

ART. VIII – *A survey of the surviving medieval stained glass in the churches of the Anglican Diocese of Carlisle, together with the few examples of painted glass of the seventeenth and eighteenth centuries, and of the first decade of the nineteenth century.*
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THE ravages of time, the drastic effects of the Dissolution of the Monasteries, and the vandalism of the Commonwealth period, have all contributed to the tremendous reduction in the corpus of early stained glass. What remains, however, comprises often considerable areas of glass such as may be seen at Carlisle Cathedral; Bowness-on-Windermere; Cartmel Priory; the Collegiate Church at Greystoke; Edenhall; a window at Cartmel Fell consisting of discrete pieces and fragments cleverly put together to give the impression of a harmonious whole; a painted window at Ulverston, representative of nine of its fellows in store; an east window at Witherslack of the same genre as the last; and many pieces and fragments of old glass erected in modern windows in some nineteen other churches.

Aldingham (St Cuthbert)

There is only one piece of ancient glass in the church. It is to be found in the tracery of a modern stained glass window, erected on the north side of the sanctuary to the memory of a long-serving rector, The Revd Henry Hayman D.D. This piece of glass takes the form of a fifteenth century coat of arms of the Harington family, lords of the manor from 1293 to 1458 – Sable a fret Argent a mullet for difference.

Appleby (St Lawrence)

Some fragments of armorial glass are to be found in the north chapel. In the tracery of the chapel's east window are the arms, left – Azure semée de lys a lion rampant Or (Beaumont); right – Or a lion rampant Azure (Percy of Northumberland); while in the chapel's north window tracery, right hand, is what is claimed to be the arms of France and England quarterly. The blazoning of "fretty" on a field semée de lys Or would, however, seem to throw doubt on the identification of quarters 1. and 4. as the arms of France. A close examination of the arms of England in the second quarter will show that the three lions passant guardant Or have been inserted upside down. The Beaumont and Percy glass is thought to date from the early fifteenth century, and the Royal Arms from the late fourteenth.¹ Neither mentioned nor identified is a shield, Argent in chief, Azure in base, a saltire per fess Gules and Or, situated also in the north window tracery.

Beetham (St Michael)

The south chapel has two two-light windows containing the remains of the ancient stained glass (Plate 1). One of these windows has a full length representation of

Henry of Bolingbroke, later Henry IV; a saint with halo; a tiny collection of nonedescript detail, all of this mainly in silver stain; and a panel made up of remnants of coats of arms and sundry fragments. All probably date from about the year 1500. Distinguishable amongst the discrete remnants of the coats of arms are (a) lozengy Argent and Sable – one of the several blazons of the Bethom family; (b) a mullet sable; (c) a chevron Or between three chess pawns (?) of the same. Neither (b) nor (c) have been identified.

The other window in the south chapel has, left, a fifteenth century escutcheon, quarterly I and IV, quarterly 1. and 4., mainly untinged, on a bend three cabossed stags' heads (Stanley); 2. Or a chief indented Argent (?) (not identified); 3. chequy Or and Azure (Warren); II and III Gules three legs embowed, armoured proper, garnished Or, conjoined at the thighs and flexed in triangle (Stanleys as Lords of Man). The occurrence of the Stanley Arms at Beetham is no doubt due to the fact that Beetham Hall was awarded to Thomas, Lord Stanley, for his services to the Earl of Richmond, soon to become King Henry VII, at Bosworth Field.

The adjacent right-hand light has a lozenge of diapered glass within a red, squarely-orientated quatrefoil.

At the west end of the church, in the tower, are fifteenth century figures, part of a clerestory window vandalised by a "Protestant fanatic" in the seventeenth century, and re-assembled with some modern glass in the nineteenth. To the right hangs a Crucified Christ, and below, St John the Apostle. On the left stands a Virgin and Child, and below her the figure of St Joseph. In the tracery appear the heads and shoulders of Bishop Saints.

Bowness-on-Windermere (St Martin)²

Most of the glass in the east window dates from the latter part of the fifteenth century, but it is not all of one period; some of the glass near the top is earlier, and some of it was added in 1871 to make good the damage believed to have been done in the days of Cromwell.

In the older histories of the district it is always said that the glass came from Furness Abbey; nowadays it is thought more likely that it came from Cartmel Priory;³ in fact its history is still obscure, and it is possible that some of the glass has never been either at Furness or Cartmel but was actually made for this church.

In the middle of the window the principal figures (from left) are:

1st light – St Barbara with her emblem, the tower with three windows (most of which is modern).

