

Bishop Nicolson in his *Miscellany Accounts*, p. 66, says:—

The tradition is that he was an outlaw who lived at Cruegarth in this parish, and that he was killed as he was hunting, at a certain

* The tomb and its heraldry is described by Mr. H. S. Cowper, F.S.A., in these *Transactions*, vol. xii, p. 129.

† These *Transactions*, vol. viii, p. 65.

place



FIG. 2.

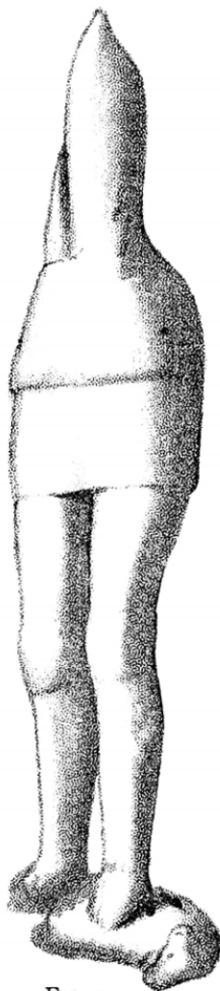


FIG. 1.

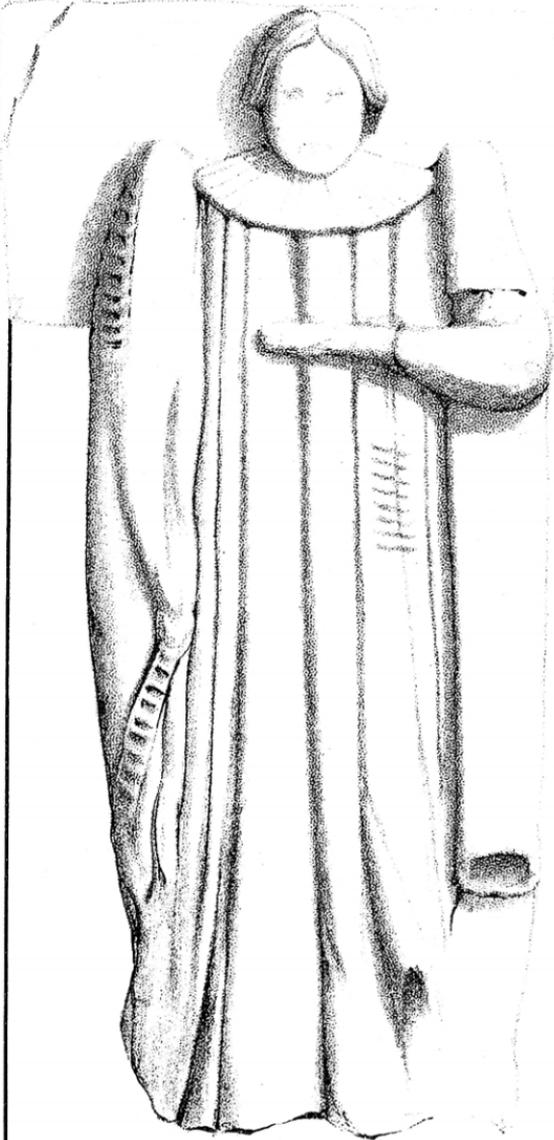


FIG. 1.



FIG. 2.

Great Salkeld.

place on the neighbouring mountain, which (from that accident) keeps the name of *Baron-Syde* to this day. For all great men were anciently call'd *Barons* in this country.

The figure is now in the chancel, formerly it was in a recess on the south side of the nave.

ST. BEES.

Two fragments of male effigies. The older one (13th century) has traces of surcoat, hood, waistbelt, shield tolerably perfect, having the armorial bearings of the Ireby family (a shield fretty). There is a sketch of the monuments in these *Transactions*, vol. ii, p. 28, illustrating a paper by Canon Knowles on *Fragments at St. Bees*.

The second figure is also that of a knight, but of the 14th century, probably about 1370. Slight traces of the epaulieres, camail, jupon, bawdric, &c.

GREAT SALKELD.

Plate XXIX. Figs. 1 and 2.* Anthony Hutton and Elizabeth Burdett his wife. They and the slab on which they lie have been carved out of one block of stone. Mr. Watson says it is "tufa," a rock formed by springs depositing magnesian limestone. The slab is now split down between the effigies into two pieces.

