

ART. III.—*Heraldry at Carlisle Cathedral.* By F. J. FIELD.

Read at Carlisle, March 21st, 1933.

I.

IN a light of the southern clerestory at Carlisle Cathedral are several pieces of heraldic glass which date from the late 14th century but have hitherto, as far as I can discover, escaped mention by the county historians. Each piece takes the form of a heater-shaped shield on which is displayed a coat-of-arms.

It is unlikely that these coats were originally placed in this light. The chance nature of their grouping and the plain white background of modern glass in which they are set suggest that they are the scant remains of earlier work, unearthed perhaps during comparatively recent times from some old chest in the cathedral or frater, and only then built into the clerestory.

Altogether there are eight shields, placed in three rows of one, two and five.

The uppermost coat,

1. Gules a saltire Argent,

is that of the Neville family, once so powerful in Cumberland and Westmorland. Those of the second row,

2. Gules on a saltire Argent a martlet of the field for difference, and

3. Gules a saltire Argent, a label Or,
- belong obviously to cadets of the same house.

As reference to old heraldic rolls will indicate, the Nevilles habitually differenced by charging the centre of the saltire.

The third and lowest row consists of five shields,

slightly larger than those above, and occurring, when viewed from left to right (i.e. from east to west), in the following order:—

4. An impaled coat.

On the dexter. Quarterly. 1 and 4. Gules a castle Or (for Castile) 2 and 3. Argent a lion rampant Azure (for Leon).

On the sinister. Quarterly. France Ancient and England, a label Ermine.

These arms were borne by John of Gaunt as King of Castile, which he claimed in right of his wife, Constance. All the sons of Edward III bore the label as a difference, hence its appearance on the sinister coat. The ermine colouring in this instance is said to mark the Earldom of Richmond (Sir W. St. J. Hope, *Heraldry for Craftsmen*, p. 101). The arms of Castile, as those of the State, have precedence of the paternal coat.

5. An impaled coat.

On the dexter. Quarterly. 1 and 4. France Ancient. 2 and 3. England.

On the sinister. Quarterly. 1 and 4. Or an eagle displayed Sable. 2 and 3. Gules a lion rampant double-tailed Argent crowned Or.

These arms are those of Richard II, impaling those of his first wife, Anne of Bohemia. They were married in 1382, and as she died in 1394 this piece of glass probably dates from this decade.

6. Azure a cross patonce between four martlets Or.

The identification of this coat is difficult but it is most probably meant for that of Ethelred II (*vide* Nisbet's *Armories*, p. 155). His son, Edward the Confessor, was a favourite ancestor with Richard II, who often impaled his arms. Actually the Saxon Kings lived before the days of heraldry, and evidence for their bearing arms does not date beyond the reign of Henry III.

7. Quarterly. France Ancient and England, a label Argent.

These were the arms of the Black Prince.

8. Or a chevron Gules.

The background of this shield, that of the powerful house of Stafford, offers a fine example of 'diapering.' Whether the Staffords and Richard II would relish this proximity of each other's arms is doubtful. There seems something ironical at any rate in this chance association.

Most of this glass would seem to date from sometime between 1380-1399. John of Gaunt was Governor of Carlisle 1380-1384, and his portrait worked in a quatrefoil of the east window, and surrounded by an heraldic border of Castile and Leon, has long been an object of interest to visitors.

II.

When the Cathedral choir was being rebuilt after the disastrous fire which swept Carlisle in 1292 the bosses and cornices of the wooden roof vaulting were decorated with the arms of the local nobility and gentry who had contributed funds towards the undertaking. 'The roof,' says Hutchinson (vol. ii, p. 599), 'was originally lined or vaulted with wood, painted and ornamented with arms and devices of the several patrons and contributors to the work; with the arms of France and England, were those of the Piercys, Lucys, Warrens and Mowbrays . . . ' Of the shields which were thus nailed to the roof a meagre eleven remain, detached and battered, in the Fraternity.

The old wooden ceiling remained unaltered, though much decayed, until 1764 when it 'was stuccoed in the form of a groined vault' (Hutchinson, *ibid.*). Apparently this stucco was in the nature of an addition, and the woodwork with its heraldry (not to mention its defects)

was left in its original state beneath the plaster until the latter was removed in 1856 and a more thorough renovation was attempted. In Billing's engraving of the choir, 1839, which is endorsed 'as at present, plaster removed,' the old 13th century ceiling is shown, with coats of arms on the bosses of the vaulting.

In 1856, when the ceiling was totally renewed, the shields were removed to the Fraternity crypt where dirt, damp and neglect contributed to render them almost illegible, blackened or faded as they already were by time. Finally many were used as fuel, and this also (I have been informed) was the fate of a few of the survivors not so very long ago.

They are made of wood and of the common 'heater' pattern. The back of each shield is flat, to render it easily attachable to the ceiling. The front surface, however, is convex. Two sizes occur. The first gives a measurement of 12 inches from the centre of the chief to the base point, and $10\frac{1}{2}$ inches across the chief; the other $9\frac{1}{4}$ inches from chief to base and $7\frac{3}{4}$ inches from dexter to sinister. All are so dirty and battered that they can only be read with difficulty, but seem to be as follows.

1. Or three torteaux, for the Courtenays of Devon. Hugh de Courtenay was in Carlisle in 1300, and accompanied Edward I to the siege of Caerlaverock [The Roll of Caerlaverock].

2. Argent, a cross Gules. Perhaps for Michael de Harcla, father of the famous Sir Andrew whose martlet in the dexter canton was a difference added to his family coat.

