Rector, 1654; was restored by Henry Howard of Grey-stoke and Henry Askew, Rector, 1848." Before the restoration of 1848, an inscription carved on a wooden cornice placed round the roof of the old chancel, ran thus:

"THOMAS HOWARD COMES ARUN : ET SURR. PATRONUS ET
GULIELMUS MORLAND HUJUS ECCLESÆ RECTOR A° DNI.
1645."

Of course the old inscription is correct as to the date of the old restoration, and the modern one is wrong. In 1654 the remains of Thomas Earl of Arundel had been eight years resting in peace in Arundel Church, and William Morland, under the operation of the Cromwellian Public Worship Regulation Act, had been four years ejected from the rectory for "ignorance and insufficiency," the cant phrase used in those day to excuse the plundering of those who were faithful to their Church and to their King.

ART. IX.—On the remains of ancient Glass and Woodwork,
at St. Anthony's Chapel, Cartmel Fell. By the REV. T.
LEES, M.A., and RICHARD S. FERGUSON.*

If any of our readers will turn to Burn and Nicholson, and look at the map of Westmorland there given, they will see a road which leads from Kendal westwards and southwards, and looses itself on the wastes of Cartmel Fell, its last trace on the map pointing towards the town of Cartmel. One hundred years ago the parish of Cartmel was (vide "The Annales Caermeolenses" p. 569) almost isolated from the world. East and west, two broad estuaries, and on the south the sea made it almost an island, while north lay

* St. Anthony's Chapel, Cartmel Fell, was visited by the Society, May 27, 1875, when the photographs, which accompany this paper, were ordered, and these photographs the writers of the paper have endeavoured to elucidate.
Cartmel Fell, over which there was, at the date of the publication of Burn and Nicholson's work in 1776, no road. But on this Fell, just where the wanderer would most want guidance and help, we find a quaint little chapel, dedicated to St. Anthony, the patron of hermits, and we can have no doubt that a hermitage with its chapel was here established by the Priory of Cartmel, as a hospice of refuge for travellers to and fro through isolated Cartmel.

Of the history of this chapel, so presumably founded, we know but little. It was reported, 1650, as held by "Mr. John Brooke, an old malignant, not reconciled," who however was not removed;—proof probably of its poverty and insignificance—(vide Baines' Lancashire).

Its dedication is somewhat singular, as there are only five churches in England dedicated to St. Anthony,* namely, this, two in Cornwall, one at Altham in Kent, and one at Newton Toney in Wilts. Reasons for the dedication exist in plenty: not only was he the first hermit, but he was the patron of basket makers and charcoal burners, and the hazels that still grow well on the limestone of Cartmel Fell would be resorted to abundantly by both; while the Priory pigs, (and he was the guardian of pigs) roved under their shade, and fattened on the hazel nuts.

The east window of this chapel consists of five lights, which for convenience we will number 1, 2, &c., commencing from the dexter light, or that opposite a spectator's left hand. These lights contain a collection of glass, of which Mr. Hughes, the eminent glass painter, writes as follows:

"This glass does not resemble any now existing, either in Cartmel or Windermere Church. It is quite fragmentary, the remains of the work of some artist of the Low Countries. There are remnants of three representations of the Crucifixion, and parts of the figures of St. Anthony and other saints. It is quite possible that this glass was taken from a window in Cartmel Church, as there are a large number

* Parker's "Calendar of the Anglican Church," p. 185.
of windows there which once probably contained stained glass, although there are now no remains of it in them. The existence of another and similar collection of old glass in the neighbourhood of Cartmel, seems to suggest the probability of there having been a distribution of this precious material at some time, and that some dwellers in the valley of Windermere had reserved and kept for sacred use, efforts of sacred art, which perhaps, but for their care would have been ruthlessly "pluck't down" and destroyed. (From A Description of the East Window of St. Martin's, Windermere, by Frederic Clowes).

To connect together these fragments was the task which the writers of this paper undertook, and their first step was to write down a careful description of the glass in each light.