The effigy to the dexter side, that of a man, wears a legal costume, a gown with long hanging sleeves, richly laced over the upper part of the arm, the "crackling" as it would be called at Cambridge. His right arm is extended along his side and the hand grasps his long hanging sleeve near its end. His left arm is doubled on the chest, and the hand holds a folded paper. The gown reaches to the ground and has a deep round falling collar, probably of lawn: the sleeves close-fitting from elbow to wrists, with pain cuffs of lawn or linen.

* See these *Transactions*, vol. xii, p. 65-7, also vol. xiii, p. 420, paper by Mr. G. Watson, and *Ruridecanal Magazine* for the Deaneries of Penrith and Lowther, *Great Salkeld Historic Notes*, by Rev. A. G. Loftie, Rector.

The

The lady's attitude is similar to that of her husband, except that her left arm is extended at her side and her right doubled upon her chest. She has a ruff round her neck, a flowing veil over her head, and full sleeves: her gown is gathered in at the waist by a knot of ribbons.*

Anthony Hutton died at Penrith in 1637, and was buried in the choir of S. Andrew's Church. His wife, Elizabeth Burdett, who survived him for thirty-six years, placed these effigies in Penrith Parish Church.

It is a difficult matter to explain how these monuments ever came to be brought to Great Salkeld. It is supposed that at the pulling down of the old Penrith Parish Church in 1720, they were removed for safety to Hutton Hall, in Penrith, until perhaps a place might be found for them in the new building. In the course of time Mr. Watson says they were claimed by

Mr. William Richardson, doctor of physic, of Town Head, Penrith, and afterwards of Nunwick Hall.

then called Low House, in Great Salkeld Parish. He had married a daughter of Mr. Richard Hutton, of Gale, a manor in Melmerby, and of Penrith, on the strength of which connection with the Huttons, Mr. Watson thinks that he

Assumed the Hutton arms, cast the Hutton crest upon the leaden heading of his water spouts, and carried off the Hutton effigies.

Bishop Nicolson gives a long account of this monument and the inscription on it. †

Mrs. Elizabeth Hutton did not die herself till 1673, so that she must have lived thirty-six years after her own monument was erected, and all those years have worshipped beside her own recumbent effigy in her parish church.

* These *Transactions*, vol. xii, p. 65.

† *Miscellany Accounts*, pp. 151, 152.



Great Salkeld.

Plate XXX. Thomas de Caldebeck, Archdeacon of Carlisle, died A.D. 1320. The Archdeacon is clad in amice, alb, chasuble, and maniple. His head (on which is the tonsure) rests on a pillow, while at the feet is the figure of a small lion. His hands are clasped in the attitude of prayer.

Thomas de Caldebeck was buried in the south side of the nave of his church at Salkeld. A great red freestone slab, measuring 6 feet 10 inches long by 2 feet 2 inches wide, was laid over his grave, upon which was carved his effigy larger than life. This monument has undergone many vicissitudes during a long series of so-called restorations of the church. It was originally placed partly under an arched recess, built into the south wall of the nave: the portion that projected into the church was found to interfere with the pews—when the floor of the church was, about the 16th century, covered with these erections The offending portion of the stone figure (the lower part of the chasuble) was ruthlessly cut away and here it remained for a time. In the *History of Leith Ward*, published in 1840, we learn the monument had got into the vestry in the tower. After some temporary moves it found itself within the chancel at the north side of the sanctuary. It was sunk below the pavement, the figure was turned facing the west. Thus it remained until 1896, when it was removed to the south side and raised upon an altar tomb where the following inscription, in Lombardic capitals, somewhat abbreviated, may be seen running along the chamfered margin of the slab under the figure.

HIC: JACET: MAGISTER: THOMAS: DE: CALDEBEC
ARCHIDIAC: KAR(L).*

STANWIX.

A much worn effigy of a female in red sandstone lies in the churchyard south of the church, buried in the grass. There is little to give any clue to the date except the shape of the head which seems to be without cap, but with a curl on each side. This leads us to believe the effigy to be of the 15th century. The arms are very

* From *Penrith Ruridecanal Magazine*, May, 1897, by Rev. A. J. Loftie, Rector of Great Salkeld.

straight

straight and are partly covered with large sleeves which are seen below the elbows. The feet rest on a greyhound. The effigy is 5 feet $5\frac{1}{2}$ inches long. The Rev. J. R. Wood, Vicar now (1898) says, sixty years ago the figure had the letters G.H.S. cut legibly on the breast, no doubt a modern usurpation, like that of John Crow, at Lanercost. This he learnt from a caretaker, who remembered, as a child, often playing upon the monument.