2nd light – St George and the Dragon (he is wearing fifteenth century armour).

3rd light – St Mary the Virgin, kneeling.

4th light – Our Lord on the Cross (the head is restored).

5th light – St John the Evangelist (much of which is restored).

6th light – St Catherine with her emblems (the broken wheel and sword).

7th light – This should obviously contain another large figure to complete the series but it is missing and instead there are miscellaneous fragments and four small figures wearing ecclesiastical vestments; the upper pair are archbishops (probably of Canterbury and York) and the lower pair are deacons (St Stephen and

St Lawrence). The date of these four small figures is supposed to be about fifty years earlier than the large figures; the glass seems to have been brought here to fill up what would have been a blank space.

At the bottom of the window are six square panels corresponding to the six lights above them and each containing small figures which are of great interest because they are evidently portraits of clergy and laymen, the clergy being Cartmel canons and the laymen being local benefactors.

1st panel – A canon with the name John Plo....., p'or of Kerkmel (Plate 2);⁴

2nd panel – A man and lady – Willm. Thornboro and his wyf (Plate 3).

3rd panel – A group of canons with their names (Thomas Hogson, William Bareaye, Will. [Purfoot], Roger Thwaytts and George Fishwick).⁵

4th panel – A man and lady (Penningtons).

5th panel – A man and lady (Kirkbys) (Plate 4).

6th panel – A man and lady (unknown).

The seven tracery lights contain a collection of glass that is mostly late thirteenth and fourteenth century and includes no less than twenty shields of the arms of prominent families of Westmorland and North Lancashire. There is considerable difficulty in identifying most of the coats of arms because of the blackening or erosion of the tinctures and the lack or shadowing of detail in the ordinaries, the lines of partition, and other devices. The ones which can be indentified are as follows (numbered from left to right, and from top to bottom):

1st light – Foliage (mostly modern, 1871).

2nd light – The entry into Jerusalem and four shields; 1. Argent a cross engrailed Sable (Middleton of Leighton); 2. unidentified; 3. Sable a fret Argent (Harington); 4. Sable a fret Argent – dexter side – (Harington).

3rd light – The Virgin and Child and four shields; 1. Sable a fret Argent (Harington); 2. Argent two bars Gules on a canton of the second . . . – dexter side – (Unfortunately the glass of the canton has been broken and releaded, thus removing the device on the canton. Either no device or a plain cross Or would represent Broughton, a maunch Argent – Bardesley, and a cross moline Or – Kirkby of Kirkby Ireleth); 3. Gules a fret Argent (Fleming of Rydal). The Virgin and Child glass is the oldest in the window, about 1300, and there is very little glass older than this elsewhere in England.

4th light – The Resurrection and two shields, a small one above (unidentified), and a large one below; the latter is a fifteenth century Royal Arms of England and France, encircled by the Garter: quarterly 1. and 4. Azure three fleur-de-lys Or (New France); 2. and 3. Gules three lions passant guardant Or (England) over all a label of three points Argent.

5th light – Seven shields; 1. Argent a saltire engrailed Sable, a mullet Argent at the fess point for difference (Middleton of Leighton); 2. fourth quarter, tinctures very discoloured but appears to be Argent two bars Gules in chief three mullets of the second (Washington). Clowes⁶ suggests that the arms of Washington quarter Lawrence in this light but Lawrence is not now apparent. 3., 4., 5., 6. unidentified; 7. Gules three cushions Ermine tasselled Or (Redman).

6th light – Four shields; 1. Gules three cushions Ermine tasselled Or (Redman); 2., 3., 4. unidentified.

7th light – Fragments.

Brough (St Michael)

In the south side, adjacent to the pulpit, six pieces of old glass have been erected in a two-light window. They comprise the crowned head of a woman saint, a mitred head, fragments of two angels, and two heraldic pieces. Of the heraldic pieces, one is dated 1638 and displays the coat of arms, in the artistic fashion of the period, of Queen's College, Oxford, patron of the living – Argent three eagles displayed Gules beaked and legged Or (although the Gules tincture is not apparent in the eroded window). Until recently this glass had been installed in the vicarage.

Other pieces of medieval glass will be found in the north aisle. Framed in modern glass, at the centre, is Christ the Good Shepherd, to the left a female crowned head, and to the right a small group of figures which has been interpreted as a bishop with attendant priests.⁷ Pevsner⁸ suggests that the glass in the north aisle is fifteenth century, and the four heads in the south aisle would appear to be of about the same period.

