

ART. XXIII. *The Copes belonging to the Dean and Chapter Carlisle.* By R. S. FERGUSON, F.S.A.

*Read in the Fraternity, Carlisle, July 23rd, 1885.*

THE earlier cope is of the usual semicircular form, and measures ten feet along the straight edge. The body is of damask, once probably of a brighter colour, but now faded to a dull blue slate hue. The economy displayed in the use of this damask shows that it was costly; the central portion of the body is made of three whole breadths of the stuff, each about two feet two inches in width, disposed perpendicularly to the straight edge, but the corners are each made up of three small pieces; evidently the maker declined to cut a breadth of the fabric to waste, but made up his triangular corners as economically as he could, and he has succeeded by economical cutting in making the five breadths of the cope out of four breadths of the fabric. One would imagine the vestment must have been contracted for. After the breadths were stitched together, twenty-one sprays of conventional foliage, embroidered on linen in crewel work in fine wool and gold thread, have been sewn thereon. These sprays in many places cover the seams between the breadths of the damask, they are arranged so as to hang perpendicularly when the cope is worn, and they are of three or four different patterns. Similar sprays, are engraved in the *Archæological Journal* volumes I. and IV., as illustrations to the late Mr. Hartshorne's papers on *English Mediæval Embroidery*. This cope has no orphray round the circular edge, and the orphray of the straight edge is not the original one; it consists of eight figures representing five different saints, worked on canvas in wool and gold thread, mainly in crewel stitch, but chain stitch and  
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and feather stitch are occasionally used. Each figure is under a canopy, and stands upon conventional foliage. The canopies are all similar.

St. Catherine is represented twice, at each end of the orphray. She is nimbed and crowned, has long flowing yellow hair, she holds in her right hand the broken wheel, and in her left the sword, point downwards. The two figures are identical, except in the colours of the costume; in one case the upper mantle is in two shades of blue; in the other of green and yellow, in both the under mantle is fawn coloured.

St. Matthew is also represented twice, immediately above the figures of St. Catherine. In each case he is nimbed and bearded; holds in his right hand a carpenter's square, and in his left a book. The figures are identical, except for changes in the colour of the vestments. On the right side of the cope above St. Matthew is St. Margaret; she is nimbed, crowned, has long flowing yellow hair, and tramples on the dragon, into whose mouth she thrusts a long staff. St. Apollonia, a figure with nimb and long flowing yellow hair, but uncrowned and apparently kneeling, occupies the the corresponding position on the left side. A voluminous cloak nearly covers her; her right hand holds a tooth in a pair of pincers. The two remaining figures represent St. James the Less, as shown by the fuller's bat.

The place where the hood should be, is occupied by a strip cut from the top of a representation of the Annunciation: only the much dilapidated faces, and the tip of the angel's wing are given, but the feet of one of the figures and some other snippets are utilised to make up the ends of the orphray.

The lining or foundation of the vestment is a greenish lining, now concealed by a modern lining of repp added recently by the ladies of a late dean's family. The damask and the orphray are bordered by a piece of coloured inkle or tape, which has a very modern appearance.

I am inclined to think that this cope was at some time or other robbed of its original orphray; which was afterwards replaced by the present one, which must have formed by part of the vestments or hangings of St. Catherine's chapel in Carlisle cathedral, and that the edging of inkle was then put on. The embroidery of this cope is English work.

The second cope is also semicircular in shape, and of the same size as the first, namely about ten feet along the straight edge. It seems to have had an orphray of about eight inches broad round the edge of the semicircular portion, but this is entirely gone. The orphray of the straight edge is nearly nine inches in breadth, and is of cloth of gold woven on a red silk warp; the gold silk threads of the woof are thin flat strips of gold, twisted round threads of yellow silk; this cloth came from Cyprus (see the South Kensington handbook on *Textile Fabrics*). It is so dilapidated that the pattern can hardly be made out, but it seems to be geometrical foliage. The body of the cope is also of cloth of gold, but the red silk of the warp forms bold patterns in ruby toned velvet of a rich soft pile, freckled in places with gold thread sprouting up like loops. This cloth is probably Florentine (South Kensington handbook). The same economy in cutting has been observed as in the earlier cope; in this case three breadths of the materials cut into four of the cope; some of the gores are missing and there is a gap where the hood should be. The lining or foundation of this cope is the same greenish linen, also concealed by a new lining of rep.

It would seem that both these copes, though of different dates, have been relined with or remounted on this coarse greenish linen at the same time.

In the library of the dean and chapter of Carlisle is or was a manuscript book entitled "A perfect Rental of all Rents due and payable to the dean and chapter of Carlisle, A.D., 1685-6." It bears on the fly-leaf the name  
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of Thos. Tullie, who was made dean in 1716. On the fly-leaf at the other end is the following declaration " This book was delivered to me by the executrix of the late Dean, Dr. Thomas Wilson, who had received it from the widow of his predecessor, Dean Bolton; [signed] Thomas Percy Dean of Carlisle Nov. 28, 1778." It contains besides the rental, a list of "Things to be Provided Corrected Ordered and Done in the Cathedral Church of Carlisle and about its Revenues." In this list there occurs the following direction " That the two Copes be mended and worn by Epistler and Gospeller." I take it that it was under this order the two copes were mounted on the coarse greenish linen, and that this was done much nearer to 1685 than to 1778, the earliest and latest dates in the book. If these copes were actually worn in Carlisle cathedral after the reformation, one would like to know what the celebrant wore.

In the catalogue of the archæological museum formed at Carlisle in 1859, during the visit of the Royal Archæological Institute, these copes are assigned by the directors, Messrs. Franks, Tucker, and Way, the earlier to the fifteenth century; the other to the sixteenth.

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