ULVERSTON.

Plate II. *ante* p. 418. Fig. 3. Myles Dodding, A.D. 1629. A small recumbent effigy (3 ft. 6 ins.) beneath a marble canopy, high up on the south wall of the baptistry. The armour is plain and what was worn at the beginning of the 17th century. The legs and feet are covered with very strong top boots with thick soles.

Beneath is the following inscription to the second Myles Dodding, son of Myles, whose brass is recorded in *Brasses of the Diocese of Carlisle*, these *Transactions*, vol. xiii, p. 148.

MEMORIAE SACRVM

MILONI DODDING DE CONISHEAD ARMIGERO VERE PIO ET
 PRAECIPVO RELIGIONIS | HAC VIDVA ET INDOTATA ECCLESIA
 ALVMNO: VXOREM DVXIT VRSLAM DAVERS | AB ANTIQVA
 FAMILIA EBORACENSI, E QVA VNVM SVSCEPIT FILIVM, FILIAS
 TRES | QVARVM DVAS RELIQVIT SVPERSTITES, NATV MAXIMAM
 GVILIELMO PENNINGTON | DE SEATON IN CVMBRIA ARMIGERO
 NVPTAM, ALTERAM CÆLIBEM: OBIT 19 | APRILIS ANNO SALVTIS
 1629, AETAT SVAE 57 ATQ. REDEMPTORIS SVI ADVENTVM | HIC
 EXPECTAT.

WETHERAL.

Plate XXXI. Figs. 1 and 2. Sir Richard Salkeld and Dame Jane his wife, only child and heir of Roland Vaux of Tryermain, about 1500.

Two figures of alabaster, showing traces of colour, gold and vermilion especially. Sir Richard is in plate armour with

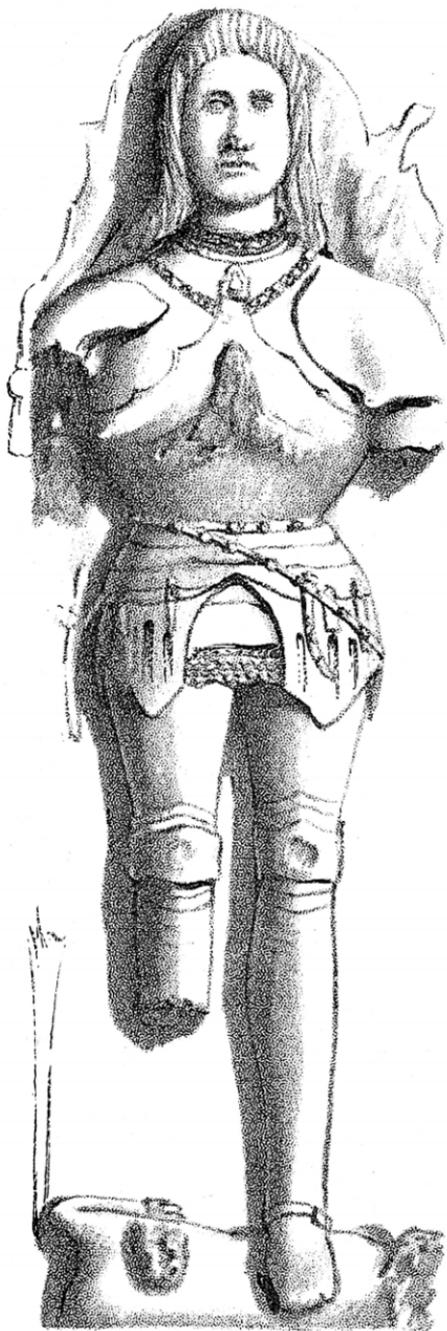


FIG. 1.



FIG. 2.

Aetheral.

with shirt of mail appearing at the throat and below the taces. The head bare, with hair cut short in front and left long behind, rests on a tilting helmet, much broken, but the crest wreath remains. At the back of the helmet is a shield with the arms of Salkeld (vert a fret argent). On the shoulders are pauldrons, and, as usual in the 15th century, the right one is of lighter construction than the left in order to give more freedom to the sword arm. Around his neck is a collar of roses and SS. The arms are broken off, but the hands are seen to have been clasped in prayer on the breast. A demi-placcate covers the lower part of the cuirass and is escalloped at the edges, running to a point and buckling to the cuirass below the chin. There are three taces with dependent fluted tuilles covering the thighs. The legs are covered with cuisses, genouillières, and jambes. Part of one leg is gone, but the other is fairly perfect. The foot, showing strap of spur, rests on a lion, whose head is gone, but whose long tail is clearly seen. The sword has disappeared, but traces of hilt are visible. The sword-belt is narrow and transverse, covered with small quatrefoils. The outline of the misericorde is discernible on the right side.