Light No. 1. The principle figure in this light, (see the photograph) is that of St. Anthony, whose tau-headed cross staff lies over his right arm, and has the bell, the mark of a hermit, hanging from it, while the pig, peculiar to St. Anthony, is creeping up the staff. The face of the saint is very fine, and he is represented with long flowing beard and moustache; his right hand is raised as in benediction, and his left holds an open book; his robe, the cowl of which is drawn low down over the forehead, is bordered with gold, and the usual Tau is on the robe. The whole is done in yellow and brown smear on white glass.

The rest of this light is filled with fragments, evidently, from their scale, taken from a different window to that from which the figure of St. Anthony has come. Above the saint's head are fragments of broken canopy work. To the left of the saint, is a female figure in a ruby dress with a rosary hanging from her hands, which are raised in prayer—the beads of the rosary are white, with the larger ones yellow. A large gold buckle clasps a belt round the figure's waist, and the head dress is white.—This figure represents a Penitent, or Penance.

By St. Anthony's knee is the head of a priest in alb, with gold apparels, elevating the host, while above him is a figure of our Saviour which shows the stigmata, but has no cross, and the arms are bent upwards at the elbows. In this same light is more of this group: the priest's body in a ruby chasuble and gold appareled alb is attended by a headless acolyte in a dalmatic, who holds up the hem of the chasuble: these two fragments then, when put together, give the Elevation of the Host, and the miraculous Mass of St. Gregory. The legend is, that on St Gregory's prayer, in order to convince one who
did not believe in the Real Presence, our Saviour descended upon the Altar, bearing the stigmata, and surrounded by the instruments of His Passion—Illustrations of the same subject, taken from ancient MSS. will be found on p. 52 of Parker's "Calendar of the English Church" and p. 225 of Lacroix "Vie Militaire et Religieuse au Moyen Age." Between the last mentioned illumination and the glass we are now considering, there is a very marked resemblance.

In the lower part of this light (No. 1.) is a death-bed scene;—the figure of a girl in bed, on the side of whose head is placed a larger hand. Close to this, a half figure of a Priest, in alb and crossed stole, —Extreme Unction.

To the right of St. Anthony's feet are fragments of a book and a cushion.—In the dexter lower corner of the light, a round backed yellow chair: in the sinister, a lady kneeling with clasped hands, in a green dress, with kerchief round her head.

Light No. 2. At the top, fragments of canopy work, some inverted.

To the sinister, a bishop's head in the mitra preciosa, his pastoral staff is carried by a tonsured priest behind him, crook turned from the bishop.

Opposite the bishop's face a fragment, inverted, on which a surplice sleeve, maunch-shaped, with a slender hand projecting therefrom and holding a square golden box—probably belongs to the group—Extreme Unction.

Below these two fragments comes a large and perfect group of fourteen figures, representing a Marriage—the costumes, some lay and some cleric, of time of 14th century. The bridegroom has long flaxen hair, a black velvet bodice, laced with gold; a priest in alb with gold apparels joins the hands of the happy couple; behind the priest is a monk holding a book. Behind the bride is an elderly man, probably her father, dressed in a dark blue robe, trimmed with fur at at the neck, and having an under garment of cloth of gold.

In the lower part of this light we find the lower half of a figure, of the same scale as the St. Anthony in the first light—a large chain hangs from the figure, which is part of a figure of St. Leonard—other portions of the dress and chain are in No. 5.

To the sinister of this fragment, we find another fragment of the Elevation group—we find an altar with white altar cloth, and gold frontal; on it a chalice covered with a chalice pall, and also a gold monstrance.—One of the usual five crosses with which the linen cloth would be marked, appears to the left of the chalice. It is not of the usual form, but shaped as shown on the corner of the plan given here-with. A tabernacle veil of white, edged with gold, hangs behind the altar, and at its side are altar rails, next to which comes a credence table and
and piscina combined. Two cruets are on it, one on the margin of, and the other in the piscina, and the sacring bell is on the corner.