Brougham (St Wilfred)

The source of the ancient glass to be seen in Brougham chapel, in the rose window and the two lancets below, is not precisely known. The RCHM⁹ simply calls it "foreign".

From 1846 onwards the chapel was radically altered by Henry Brougham, 1st Baron Brougham and Vaux, and his brother William. William is said to have bought the furnishings of a dismantled church on the Continent, which would account for the present-day ornate interior. The glass may have come from the same, or a similar source. The RCHM¹⁰ gives a fourteenth century date for the glass, with the exception of the Virgin and Child at the centre of the right-hand lancet, which they attribute to the sixteenth century; it is patently different in style to the surrounding glass. The north lancet has at its centre a Crucifixion scene, in which, unusually, the figure of Christ would appear to be fully clothed.

In the rose window the four narrow heart-shaped bordures of plain or lightly tinted glass form a most conspicuous and striking feature against the sombre fourteenth century background. The borders to the lancets produce a similar effect.

Carlisle (The Cathedral Church of the Holy and Undivided Trinity)

The lofty east window of the cathedral was filled with stained glass by the second half of the fourteenth century. By the mid-nineteenth century the lower glass was said to be in ribbons, and John Hardman of Birmingham was called in to replace it with modern glass. In 1861 this was done, and that glass is still in place today. The tracery glass had, however, fared better but not without casualty. In 1856 William Wailes of Newcastle-upon-Tyne was given the task of restoring the tracery glass, fitting new glass where the original was missing or deficient. A description of the ancient glass in the tracery which now remains is given below by kind permission of Canon Arthur Penn – "The tracery lights . . . represent a Doom or Last Judgement, and two-thirds of it are original. The intricacy of the pattern provides a great variety

of spaces to be filled, 47, not counting the very small ones. In the topmost section, Christ, clothed in blue, sits in judgement on a rainbow. Across the middle portion souls are shown rising from their graves, raising ornamented coffin-lids. A careful examination, for which binoculars are needed, will show that they represent a cross-section of society; several crowned kings, a pope, a bishop, monks and priests, soldiers, and women can be identified by symbols such as crowns, papal tiara, chalices on gravestones, vestments, and tonsured heads. Above are two large quatrefoil spaces, the ancient glass of which is only fragmentary, showing the naked souls of the blessed rising to Paradise, where St Peter stands at the gate. Most of the glass is blank replacement but parts of seven naked figures survive, as well as St Peter. The large central quatrefoil below shows the damned souls engulfed in the fiery red of Hell Mouth. Several groups of naked souls can be made out, with a red lion and a blue devil, as well as a great eye. One assumes that those parts which are not original were inserted by Wailes in his 1856 restoration”.

Some fragments of fourteenth and fifteenth century glass, comprising several coats of arms and numerous discrete elements were, in 1925, set in modern glass of sympathetic colouring in a window in the north aisle of the nave, and in 1949 the Friends of the Cathedral erected in a window in the south choir aisle eight coats of arms of Royal and other notable persons. These arms include, in the top row – Gules a saltire Argent, one with a label of three points Or (Nevilles, Earls of Westmorland); in the top row, the English Royal Arms, and those of allied Royal families from Europe of the time of Edward I in the middle row; and in the third row – Or a chevron Gules (Earls of Stafford), and the attributed arms of Edward the Confessor adopted by Richard II – Azure a cross patonce between five martlets Or (although only four of the latter are shown here). The date of this heraldic glass is uncertain. It was originally in the clerestorey and was probably in that location at the time of Dugdale’s visitation in the second half of the seventeenth century. Subsequently it was removed and stored in boxes. Possibly only the best of the surviving pieces were erected in the Friend’s window. It will be noted that all the glass in that window is diapered in a variety of patterns. A late fourteenth or early fifteenth century date is probable.¹¹

Carlisle (St Cuthbert)

This is a Georgian building of 1778 and one in which the finding of medieval glass would not be expected. The present building, however, replaced an earlier Gothic edifice from which numerous pieces and fragments have been artistically re-assembled by the glaziers of York Minster. The work was completed in 1961.

The re-assembled glass will be found in the north aisle. It comprises a fourteenth century male figure with a child, attended by cherub heads, all within a canopy made up of seemingly fifteenth century pieces (Plate 5).

Cartmel Fell (St Anthony’s Chapel)

The medieval glass in the chapel may be fragments but many of them are of

considerable size and the York glaziers have been able to make up a most satisfactory visual narrative in the east window (Plate 6).

