



PLATE I.—THE EAST WINDOW, ST. ANTHONY'S, CARTMEL FELL.
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ART. XXV.—*On Painted Glass at St. Anthony's Chapel, Cartmel Fell.* By CANON J. T. FOWLER, D.C.L., F.S.A.

Communicated at Carlisle, April 11th, 1912.

THE present Chapel of St. Anthony, Cartmel Fell, appears to be a building of the earlier part of the sixteenth century, though the style is so exceedingly plain and simple that it is difficult to assign to it even an approximate date. But I must leave its architectural history in the hands of those who are better able to deal with it. My concern is solely with the glass. At the east end of the chapel is a window consisting of a group of five long narrow lights, of equal height and semi-circularly or elliptically headed, divided by ordinary mullions (Plate I). When I first saw them, there was, as now, a fine, perfect figure of St. Anthony in the north light, and a mutilated figure of St. Leonard in the south light. The three middle lights were occupied by a confused and disconnected collection of fragments that told no story whatever, including two Crucifixions more or less complete, a number of groups of figures, part of an altar with a credence beside it, scraps of inscriptions, heads on a larger scale than the groups, and various pieces put together in no intelligible form.

Mr. Percy Hibbert, of Hampsfield, and Mr. Price, the Vicar of Cartmel Fell, having done me the honour to consult me as to what had best be done with the window, I recommended that it should be placed in the hands of Mr. Knowles, of York, whose long experience in the repairs of old glass in the Minster, in the York churches, and elsewhere, coupled with the great interest that he has always shown in work of this kind, pointed to him

as eminently qualified to deal successfully with the Cartmel Fell glass, and the result has far exceeded all our expectations. He took the glass to pieces, not altering any of the original leading except in the way of repair, and then, on putting the pieces together, it was found that the subject was a central figure of the Crucifixion, from which red rays issued to groups representing the Seven Sacraments, of which three, namely, Mass, Holy Orders, and Matrimony, are almost perfect. Unction and Penance are only represented by very small portions, and Baptism and Confirmation are entirely missing. It was on piecing the fragments together that Mr. Knowles discovered the red rays, and these were a great help in the disposing of the groups. There were also the fragments representing donors, now in the two lower corners, and remains of a memorial inscription now in the lowest margin. Besides these were some extraneous fragments that have now been placed in another window, with the principal exception of three heads that have been put into the fourth eastern light, to fill a space where one of the missing Sacraments has been. The most notable extraneous portions are, parts of another Crucifixion, of the *Noli me tangere* subject, and of a nimbed and mitred saint and a tonsured and mitred one, each with a crosier, scraps of inscriptions, part of a monogram like IS interlaced, a shield with a large double-barred cross on steps, together with sundry scraps.

The glass appears, from its technical characteristics, to be mostly of the fifteenth century, late rather than early,* and is traditionally said to have come from Cartmel Priory, which appears to be extremely likely. It cannot

* Many of the details are confirmatory with regard to this date, as, for example, the idea of the red rays, the shape of the chalice, the panelled altar, the rich mitres and orphrey, the long straight hair of the men, the style of the lettering of the title on the cross, the fur tippets, which all point to the end of the reign of Edward IV. or the beginning of that of Henry VII. The absence of any marked Renaissance detail or feeling precludes the supposition of a much later date.

have been made for its present situation, for the whole character and feeling of the glass indicate a decidedly earlier date than that of the building; it is of a more sumptuous and elaborate kind than what would be made for this rough little hill-chapel; the tops of the canopies have been cut off to fit the heads of the present lights, and the canopies are not all alike. Much painted glass has been turned out of Cartmel Priory church at one time or other. There is a great deal in the east window of the church at Windermere *alias* Bowness, that has certainly come from Cartmel Priory, though it is not known how or when. It includes arms and inscriptions of Cartmel people. Mr. Hibbert informs me that the churchwardens and sidesmen of Cartmel Priory Church repaired the windows of it in 1597 and 1615 and later, and at any of those times, or even more recently, the glass may have been turned out of the Priory Church and transferred to the Fell Chapel.