The armour is of rather slightly earlier date than 1500, but the monument may easily have been executed before Sir Richard's death, and then placed in its position under the inscription which was clearly drawn up by Dame Jane, as there is no mention of her decease.

Dame Jane's head rests on two cushions. At the back of these is a shield with arms of Salkeld impaling those of Vaux of Trierman (a red and gold chequered band across a silver shield). On her head she wears a cap something like a biretta, with button in the centre of the top. Under it is a coverchief and under that her long hair hanging down. She wears a collar of SS. and roses, with a jewel pendant, like her husband. The lady's
kirtle

kirtle is seen at the waist, where it is held in its place by a narrow belt, tied at the right side with a long end hanging down. A rosary is tucked through the belt : above the kirtle is the sideless *côte-hardi*. Over all is a mantle, open, but fastened by a strap across the breast. The feet are hidden by the skirt.

In the heraldic collection of monumental records in the Lansdowne MSS. of the British Museum, is a description of the tomb and copy of the epitaph made in the reign of Queen Elizabeth, when no doubt the tomb and inscription would be perfect.

Here lyes Sir Richard Salkeld, rgt Knyth
 Who sometyme in this land was mekill of myth
 The Captain and kep of Carlisle was he,
 And also the lord of Korbe.
 And now lyes under this stayne.
 And his lady and wiff dayme Jayne,
 In ye year of our Lord God a Thousand
 And Five Hundreth, as I understand
 The aighteen of Feweryere
 That gentill Knyth was berit here
 I pray you all that this doys see
 Pra for ther saulys for charite
 For as yay yr so mon we be.

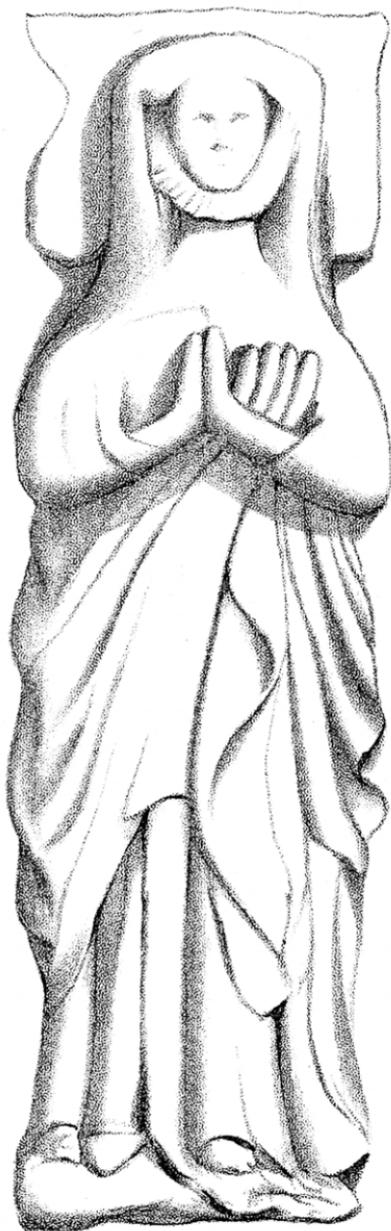
Bishop Nicholson, in 1703, says the inscription was

Over the arch betwixt the Quire and ye North Ailse, and under it an old monument whereon are laid two alabaster bodies (Male and Female).*

After this the effigies were moved within the altar rails, where they remained until the restoration in 1882. They were then moved into the Howard Mausoleum, but Sir Henry Howard, (Mr. Philip Howard's second brother), our Ambassador at Munich, objected because he considered

* *Miscellany Accounts*, pp. 49-50.

they



Whitbeck.

they spoiled the Nollekins statue and endangered the vault beneath. The tomb was then placed in its present position and the Rector thinks it is the original one, as the Corby pew formerly stood here.

WHITBECK.

Plate XXXII. Effigy of a lady in red sandstone, which has been sometime painted. Local tradition calls her the Lady of Annaside.* The head rests on a pillow. A wimple is drawn over her chin, and a veil covers her head and falls on her shoulders. A large mantle covers her dress and is tucked up under her left arm. Her feet rest on a dog. The date of the effigy is about 1300. Possibly the lady may be one of the Huddlestons of Anneys. When Canon Knowles visited Whitbeck the effigy was in the churchyard, and was much worn by heedless feet: now it is carefully preserved in the church.