The glass is fifteenth century and was probably brought to Cartmel Fell from Cartmel Priory at a date which has not been established.¹² In the centre light is Christ crucified. On the left stands St Anthony, patron of the church, with his symbols of boar, bell, and "T" staff. On the right is St Leonard, patron saint of prisoners, symbolically holding a broken chain. Some of the sacraments are featured: Holy Communion; Anointing the Sick; Ordination, above which will be seen what is believed to be John the Baptist and the crowned heads of two women saints; Marriage; and Blessing the Penitent. Baptism and Confirmation are present in small fragments. The donor of the window will be seen in the bottom corner of the right-hand light, and his wife in the left-hand light.

In the north window behind the Cowmire Hall pew there are various pieces of old glass of similar age to the above, and many fragments. On the right may be seen the figure of Our Lord, probably appearing to Mary Magdalene after the Resurrection. At the centre is what appears to be part of a Crucified Christ. To the left stands a bishop with crozier.

Cartmel (The Priory Church of St Mary and St Michael)

In the chancel, two tiers of nine lights and some eighty tracery lights above them, all filled with stained glass by York glaziers must have been an awe-inspiring sight when the main east window was erected in the early years of the fifteenth century. It was probably a memorial to John, Lord Harington of Aldingham (1281-1347), the patron. Today, all that remains is one tier of three main lights, in which are depicted a Virgin and Child, flanked by John the Baptist on the one hand and by Archbishop William of York, on the other (Plate 7). The scattered tracery lights contain whole, part, or composite figures of saints – male and female – prophets, bishops, angels and a head of God the Father, all of which have been described by Canon J. C. Dickinson.¹³

In the south chapel, known as the Town Choir, which was spared the depredation of the rest of the Priory at the Dissolution because it was then serving as the parish church, the east window is only a fraction of its original size. Canon Dickinson¹⁴ dates the glass from the years 1320-1340 and describes it as high quality York glazing (Plates 8 and 9). A visitor today might well add that the glass would appear to be of better quality and colour than that in the main east window. The type of subjects in stained glass which originally filled the empty spaces remains a matter of speculation. Painton Cowen,¹⁵ suggests that the window was a Tree of Jesse, a suggestion with which Canon Dickinson concurs, and that the presence of the Archangel Gabriel in the tracery light portended some scenes from the childhood of Christ.

In the south wall of the south chapel sundry fragments have been erected in adjacent windows and in the porch will be seen several angel figures and fragments of old glass, all of which can be attributed to the fourteenth and fifteenth centuries.

Crosthwaite (St Kentigern)

The south chapel east window, which has modern pictorial glass by William Wailes at centre, has, above, a fifteenth century fragment said to depict the head of Mary Magdalene, and below, a sixteenth century coat of arms quarterly of the Derwentwater and Radcliffe families, and of Dame Alice, a Dudley heiress (d.1554) who married Sir John Radcliffe (d.1529 or 1530). She was the daughter by his second marriage of Sir Edmund Dudley, son of John, Lord Dudley, K.G. The coat of arms reads: quarterly 1. Argent a bend engrailed Sable (Radcliffe), with a rose Argent on the bend at dexter chief for difference; 2. and 3. indistinguishable now but possibly Or two lions passant in pale Azure (Dudley); 4. Argent two bars Gules on a canton of the second a cinquefoil Argent (Derwentwater).

In the north aisle can be seen a very faded half-figure of a cleric, believed to be St Anthony, displaying a Tau Cross and holding a book and pastoral staff with bell. It is possibly of the fourteenth century or earlier.

Edenhall (St Cuthbert)

There is medieval and later stained glass in the east window, the chancel, nave, and tower.

The east window has, in recent years, been cleaned and restored by the York Glaziers Trust, the result being a great improvement in colour and clarity. In the upper tier appears the figure of a Saxon king, Coelwyn, flanked, on its right by the arms of the Musgraves – Azure six annulets Or three, two, and one, at the fess point an inescutcheon, Argent, and at its fess point the “red hand” of Ulster, denoting a baronetcy. To the king’s left are the arms of the Stapletons – Argent three swords conjoined at the pommel Gules. In the lower tier stands the figure of a mitred bishop holding a crozier in his left hand and believed to represent St Cuthbert, the patron saint of the church (Plate 10). Both king and bishop are fourteenth century or earlier in date. In the window as a whole there are six “roundels” of varying shapes and sizes, several of which, according to Pevsner,¹⁶ are Netherlandish. They are narrative panels and St Nicholas and the “boys in a tub” feature in one of them. The remainder of the window is a mosaic of brightly coloured pieces and fragments of varying dates, including some modern glass of a nineteenth century restoration.