The following memorandum from Mr. J. J. Matthews, Strawberry Bank, Cartmel Fell, Grange-over-Sands, was addressed, in 1911, to R. O'Neill Pearson, Esq. Solicitor, 20 Cavendish Street, Ulverston:—

Dear Sir,

In answer to your inquiry about the glass in the church window, I asked my Father about it. He said he remembered helping one Thomas Atkinson to put it in. He said it was when he was a boy, and will be nearly 80 years since it came from Cartmel, but how they got it he cannot tell. He said the man Atkinson went by the name of Putty Tom.

I remain yours,

J. MATTHEWS.

I think it seems, on the whole most probable that the glass came from the Priory Church eighty years ago, and was then "put in" at the Fell Chapel by "Putty Tom." If that rustic glazier had only repaired what was there before he would have done it *in situ* and would not

be said to have "put it in." It may have been lying about at the Priory Church for some time, or it may have been taken down shortly before, but that it came from the Priory Church I have no doubt; and a man like "Putty Tom" would have no idea beyond filling the lights with the glass as mere patchwork; the two large figures of saints would however be fairly intelligible to him or his employers, and he would place them symmetrically on the two sides. (For photograph see these *Trans.*, o.s., ii., p. 394). St. Anthony may have been selected with reference to the dedication of the chapel.

I now proceed to a more particular description of the glass, and, first, of the central subject, namely, that of the Seven Sacraments represented as deriving their efficacy from the sacrifice of the death of Christ upon the Cross. This connexion is indicated by red lines, one of which extends from each wounded hand, two from the wound in the side, one from the wounded feet; these, with two others, now wanting, would have made up the seven.*

The figure of Our Lord (Plate I) has the hands very much elevated, so as to be included within a narrow light. The cross is yellow with brown shading. The feet are placed with the right over the left, and fastened by a single nail without a *suppedaneum* or foot-piece. The head still wears the crown of thorns, and is surrounded by a cruciferous nimbus. The face is represented with the eyes closed as if in death or sleep. On a scroll over the head are the letters I N R I. The loin-cloth is brownish red or murrey. In the lower part most of the

* Peter Lombard, in the twelfth century, appears to have been the first to enunciate distinctly the number of the Sacraments as seven, but others besides the two great Sacraments of the Gospel had been called Sacraments before his time, and the limitation of the number to seven would be a matter of gradual growth. From Lombard's time the number seven was universally accepted, and fanciful analogies between these and other "sevens" were discovered by the School-authors. In the Thirty-nine Articles of the Church of England (1571), the "five commonly called Sacraments" are distinguished from the two "ordained of Christ our Lord in the Gospel."

original background is lost, but there remain the head and hand of a man holding up the sponge on a yellow reed, the yellow shaft of the spear, and a bearded face of one gazing upward and holding up his left hand, probably Joseph of Arimathea. Below, portions of flowery ground (indicated in brown and yellow), in which the cross is set, on one of which patches lies the usual skull, with reference to the name Golgotha, and to the idea that Adam had been buried there, and that his skull had been found. These fragments may not be quite in their right places.

The compartment below now consists of plain glass and isolated scraps. In the centre is a shield, now made up with a yellow field, in which is part of a water bouget *sa*. One of the scraps represents two hands with a pair of beads, probably belonging to a donor panel; another, the corner of a brown cushion with a yellow tassel; another, part of a desk, white panelled yellow, the book on the desk does not belong to it and is upside down, the margin of the right book may be seen beside it; another, part of a clerk in a surplice with long open sleeve, holding a chrismatory (white, yellow, and brown), with the lid open and indications of the three vessels for the three oils used in sacramental and other offices of the church.* This interesting fragment has doubtless formed part of one of the two missing panels, or of the very imperfect Unction panel.

One of the two missing Sacraments probably occupied this panel, with a ray, now lost, leading from the foot of the Rood.