Below, fragments, some of the book and cushion in the first light.

**Light No. 3.** At top, fragments of canopy work.

A fine figure of our Saviour on the cross, wanting his arms and the arms of the cross, has the crown of thorns, a brown cloth round the loins, a square-headed nail in the feet: over the head the I.N.R.I. placed inside out, i.e. to the outside of the church. The crossed nimbus is about our Saviour's head. Below we find the feet of another crucified Saviour, another label, and several heads, all, except our Saviour, on the scale of the Elevation, Marriage, &c. groups, and among them the head of a boy, on which a hand which seems to fit the mitred bishop in second light—Confirmation.

At the very bottom of this light—a row of windows, in front a dorsal, yellow with white rings.—This belongs to the Elevation group.

In this light is a fragment of a coat of arms, which has been O, 3 water-bougets S.

**Light No. 4.** The principal figure is our Saviour, with pierced feet and the crown of thorns, but no cross; his feet are on conventional grass, and the figure must represent our Saviour as he appeared to Mary in the garden: the empty Calvary cross is seen at one side.

At the top, architectural fragments enclosing a circle, which contains fragments of two different monograms of I.H.S., one in old English, and the other in Roman capitals. There are also the figure of an angel, hands elevated, but not joined:—the lower part of a surplice, with hand appearing through the sleeve—and a turbaned head with bifurcated beard.

At the bottom of the light, is the head of John the Baptist, with the Agnus Dei on a book in his right hand, to which two fingers of his left hand are pointing. Next him, the head of a Queen, crowned, long hair, dress of cloth of gold, square cut at neck, possibly St. Margaret. Also two little bits of the Elevation group.

**Light No. 5.** Fine head of a bishop in the mitra preciosa, with sundry fragments below, among which a hand and portion of the chain, which is in the second light.

Below, head of another bishop in mitra preciosa, pastoral staff behind him. Also the head of a female.

The small bits of inscriptions which appear in various places are often inserted upside down, and the lettering to the outside of the church. They are fragments of Orate pro animabus, &c., but give no names or dates.

We are now in a position to say something about whence the fragments of glass in this East Window have come, and
and for convenience we will denote the various sources, or windows that have been broken up to furnish these fragments, by letters:

A. Most, including all the smaller heads and figures, has come from a window by some Low Country Artist, which represented the Seven Sacraments of the Roman Catholic Church. In the Museum at Antwerp, there is a wooden tryptich, taken from a church at Dijon, on the doors of which are painted, six of the sacraments. This is the work of Roger Van der Weyden.* Engravings will be found on pp. 248, and 253 of Lacroix Vie Militaire, &c.

For convenience we show in a tabulated form where each Sacrament is to be looked for.

(I). Marriage, in light No. 2, almost complete.

(II). Holy Communion, dispersed in fragments over all the lights, viz., the priest elevating the Host, &c. in No. 1: the altar, &c. in No. 2: the church windows and dorsal in No. 3: and a fragment or two in No. 4. This is the miraculous mass of St. Gregory.


(IV). Confirmation; the head of the lad, who is being confirmed is in light No. 3, and the Bishop in light No. 4.

(V). Extreme Unction. The dying person, with part of the priest, is in light No. 1, and a fragment in light No. 4.

Baptism and Orders are missing, but some of the figures in the glass would doubtless belong to the groups representing these sacraments.

This window, which we have called A. is very probably copied from a design by Roger Van der Weyden, for it is (as stated by Mr. Hughes, vide supra) the work of some artist of the Low Countries, and its date, to judge from the costumes, would coincide with the time of Roger van der Weyden, while the groups bear a marked resemblance to the groups in his pictures engraved by Lacroix.

* Roger van der Weyden was the most celebrated scholar of Jan Van Eyck. Dr. Waage supposes he was born within the last ten years of the 14th, certainly not later than the beginning of the 15th Century. Until 1846 he was known as "Roger of Bruges," but in that year M. Wauters, the keeper of the Archives at Brussels, discovered his name to be Rogier van der Weyden, and his birth-place Brussels.
ST. ANTHONY’S CHAPEL, CARTMEL FELL.