In the chancel will be seen four panels of coats of arms which display those of the Musgraves and Stapletons as already described, together with – Or a fess Azure in chief three hurts (Colville); Gules a lion rampant Argent a bend Azure (Tilliol); Gules three escallops Argent a bend Azure (Elizabeth, daughter of Thomas, 2nd Lord Dacre). In the tracery can be seen the Musgrave crest of two arms in armour, gauntleted proper, grasping an annulet Or. Due to age there is some discolouration of the tinctures. Each of the coats of arms is framed in the flamboyant style of the sixteenth century.

The north windows of the nave contain some glass believed to have come from Hylton Castle, Durham. It has a Continental appearance. A south window behind the pulpit has two pieces of fourteenth century date; one a fragment of a canopy, the other which appears to be the remains of a Trinity. In an adjacent three-light

window are three coats of arms set in modern quarries; two of them being Musgrave impaling Stapelton, the third Musgrave impaling Argent two bars Azure (Hylton).

There is ancient glass also in a south-west two-light window; left, a coat of arms – Per chevron Argent and Gules goutée d’Or in chief two roses pierced of the field (unidentified), and right, – Argent a cross Sable (the Priors of Carlisle, who at one time owned the benefice). Medieval quarries will be found in the tower and in the west gallery.

Grasmere (St Oswald)

Some fragments of ancient glass have been erected in the tracery of the two windows situated on the south side of the church.

In the first window, from the east, are to be seen, left, some remnants of canopy work; at centre, St Catherine’s wheel; and right, an heraldic achievement – Gules a fret Argent, the Crest a serpent nowed proper holding in the mouth a garland of olive and vine leaves proper (le Fleming). The tinctures have faded over the passage of time. In an adjacent window, and in the tracery, is to be seen the head of a king above which are two heraldic lions, possibly representing Henry II. Left and right are some elements of canopy work, under one of which are the words *Gracia Tibi*.

The date of the glass is problematical, but is probably fifteenth century. The arms of the le Fleming family, by the style, would indicate a later date, say *c.* 1600.

Greystoke (St Andrew)

This is a spacious building with many relics of the past. Nearby is Greystoke Castle, the home, over the centuries, of the families of Greystoke, Dacre and Howard. The chancel was repaired by Thomas Howard in 1645 and restored by Henry Howard in 1848.¹⁷ The stained glass in the east window was fitted in the fifteenth century, and the considerable proportion that has survived the vicissitudes of time was restored and re-erected in 1848. The tracery, which includes the Royal Arms, the arms of the Diocese of Carlisle, and those of the influential families of Dacre, Howard, Redman, Greystoke, Percy and Askew, is nineteenth century and therefore outside the scope of this paper. The upper part of the window below the tracery has much canopy work and includes a saint standing on a red demon, groups of figures, a bishop standing, a priest kneeling, and much more. The lower part tells the story of St Andrew’s quest to rescue St Matthew from Wronden, the city of Cannibals, and the former is seen in a number of situations during his sojourn in the wicked city (Plate 11). Surprisingly, despite the varied subjects, the window gives an impression of a composite whole.¹⁸

Even earlier than the east window is the bestiary window in the south chancel, which is thought to be *c.* 1400. This window consists of nine roundels set in modern white glass, one containing the symbol of the Holy Trinity, the remainder each portraying an animal or bird. The creatures depicted in the bestiary were intended to give symbolic meaning which could appeal to the medieval mind as an image of the creative power in the Universe and its divine order. Restored in 1848, the roundels

are in remarkably good condition. They feature eagle and ass, antelope and mongoose, phoenix and caladrius (Plate 12).

In the north aisle some ancient fragments will be found, arranged in a small panel and probably of a fifteenth century date.

Heversham (St Peter)

In the south, or Dallam chapel, a two-light window displays several coats of arms of local families, some of the tinctures of which are either worn, or are shown incorrectly by the artist. Various fragments of coloured glass are incorporated.

In the tracery the tinctures shown correctly are, left, the arms of Preston (Plate 13), Argent two bars Gules on a canton of the second a cinquefoil Or, impaling quarterly 1. and 4. Argent fretty Gules a chief Azure (Curwen); 2. and 3. Azure a lion rampant Argent goutée de sang (Le Brun). In the tracery, right, are the arms of Preston (as above), impaling Westby, Argent on a chevron Azure three cinquefoils Or (Plate 14).