* On Maundy Thursday the bishop blessed three oils, which were then distributed to all the parishes, namely, the *oleum infirmorum*, the *oleum sanctum* or *catechumenorum*, and the *chrisma*. The two first were pure olive oil, the last was the same mingled with balsam. The three ampuls, cells, or oil stocks in a chrismatory were marked at first with words, but latterly with letters to indicate their contents, as S O C for *Sanctum, Oleum, Chrisma*, or C I S for *Chrisma, Infirmitatum, Sanctum*, or O C V for *Oleum, Chrisma, Vnctio*. In a very careful examination we failed to recognize any letters on the Cartmel chrismatory, which, indeed, is represented on too small a scale to admit of their being introduced.

A red ray from Our Lord's right hand directs us to a panel of which only a small fragment remains. It represents one man in blue, with a yellow stole, laying his hand on the head of another who kneels before him, and has probably formed part of a panel representing PENANCE. There are no directions for the laying on of the hand in absolution in the York or Sarum Manual, but it was a very ancient custom,* and one that was probably maintained in England. The modern Roman *Rituale* directs that the right hand be elevated towards the penitent.

The panel next below, although imperfect, is the most interesting in the whole series, representing, as it does, the Holy Sacrifice of the MASS with much detail (Plate II). The priest, in full and flowing red chasuble, without orphrey, but lined with green, and the albe with the usual apparels, is kneeling at the altar while in the act of elevating the Host, which is very large and does not show any signs of having had "any manner of print" upon it. The deacon, in a brownish red dalmatic fringed with gold round the sleeve, where appears the sleeve of the albe, is also kneeling, and touching with his right hand the end of the priest's chasuble.† On either side of him kneels a man with hands raised, one in blue and the other in green; these two appear to represent the congregation.

The northern half of the upper part of the panel is all gone; it has included the heads of the deacon and one

* Pelliccia, *Polity of the Christian Church*, tr. by Bellett, 1883, pp. 459, 466, 467. Martene, *De Ant. Eccl. Ritibus*, Rotomagi, 1700, Tom. II., pp. 56, 71, 170.

† He is supposed to be holding the edge of the chasuble between his fingers and thumb. I am not aware of any direction for this act in any English mass-books, but it was doubtless traditional, and a survival of holding the sides of the chasuble away from the arms of the celebrant so as not to be in his way during the act of elevation, at a time when that vestment was made much larger and fuller than in the fifteenth century or at present. In the General Rubrics prefixed to the Roman missal, which were finally arranged by Pius V., 1566-1572, it is directed that the minister shall lift the back of the chasuble with his left hand, lest the celebrant should be inconvenienced, and ring the bell with his right, at the elevation.

Mass Subject from
East Window
Carmel-Fell
Lancs.