B. A figure of St. Anthony, in light No. 1.
C. Fragments of a St. Leonard, in lights 2 and 5.
D. and E. Fragments of two bishops, in light No. 5.
F. and G. Heads of a St. John and St. Margaret, in light No. 4.

All these figures, or fragments of figures, are on the same scale, and (possibly with the exception of St. John) belonged to a window divided into compartments, and having in each compartment a Saint or Bishop. They are done on white glass, in brown and yellow stain, and are probably fourteenth century in date, and English in make.

H. and I. Fragments of two, and two only, not three, crucifixions, both in the 3rd light.

J. The appearance of our Lord in the Garden, light No. 4.

This seems by the want of perspective to be very Early English glass. One of the Crucifixions may have been a companion to this, but all three are so mutilated that comparison is difficult.

The heraldic fragment is the arms of De Roos, of Kendal, O. 3 water bougets S.; this would probably belong to one of the English Windows, which a De Roos may have given to some church, from whence its fragments came here, if this chapel was not its original possessor. The family of De Roos were Barons of Kendal from about 1280 to 1390.

It seems probable that the windows of which this glass formed a portion, were placed originally in the mother church of Cartmel Priory, and that when the present Perpendicular windows of the choir and transepts, at a date not long before the Reformation, were inserted in place of the original Transition or Early English ones, the old glass was bestowed on the mountain chapel.

The interior of St. Anthony’s chapel is further remarkable for two large square enclosures or pews, whose arrangement reminds one much of the two Elizabethan or Jacobean pews, inside the chancel at Haddon Hall, or those
those at the entrance of the Chancel at Greystoke which are photographed in the first volume of this Society's Transactions, p. 323. The enclosure on the south side is good of its kind, and seems Jacobean in date; it is known as the Burblethwaite Hall pew, a Hall now pulled down, but at the end of the last century it belonged to the Robinsons of Fell Foot (Annales Caermoelenses p. 511).

The north pew, that represented in the photograph, is known as the Comer Hall pew (Ibid p. 518). At first, on the Society's hurried visit to this chapel in May 1875, we were disposed to consider that it was the remains of a rood screen, cut up and made into a pew. A careful inspection of the joints, jointing, and traces of paint, soon proved that this great square enclosure, or box, for it has four sides, was as it was originally made, and not made up from some previous structure. A lucky gleam of light revealed to Mr. Lees the fact that each of the five oak panels, now against the north wall, has been once elaborately painted, and that each bore once the figure of a saint with nimbus round the head.

The lower part of the enclosure, except these five panels against the wall, is very substantially framed, and panelled in oak, and these lower panels, on the south and west sides, show marks of green paint, and on the east side, of red paint, and on this east side the panels are larger and of different pattern. The upper part of the enclosure has been surrounded by beautifully carved wood work, now much destroyed: on the east side nothing remains of it, and the north east corner post has been sawn off at the upper level of the lower panels. Many of the intermediate uprights on the south and west sides are also gone, but enough remain to still support a cornice, the top of which, on the south side, is formed of gilt trefoils, or fleur-de-lis, in which are four shields all obliterated, save the westernmost, which bears St. Andrew's Cross. On the level of the cornice, below the trefoils, are gilt cinquefoils, and quatrefoils,
THE COMER HALL PEEW, ST. ANTHONY'S CHAPEL, CARTMEL FELL.
Plan showing pew in St. Anthony's Chapel, as at present. Length of chapel without the tower 67 feet.

Plan showing probable former position of pew, and of the various altars in St. Anthony's Chapel.

Plan showing similar arrangement at Shelsley Walsh, Worcestershire.