An artistic frame of scroll and floral work in silver stain occupies the left-hand main light. Within, there is a partial escutcheon, 1. Argent a chevron Sable between three fleur-de-lys of the second (Buskell); 2. some decorative work; 3. Per fess indented Or and Gules counterchanged, on a bend Azure a cinquefoil between two pigeons Or (Bindloss); 4. nonedescript. Below, left, in a lozenge, IHC, the initials A P in upper case, and the date 1601; and right, a hammer and nails with the same date. In the base, in medieval script, is the name Buskell (Plate 15). In the right-hand main light are the Preston arms (as above), with, as the crest, an eagle displayed Argent beaked and legged Or (Plate 16).

Some insignificant fragments of early seventeenth century glass will be found in the north chapel.

Kendal (Holy Trinity)

The only pieces of ancient glass are a coat of arms in the north window of the Bellingham Chapel and a very small crowned head of a king in the tracery of the east window in the Strickland Chapel. The king's head is considered to be sixteenth century in date,¹⁹ and may be that of Henry IV, as it bears some resemblance to his likeness in a tomb effigy in Canterbury Cathedral.

The coat of arms is considerably eroded and some of the tinctures are difficult to divine. Probably it dates from the death of Sir Roger Bellingham in 1533. He had married Margaret, daughter of Sir Robert Aske. The arms may be deciphered – correctly – thus: Quarterly I and III, quarterly 1. and 4. Argent a buglehorn Sable stringed Or (Bellingham); 2. and 3. Argent three bendlets Gules on a canton of the second a lion rampant Argent (Burneshead [Burneside]); quarterly II and IV, quarterly 1. and 4. Azure on a fess Sable four fusils conjoined Argent (Aske); 2. and 3. Or three bars Azure the centre one charged with an annulet of the field (Aske of Yorkshire). It will be noted that the buglehorn has been completely eroded, although the stringing is still visible, and the lion on the canton has been shown by the artist as passant, not rampant.

Kirkby Thore (St Michael)

The cinquefoil tracery of a south chancel window contains a kaleidoscopic jumble of many fragments of old glass assembled within a colourful modern border. Other fragments occur in the tracery of the east window of the north aisle. The fact that the fragments are small, and all non-figural, makes it difficult to date them. They could all be fifteenth century.²⁰

Lanercost Priory

After the Dissolution the priory was granted to Sir Thomas Dacre, an illegitimate son of Sir Thomas Dacre of Naworth, for long and distinguished military service to the Crown. Sir Thomas, the son, subsequently converted some of the monastic buildings into a dwelling and took up residence there in 1559. The three pieces of old glass to be seen in the east window of that part of the priory which now serves as the parish church came from Sir Thomas's dining room.²¹

The centre piece is a Dacre achievement, quarterly of eight, which has suffered some damage and has been repaired. Recognisable are 1. Gules three escallops Argent (Dacre); 2. barry of six Argent and Azure three chaplets of roses two, and one (Greystoke ex Grimethorpe); 3. possibly Gules three cushions Argent (Old Greystoke); 4. Gules a fess chequy Argent (Or?) and Sable between six crosses pattée fitchée Or (Boteler); 5. Argent three bars Gules on a canton of the second a lion passant Or (Multon); 6. Vairé Or and Gules (Ferrers); 7. Argent semée de lys and fretty Or (de Morville) – R. S. Boumphrey, C. Roy Hudleston and J. Hughes²² give the field as Sable but report that at Appleby Castle it is seen with a field Azure; 8. what appears to be, in a very cramped escutcheon, chequy Or and Gules (Vaux), although the correct arms for Vaux should be Argent a bend chequy Or and Gules. Over all a bend sinister Or indicating Dacre illegitimacy.

To the right is a coat of arms quarterly of 1. Dacre; 2. Greystoke (Grimethorpe); 3. Boteler; 4. Vaux; all wreathed about Or and Argent, and to the left, a cartouche enclosing the arms and quarterings, much restored, of Dacre, with the bend sinister, impaling the arms of Denton, of Denton, whose daughter married Thomas Dacre, and blazoned incorrectly – Gules on a fess Argent three cinquefoils Sable. The correct Denton arms are – Argent two bars Gules in chief three cinquefoils Sable.²³ Above, framed in gold is the word *Virtutem*, and below, also framed in gold, is the date 1559.

Newbiggin (St Edmund)

The tracery of the east window contains a number of fragments of fourteenth and fifteenth century glass, which include the head of a king and that of the Virgin or a woman saint. There are two coats of arms; chequy Or and Azure (Warrenne); the other, Azure six annulets Or, three, two, and one (Musgrave) impaling Or a chevron between three mullets Azure (Crackenthorpe). The mullets are not pierced, as correctly they should be. The date of the two coats of arms is problematical. Probably they post-date the fragments. The shape of the Warrenne shield differs from that of the other, suggesting that the former may be older than the latter.