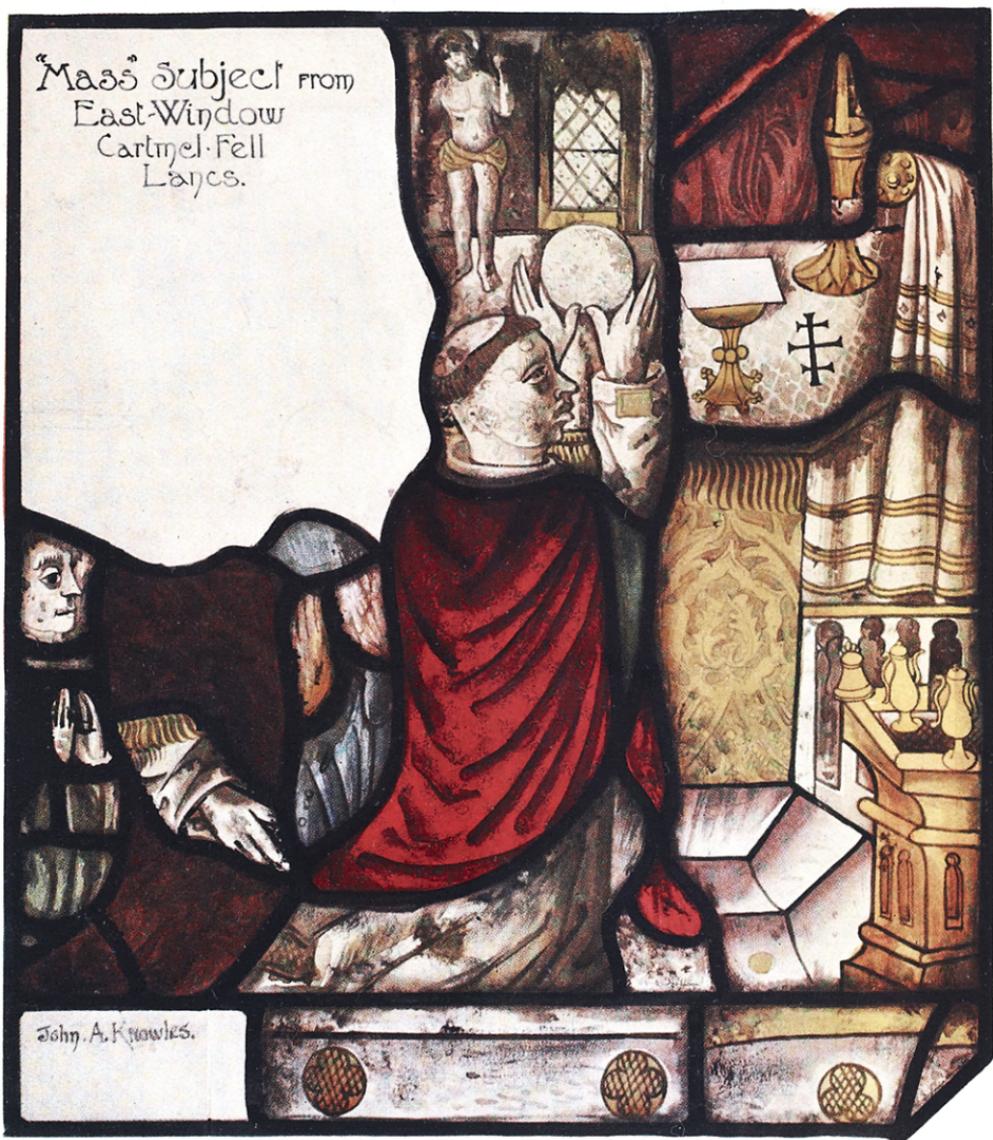


PLATE II.

TO FACE P. 302.

of the layfolk, and nearly half of the altar, with, probably, the paxboard, a candle, and the mass-book. The remaining portion of the altar is vested in a frontal of figured cloth of gold, with a fringe at the top. The south end is panelled, which is unusual. On the *mensa* is a cloth of white linen diaper, marked with a large triple cross. It was not unusual for altar cloths to be marked. At St. Peter's Mancroft, in Norwich, they had "an aulter cloth of diaper with a Peter key," others with "an hedles crosse of blew in the one end," "a key of whit threde in the one end," and one "of the gyft of John Newell whos naame is wrytтын in the myddes of the cloth."* And so there is probably some connexion between this cross and a double cross on steps represented on a shield that was in the east window, but has now been removed to another.† On the altar-cloth stands a figure of Christ close by the elevated host, to signify the Real Presence.

In the fine woodcut representing the mass in the Sarum Missal, printed at Rouen by Martin Morin, in 1492,‡ the figure of Christ is supported by the priest's hands in place of the host, and here, by the way, the priest and deacon are both kneeling, as in the Cartmel glass. In front of the priest stands the chalice § covered by the white linen pall, and, at the back, is a candle in a yellow candlestick. Over a "perch" with a yellow plate at the end to prevent slipping off, near the panelled south end of the altar, is thrown a large white towel, with a few ornamental yellow stripes, for the *Lavabo*. On the south side also is a credence, on which are the two

* For these examples I am indebted to my friend, Mr. W. H. St. John Hope.

† Perhaps these devices were trade-marks (see below, p. 311).

‡ Reproduced in *A History of the Art of Printing*, by H. Noel Humphreys, London, 1868, at p. 138.

§ The form of the foot of the chalice belongs to a period somewhat late in the fifteenth century.

cruets* and the sacring bell. It is represented by yellow pot-metal glass outlined and shaded with brown; the design is shown in our plate; whether it be meant for stone or for gilded wood is perhaps doubtful. In any case, a standing credence, as distinct from a recess in the south wall, is very unusual. There is, however, what is described by Mr. Hope as "probably the credence" in the Obituary Roll of Abbot Islip, 1500-32, in the *Vetusta Monumenta*, vol. VII., Plate XXII., p. [9] or 47.† At the back of the altar we have a brownish red dossal traversed by the red ray‡, and a small east window glazed with quarries.