3. Or a cross Sable. This coat is supported by a cornice angel, somewhat reminiscent of the famous lines of Keats.

4. Gules a lion rampant Argent, for the Mowbrays, Dukes of Norfolk. Vide supra.

5. Gules three water-bougets Argent, for the powerful Westmorland family of de Roos.

6. Argent a daunce between three crosslets fitchy Gules, for Sandys of Burgh and Rotington.

7. Gules a cross patonce Or, possibly for Latimer of Gamelsby. These arms were ascribed to this old medieval family by the 18th century squirearchy (v. *Milbourne MS.* of Denton).

8. Gules a lion rampant Argent, for Mowbray, as above.

9. Argent, three swords conjoined in the fess point Gules, for Stapleton.

10. Or a cross flory Sable, for Lamplugh of Lamplugh.

11. Quarterly England and France Modern. Vide supra. This may be later in date than the others.

The Argent tinctures marked by an asterisk in several of the above coats appear as Sable on the actual shields. This is merely the result of time, the silver having become oxidised by exposure, and further darkened by dirt. Nos. 6 and 9 are indubitably the arms of Sandys and Stapleton, and just as indubitably prove that the Sables here often represent Argent. In any case, if we substituted Sable for Argent in the above instances much bad heraldry would result, colour being charged on colour.

I may add (perhaps unnecessarily) that there is no instance in the above shields of Argent having retained its proper nature.

III.

The modern ceiling of the choir has painted on it numerous coats of arms. These are visible from the choir itself. They seem to be replicas of the coats (or at least some of the coats) removed by the renovators in 1856. Below is a list of the families whose arms are thus displayed. I do not claim that it is a complete

one, since bad light and the remoteness of some corners of the ceiling make an accurate and final catalogue impossible.

1. Lucy of Cockermouth.
2. Lowther.
3. Harcla (Argent a cross Gules).
4. Redman.
5. Mowbray.
6. Vaux of Gilsland (Checky Or and Gules). This coat was quartered, and sometimes actually borne, by the Multons. v. Foster, *Some Feudal Coats*.
7. Vaux of Triermain. (Argent a bend checky Gules and Argent).
8. Salkeld of Corby.
9. Neville.
10. Wharton.
11. Dacre.
12. Vipont.
13. Lamplugh of Lamplugh.
14. Montacute (Argent three fusils conjoined in fess Gules).
15. Fleming, or Hudleston (Gules a fret Argent).
16. Multon (Argent three bars Gules).
17. Bewley of Caldbeck.
18. Roos.
19. Latimer of Gamelsby (Gules a cross patonce Or).
20. Engayne of Burgh and Clifton.
21. Percy (quartering Lucy).
22. Mortimer (Barry of six, a chief paly, gyronny at the corners Azure and Or, an escutcheon Gules).
23. Parr of Kendal.
24. Stafford.
25. Kirkby.
26. Mowbray (quartering Warren).
27. Plantagenet (quarterly France Ancient and England).

The following coats also occur.

1. Quarterly Or and Gules.
 2. Gules a pale checky Argent and Azure.
 3. Gules three legs embowed and conjoined in the fess point Argent.
 4. Gules a cross moline Or.
 5. Gules a chevron between three feathers Argent.
- This cannot be Featherstonhaugh of Kirkoswald since this family did not enter Cumberland until post-medieval times. A northern Knight, William Fetheir, *temp.* Edw. II, bore Gules a chevron Ermine between three feathers Argent, according to Jenyn's Roll.
6. Or a cross Azure.
 7. Argent a cross between four roses Gules.
 8. Azure a crescent Argent.
 9. Gules a Fleur-de-lis Or.
 10. Or a cross Gules.
 11. Gules a fess between 6 crosslets Or.

This cannot be Engayne since no branch of that family is known to have changed its daunce for a plain fess, however much they altered tinctures and charges. With different tinctures it could be the ancient coat of Layton of Dalemain.

12. Gules an escallop Argent. Perhaps not meant for a coat of arms, but as a Dacre 'device' or badge.
 13. Gules three crescents Argent.
 14. Sable a cross humetty Argent.
 15. Argent fretty Gules a chief Ermine.
 16. Or three pallets Azure.
 17. Azure three stars in a bordure engrailed Or.
- Perhaps the arms of the famous Sir Robért Parvyng, Lord Chancellor of England, or of Adam Parvyng. The seal of the latter displayed this coat, without indicating what the tinctures are (v. marginal sketch in the *Milbourne MS.* of Denton). The Parvyngs adapted this coat from that of the de Wigtons, their friends and

benefactors. In the same MS. a similar coat is ascribed to the de Wavertons, who were really cadets of de Wigton, and the following marginal note is added: 'Amongst the coats upon the ceiling of the quire of ye Cathedral at Carlisle is a coat like this, viz. Or 3 stairs (*sic*) of 6 points and a bordure engrailed gules.'

18. Or six annulets Azure.

19. Argent a bordure Gules.

20. Gules a cross Argent.

21. Azure a cross Or.

22. Argent two bars Sable over all a bend counter compony Argent and Gules. Perhaps meant for Leigh of Isell, in which case the bars should be Azure.

23. Argent three crescents Azure. Ribton of Ribton bore Or three crescents Azure (St. George's Visit., 1615).

24. Argent a fess and a canton Gules.

25. Argent a cross Azure.

26. Gules three Feathers Argent.

27. Azure on a bend Gules three mascles Or.