Penrith (St Andrew)

A kaleidoscopic jumble of fragments of ancient glass of the fifteenth century, together with the head and shoulders of a king, have been arranged in two panels in a north aisle window.

At the west end of the south aisle can be seen a window of modern glass which incorporates the fifteenth century framed heads of Richard, the ill-fated Duke of York, and his wife Cicely Neville (Plate 17).

F. and C. Roy Hudleston,²⁴ having consulted the MS of Dugdale's Visitation of Cumberland in 1665 and the accompanying drawings of full-length figures made in the church at that time, suggest that the coat of arms displayed on the dress of both male and female figures in the drawings make it clear that the heads depicted in the window are of Ralph Neville, 1st Earl of Westmorland, and of his wife Joan Beaufort, the mother of Cicely Neville.

Ponsonby (no dedication)

Thomas Briggs, of Cowmire Hall, had two daughters, co-heirs; Agnes, who married Sir Richard Hutton of Goldsborough, Yorkshire, second son of Anthony Hutton of Penrith, and Anne who married Edward Stanley of Dalegarth.²⁵ At one time the Briggs coat of arms of Gules three bars gemel Or a canton Sable could be seen impaled by Hutton, Argent on a fess Sable three bucks' heads cabossed Or, and separately by Stanley, Argent on a bend Azure cottised Vert three bucks's heads cabossed Or. Today only the arms of Hutton, and of Hutton impaling Briggs, survive, together with some fragments of coloured glass, each enclosed within the leading of a diamond pane. They can be attributed to the late sixteenth century. Some diapering may be discerned in the Hutton/Briggs arms.

Staveley (St James)

Two fifteenth century fragments appear in a window on the north side of the present church. They consist of a coat of arms made up of sundry unidentified fragments leaded together on the dexter side, and the arms of Harington, Sable a fret Argent, on the sinister side, and separately, the upper half of a male figure. These pieces were originally in the fourteenth century church of St Margaret, of which only the tower now stands.

Ulverston (St Mary)

The large north-west window of two tiers, each of five lights, contains one figure only, that of St John with his emblem, the eagle. The remaining nine panels are in store in the crypt and have been so for many years, pending restoration. All ten panels are said to be the work of Gray of London and to be a partial copy of a window in New College, Oxford, by Sir Joshua Reynolds. The panels are enamel-painted and date from the first decade of the nineteenth century. Prior to the restoration of the church in 1866 the panels formed the east window. Neglected for

a number of years they were restored in 1881 but were removed from their setting later when cracking of the glass developed. It is believed that the glass in storage depicts Our Lord, Matthew, Mark, Luke, Faith, Hope, and the Resurrection.

Erected in a window in the south chapel is heraldic glass which was formerly in the mortuary chapel of the Braddyll family in the church before the restoration of the fabric in 1866, together with other coats of arms originally in Conishead Priory, the home of the Braddylls. Altogether there are twenty shields dating from the seventeenth and eighteenth centuries. They are described in order from left to right and from top to bottom of the two-light window:

1. Barry of six Or and Azure on a chief of the first two pallets between two base esquires of the second (Mortimer, Earl of March) on an escutcheon of pretence the arms of England, 1. and 4. Azure three fleur-de-lys Or; 2. and 3. Gules three lions passant guardant Or. Crest a ducal coronet.

2. Or three bars Gules a canton Ermine (Caucefield [Cansfield] of Lancashire) on an escutcheon of pretence Argent three bars Azure in chief three maunches Gules (. . .).

3. Sable a fret Argent (Harington) on an escutcheon of pretence Or three bars Gules a canton Ermine (Caucefield [Cansfield]) impaling Argent three bars Azure in chief three maunches Gules (. . .).

4. Sable a fret Argent a label of three points Gules (Harington) on an escutcheon of pretence Gules a saltire Argent (Neville, Earl of Westmorland) all enclosed within the Order of the Garter.

5. Or a lion rampant Azure langued Gules (Percy of Alnwick) impaling Barry of six Or and Azure on a chief of the first two pallets between two base esquires of the second (Mortimer, Earl of March) on an escutcheon of pretence the arms of England surmounted by a ducal coronet, 1. and 4. Azure three fleur-de-lys Or; 2. and 3. Gules three lions passant guardant Or.