In the panel next below the Mass subject are some remains of a representation of EXTREME UNCTION. The sick person, apparently a woman, is lying unclothed in bed, with her hands together, and the bedclothes turned down to her waist. Her head rests on an embroidered cushion over which is laced a linen cover open at the ends. Beside her stands a priest in a surplice and crossed yellow stole, placing his right hand on her head, probably in the act of absolution, as in the Penance subject. At the foot of the bed is another figure in green, apparently in an attitude of prayer, and by the side of it is a yellow arm-chair.

The term "naked bed" was formerly used with reference to the custom of sleeping entirely naked, and persons in bed were usually so represented. §

In the margin below is the inscription, placed here conjecturally, *Orate . pro . aīābz . Mylonis . brig'*. Three

* The cruets have curved handles and spouts, and in general form much resemble one now at St. Peter Port Church, Guernsey, described and figured in *Proc. Soc. Ant.*, 1895, vol. xv., pp. 336-338.

† Plate in *Rock, Church of our Fathers*, 1849, vol. ii., at p. 500, from *Vet. Mon.* iv., pl. xviii.

‡ This ray, like the others, is of pure ruby glass, not inclining to orange, as is represented in our Plate.

§ See *Yorkshire Arch. Journal*, iii., 309; iv., 152, and for the covered cushion, iii., 309, 310.



PLATE III.—ORDINATION :
in glass at St. Anthony's, Cartmel Fell.

TO FACE P. 305.

more words that seem to belong to it are under the fourth light (f)uerūt ĩnfactores ĩsti(us ecclesię ? prioratus ? domus ?). The gap may have been filled up by "et — — qui."

Coming now to the other side of the central figure, the red ray from the left hand has led to a panel now lost. The space so left vacant has now had put into it three fine heads that were somewhere in the window before the restoration. Two of these, crowned and nimbed, have belonged to female saints, the one in the middle, with long hair, holding the *Agnus Dei* on a book, is St. John the Baptist. His robe is yellow, and shows some marks perhaps meant to indicate camel's hair.

Next below is ORDINATION (Plate III). The Bishop, in apparelled albe, blue chasuble, and richly jewelled mitre, is reading from a book held before him, while five or six tonsured young men kneel before him in albes, dalmatics, and chasubles. A tonsured clerk (little left but his head and the lower part of his albe or surplice) holds the crosier behind the bishop. The red ray reaches across the group of ordinands to the figure of the bishop. The candidate on the left has a white dalmatic, fringed yellow, and blue chasuble. The next one has a similar dalmatic and a red chasuble lined with blue. The necks and cuffs of the dalmatics are edged with yellow. The book is white, yellow, and brown. The candidates are all tonsured, some have yellow and some have brown hair.

Below this is MATRIMONY (Plate IV). The tonsured priest, in an albe with apparel, is in the act of joining the hands of the man and the woman, to which hands descends the red ray. This panel is almost complete, and includes nine figures; the faces here, as well as in the Ordination panel, are well drawn and very expressive, and the costumes are interesting. The bride is in a Tudor head-dress consisting of a broad strip of black, lined and edged with yellow, placed gable-wise on her head, and reaching down

to her shoulders. She wears a red gown over a white underdress, with a yellow girdle and buckle round her waist, from which hangs a pair of beads. One of her shoes is visible, and is black. The bridegroom, with long yellow hair, has a red gown furred with white over a black under-coat laced in front of his chest by a yellow cord zigzag-wise : the edge of his white shirt shows above it. He has yellow stockings and black shoes. Behind him is an older man with long white hair and a murrey gown. Behind the bride is a man in a blue gown furred with white, reaching to about half way from his knees to his feet, on which are black shoes. The heads of four other persons are seen in the background. The clerk who holds the book for the priest is in an albe, rochet or surplice, and has yellow hair. The red ray in this panel is not satisfactory, and, indeed, it was not found possible to make any of them, except the Unction ray, run quite straight to their subjects, owing to the dislocation and reduction in size of the panels that has taken place at one time or another. We could only do the best in our power with the fragments that remained, and to have recovered the general design of the window is a matter of great satisfaction to all concerned therewith.