WORKINGTON, ST. MICHAEL'S.

Plate XXXIII. Figs. 1 and 2. Sir Christopher Curwen and his wife Elizabeth de Hudelston, 1450. Two effigies on an altar tomb, 7 feet 4 inches long, having on the west side five niches with cinquefoil heads, each bearing a shield. The late Mr. W. Jackson, F.S.A., † describes the heraldry of the tomb as follows:—

The arms at the head of the dexter side are those of Curwen impaling lozengy for Croft, being the arms of Christopher's father and mother: the next are those of Curwen and Hudleston, his own and those of his wife; the third coat Curwen only: the fourth Curwen impaling six annulets or, for Lowther, their son's arms and those of his wife; and the last Curwen impaling the eldest son of a Pennington who predeceased his father: which last were the arms of Christopher, the grandson of the entombed pair, and those of his wife.

* Canon Knowles, these *Transactions*, vol. iv, p. 148, where is an illustration.

† These *Transactions*, vol. 5, p. 198, where is an illustration by Canon Knowles.

The

The head of the effigy of the knight has round its brow an embroidered band or cap, and rests on a cushion with a tilting helmet behind, bearing the crest of the Curwen family, a unicorn's head, erased, arg: armed or. A large collar of plate protects the upper chest and neck. On it rests a collar of SS. with trefoil brooch and pendant star. The plate armour is plain, the vambraces seem to be of leather and buttoned. The hands of both knight and lady hold hearts. The bawdric is very ornamental. The long sword is perfect with a pierced hand and arm for hilt.* The feet in pointed-toed sollerets rest on a dog.

The lady's head has a peculiar head-dress somewhat similar to the one at Hawkshead, and rests on two cushions, one above the other: an angel on either side looks on her. Around her neck is a collar with pendant ornament. A strong belt holds her kirtle, while over all is a large mantle fastened across the chest with bands held together by a clasp. The ends of the cords fall down and end in tassels. Two small dogs with collars of bells rest at the foot of the tomb, and look towards the lady's face—one is biting the end of her mantle.

The monument was formerly under the tower, but is now in the north-east corner of the north aisle.

This inscription runs round the top edge of the tomb:—

Orate pro animabz Xtoferi Curwen militis et Elizabethæ uxoris ejus.

* Shewn in Canon Knowles's illustration, *ibid*, p. 198.

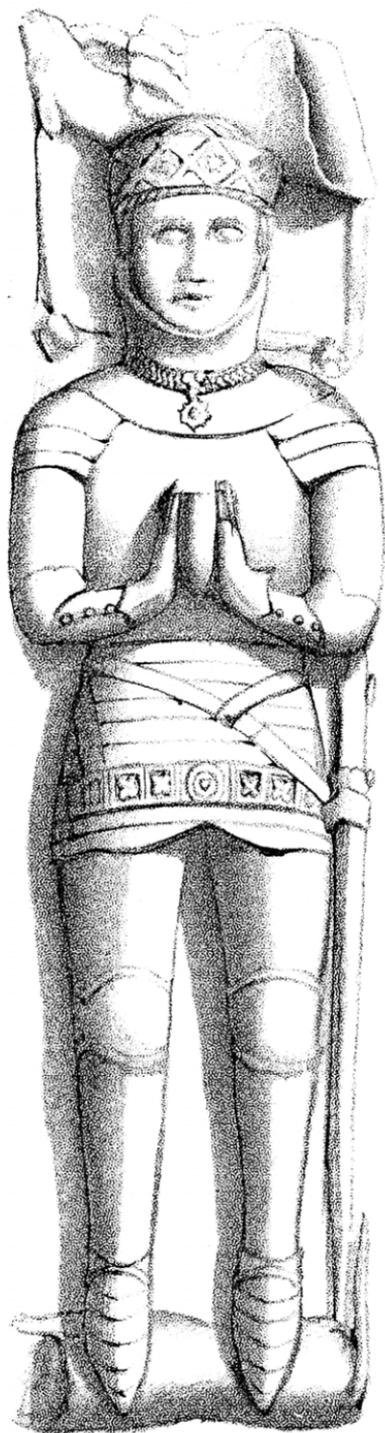


FIG. 1.



FIG. 2.

Workington.