—St. Anthony's Chapel, Cартmel Fell.—
trefoils, and over the door, the letters M. and J. (the latter now inverted) for Mary and Jesus. Over the door, on the cornice top, a most elaborately and once richly gilt fragment of a canopy for a statue has been stuck on, obviously not in its original place, for the top of the cornice has been broken away to make room for it. The door is not in the centre of the south side, but is nearer to the west end.

The dimensions of the structure are:

- Along the north wall: 10ft. 8 inches.
- Along the south side of pew lift: 4½ inches.
- Along the east side: 7ft. 11 inches.
- Along the west side: 7ft. 9 inches.

As a second guess we were disposed to think that the pew had once formed an enclosure round the high altar, and that the five panels, now against the north wall had been a reredos. Against this supposition, various difficulties seemed to militate—the difference in pattern and decoration of the panels of the east and west ends, the ex-centrical position of the door—the fact that the high altar would completely hide the five decorated panels, &c. The following extract from a letter from Mr. J. T. Micklethwaite, F.S.A., an eminent authority on such subjects, seems to solve the question of what this enclosure has been.

"It is rather unsatisfactory to argue such a point without having seen the building, but the suggestion that the screen now round pew on north side was originally round the high altar appears to me to require more evidence before it can be accepted. I do not remember any instance of a high altar thus enclosed, and the space though not absolutely unusable, would be very inconveniently small. High Mass could not be celebrated there, much less is there room for a choir. That the screen has been moved seems probable, and I should suggest something of the sort shown in the accompanying sketch, as the original arrangement of the chapel. (Vide plan.) Compare a very similar arrangement at Shelsley Walsh, in Worcestershire, which is drawn in the Spring Gardens Sketch Book, Vol. II., plate 67. The position of the door, the variation of the panels, and that of the painting seem all to point to a position east and west, and against a north wall. If the south-east post forbids the supposition that it worked
worked into the rood screen, it may be that the little chapel stood rather more to the west.

"These little chapels are not uncommon in various forms, and I believe, served the double purpose of private chapels and family pews, being arranged to receive altars for private services and also for use as pews during the public services. Sometimes this double use is very distinctly shewn."

A wood table, fastened with wooden pegs instead of nails, now stands in the enclosure, one end of which is made of a panel painted green, probably one of the lower panels of the rood screen.

The fragment of canopy now perched over the door of this pew has evidently been most richly gilt and painted at one time: a loose piece from it, and half of one of the pillars which formerly supported it are included in one of the photographs given with this paper. They were found in the vestry, and in the vestry was also, standing up in a corner like an old umbrella, the figure of Our Saviour, which has evidently been used as the vestry poker, for the feet are burnt off. This figure is of oak wood, has been covered with some composition, and then gilt: the wound is on the right side, and gouts of blood from it, and from the crown of thorns, can still be discerned. No pins or pin-holes for a moveable metal diadem, or nimbus can be found. The figure has the usual cloth round the loins; the ribs show distinctly; the arms are gone, and the feet, which seem to have been crossed, are burnt off. It measures 2ft. 6 inches, and is too large to have stood under the fragment of canopy now perched on the cornice over the pew: it is, probably, a relic of the altar cross.

The piscina still remains in the south end of the east wall, but covered up. On the pulpit door is the date 1698, and possibly the Burblethwaite pew was erected as late as this. The belfry contains places for three bells, but has only two, both very good ones; on one is "Gloria Deo 1734" with "Selby Ebor" and "Selby" on small shields: the other bell has no inscription. Two
Two little sketches are given with this paper, one of the supposed original arrangement of St. Anthony's Chapel, and the other of Shelsley Wash.

At the last meeting of the Society of Antiquaries, Mr. Evans presiding, Mr. Ferguson exhibited a wooden figure of Christ from a rood, belonging to St. Anthony's Chapel, Cartmel. The arms and feet were gone, and it had been used as a poker for the vestry fire. This and the one recently exhibited are the only two known in England. Mr. Micklethwaite enumerated all the remains of roods which were known to him in England.

- 5/7/86

 Actually found in the vestry

by J. B. brought home by

I am very sorry.