Under this panel is the fragment of inscription referred to above, in connexion with that which is placed under the Extreme Unction panel.

A wall-painting representing the Crucifixion with red lines leading to the seven sacraments was discovered in 1860 in the church of Kirton-in-Lindsey, but not before a great portion had been destroyed. It is fully described in Peacock's *English Church Furniture*; 1866, and it forms the subject of the coloured frontispiece to that volume.

We now come to the two side lights, Nos. 1 and 5. The fine figures of saints in these lights have probably formed part of a series of saints at Cartmel Priory, out



PLATE IV.—MATRIMONY :
in glass at St. Anthony's, Cartmel Fell.

TO FACE P. 306.

of which St. Anthony would naturally be selected for the reason suggested above (p. 300), and St. Leonard simply to fill up the other light.

St. Anthony, in light 1, is quite perfect. He is represented in the usual way, nimbed, in the conventional garb of a hermit in the desert, in this case white edged with yellow; he has a long beard, and an open book is supported on his left hand. Under his right arm he holds a long Tau cross, from which is hung a bell, all yellow. There is another Tau cross (black) on the end of his scapular. As if trying to climb the shaft of the long Tau cross is a ring-tailed pig* with a bell round its neck. All the above attributes are commonly found with St. Anthony, variously disposed. Sometimes the bell is in the saint's hand, sometimes round the pig's neck; there may be two bells or two pigs, though usually only one of each. The pig may be by the side of the saint, or leaping up to his knee. Baring-Gould says that the cross of St. Anthony is a crutch, or the Egyptian cross, like the letter T. The meaning of the pig is not really known; it has been said to represent the flesh, which St. Anthony controlled. But as pigs ran in forests, and as there was some fancy that the saint passed his hermit life in a forest, it may have been imagined that he had a pet pig which he called by means of a bell.†

In Barnabe Googe's translation of Naogeorgus' *Popish Kingdome* (1570), Hope's edition, 1880, we read on fo. 38v:—

The bristled hogges doth Antonie preserve and cherish well,
Who in his life tyme alwayes did in woodes and forests dwell,

and in the third part of the Homily against Peril of Idolatry (1563) it is said, "Neither do beasts and cattle

* Yellow, but coming out black in the photograph.

† The "swineherd of Stow" on Lincoln Minster is represented with a horn, but perhaps a bell may also have been used by swineherds.

lack their gods with us ; for St. Loy is the horseleach, and St. Anthony the swineherd," etc. St. Anthony was invoked against the erysipelas, hence called "St. Anthony's fire." Is it possible that the pig may have carried some allusion to hog's lard used in ointments for that complaint ? The saint is sometimes represented as walking on fire.

Under this figure is the inscription $\text{S} : \text{Antoni}'$, and among the extraneous scraps is one with Eog in exactly the same letters, so that there has evidently been a figure of St. Loy in the same set.

Over the head of St. Anthony is an extraneous portion of a robed figure, and in the head of the window half of a roundel with Ehc and a small cross upon steps, also extraneous.

Under this figure are some remains of a donor group, including an almost complete figure of a lady in a red gown edged with yellow, having her hands clasped and a pair of beads hanging from them.

In the light on the opposite side, No. 5, is a figure in a sadly mutilated condition, representing a nimbed and mitred saint in white chasuble with yellow orphrey jewelled white, and dalmatic fringed yellow, in an attitude of benediction, the right hand being raised with the thumb and two first fingers extended. From a riveted band on the wrist hang three links of a chain, terminating in a large ring, only part of which ring remains, and which has probably been represented as broken ; these links and ring identify the figure as that of St. Leonard, who is sometimes represented as a mitred abbot, sometimes not, but almost invariably with chains, manacles, or fetters, in allusion to his delivering prisoners. The Sarum and York Breviaries say that whosoever invoked his name in prison straightway went free with his broken chains or fetters, and laid them at the saint's feet. Here again we may quote Barnabe Googe and the Homilies :—

But Leonard of the prisoners doth the bandes a sunder pull,
And breaks the prison doores and chaines, wherwith his Church
is full.

And the Homily above quoted says, "Such an one by St. Leonard's help brake out of prison; and see where his fetters hang." The saint's face is beautifully drawn; he has a richly jewelled mitre, and the orphrey of his chasuble is studded with jewels great and small. The chain is yellow. The middle part of the figure is gone, but the fringed lower end of the dalmatic may be seen with the lowest point of the chasuble resting on it. The name "S. Leonardus" is wanting.

Under this figure are some remains of a donor group. A man with long yellow hair, a furred gown, and a black undercoat with the top edge of the shirt showing above it, is kneeling at a panelled desk on which lies an open book. Near the desk is a red hanging. Behind the man is a patch containing part of the letters IS interlaced. In the same panel, upon a piece of white glass, is written, in a 15th or 16th century hand,

Wilm brigg goeth to London vpon tuesday xijth day of Aprill
God save hym.

It can scarcely be seen now in the window, but it could be made out on the loose bit of glass held in various lights. It is not scratched, but written with some sort of paint.

I will now describe the canopies and borders in the order of the lights.

- 1.—Canopy all gone. The very slight traces of border may not have originally belonged to the figure.
- 2.—A fine canopy showing three glazed windows at the back, round-headed, each of two lights, with early fifteenth century tracery; the mullions have bases and capitals. Each of these little windows is under a groined canopy with crocketed pediment. A pillar with a capital on either side of the central window

supports a buttress running up into a pinnacle ; the sides of the tabernacle appear to have been formed by pinnacles rising from the top of niched buttresses that form the border of the window, and with the tabernacle form one design, as is very commonly the case in fifteenth-century glass. As has been mentioned above (p. 299), the tops of all the canopies have been cut down to adapt them to their present situation.

- 3.—This canopy and border have been similar to the last, but somewhat differently designed to make room for the Crucifixion, which rises much higher than do the Sacrament groups.
- 4.—The canopy and border appear to have been the same as in No. 2, but they have been very much patched. The few details that remain seem to correspond with No. 2 in the main.
- 5.—This canopy can hardly be said to exist, but in its place are some pieces of a fine fifteenth-century canopy of a design different from the others. There are two crocketed pediments, a large round arched opening or recess with foliated cusps, four similar but smaller openings, an angel with both hands raised, and a bearded man with a headcloth looking out as from a window. Such figures are often introduced in the canopies in fifteenth century glass. None of the border is left.

Extraneous Subjects.—Some few of these, as has been mentioned above, pp. 298, 301, 305, have been put back into the east window by way of filling up vacant spaces. The others have been put into a three-light window or the north side of the chancel, and are the following :—

In the first light, parts of a nimbed and mitred saint with crosier, namely, the head and shoulders, and the lower part of the robes and crosier ; part of a nimbed and tonsured saint with crosier. Also, on a shield, a

double cross on steps, similar to the one inserted over St. Anthony (p. 308), and something like the one on the altar-cloth (p. 303). These crosses may perhaps have been trade-marks used by members of the Briggs family, who were wealthy clothiers at Crosthwaite in the parish of Heversham.

Parts of inscriptions, viz. :—

Orate p = = = = ob'ti brigg' et = = = = bx = = = = s
 eius et milon

In the second light, a small portion of a Crucifixion, the cross yellow, INRI on label; the top of the head with crown of thorns and cruciferous nimbus; the hair brown.

Sundry scraps: some of inscriptions, namely :—

S. (name not made out) Holy, eius.

In the third light, a figure of Christ from the *Noli me tangere* subject. He is represented with the crown of thorns and cruciferous nimbus, standing unclothed save for a murrey loin-cloth, holding up right hand, which shows a wound, as does the left foot; the right foot is partly hidden by a bar.

Scraps of inscriptions are :—

Loy, Baptiste

and some smaller fragments.