6. Chequy Or and Azure a fess Gules (Clifford) impaling Or a lion rampant Azure langued Gules (Percy of Alnwick).

7. Argent a cross lozengy Vert over all a bend compony Ermine and Azure (Braddyll) impaling quarterly 1. and 4. Sable a fret Argent (Harington); 2. and 3. Gules a saltire Argent (Neville, Earl of Westmorland).

8. Chequy Or and Azure a fess Gules (Clifford) impaling Or six annulets, three, two, and one, Sable (Lowther)

9. Quarterly 1. Argent a mullet Sable pierced of the field (Assheton); 2. Ermine on a fess Gules three annulets Or (Barton); 3. Paly of six Argent and Sable (. . .); 4. Argent two bends the upper one engrailed Sable (Lever) impaling Argent a cross lozengy Vert over all a bend compony Ermine and Azure (Braddyll) impaling Argent three lions rampant, two, and one, Purpure (Talbot).

10. Argent a cross lozengy Vert over all a bend compony Ermine and Azure (Braddyll) impaling Argent three lions rampant, two and one, Purpure (Talbot).

11. Gules two bars gemel and a chief Or (Richmond) impaling Or six annulets, three, two, and one, Gules (Veteripont).

12. Argent a bend chequy Or and Gules (Vaux).

13. Argent a cross lozengy Vert over all a bend compony Ermine and Azure (Braddyll) on an escutcheon of pretence Or a lion passant Sable on a chief of the last a trefoil slipped of the field (Rishton).

14. Gules a cross patonce Or (Latimer ?).

15. Argent a cross lozengy Vert overall a bend compony Ermine and Azure (Braddyll) on an escutcheon of pretence Azure two estoiles in chief a crescent in base Or (Dodding).

16. Quarterly of six, 1. Argent a cross lozengy Vert over all a bend compony Ermine and Azure (Braddyll); 2. Argent three dragons' heads, two, and one coupéd Sable vulned proper each charged with a fleur-de-lys reversed Gules (Wilson of Bardsea); 3. Or a lion passant Sable on a chief of the last a trefoil slipped of the field (Rishton); 4. Azure two estoiles in chief a crescent in base Or (Dodding); 5. Or a fess dancetty between three cross crosslets fitchée Gules (Sandys); 6. Per fess Gules and Azure a tower Argent (Rawson).

17. Gules six lions rampant Argent, three, two, and one (Leyburne).

18. Gules two bars gemel and a chief Or (Richmond) on an escutcheon of pretence quarterly of six, 1. Of a fess chequy Or and Gules between three garbs of the last (Vaux); 2. Gules a fess chequy Or and Gules between six garbs Or (Vaux); 3. Argent a bend chequy Or and Gules (Vaux); 4. Gules a cross patonce Or (Latimer ?); 5. Gules six lions rampant Argent, three, two, and one (Leyburne); 6. Or a fess chequy Or and Gules between three garbs of the last (Vaux).

19. Quarterly of seven, 1. Argent a cross lozengy Vert over all a bend compony Ermine and Azure (Braddyll); 2. Argent on a fess between three saltires humettée Azure an anchor between two lions' heads erased Or (Gale); 3. Gules two bars gemel and a chief Or (Richmond); 4. Or a fess chequy Or and Gules between three garbs of the last (Vaux); 5. Argent a bend chequy Or and Gules (Vaux); 6. Gules a cross patonce Or (Latimer ?); 7. Gules six lions rampant Argent, three, two, and one (Leyburne).

20. Argent on a fess between three saltires humettée Azure an anchor between two lions' heads erased Or an annulet Gules for difference (Gale) on an escutcheon of pretence quarterly, 1. Gules two bars gemel and a chief Or (Richmond); 2. Argent a bend chequy Or and Gules (Vaux); 3. Gules a cross patonce Or (Latimer ?); 4. Gules six lions rampant Argent, three, two, and one (Leyburne).

Urswick (St Mary and St Michael)

A lancet window on the south side of the sanctuary contains fragments of ancient glass, and in the chancel, on the same side, there is a two-light window with tracery in which can be seen two blank shields together with six which depict the coats of arms of old local families. These latter contain some ancient and some modern frosted glass. A full description of the glass in both windows has been given elsewhere²⁶ but part of the information is quoted here. Attention is drawn to the ultimate and penultimate paragraphs which describe the interesting and varying forms of diapering to be seen in the ancient glass.

The shield in the upper half of the window contains the arms of Furness Abbey – Sable a bend chequy Argent and Azure. This is surmounted by a mitre, behind and above which is a pastoral staff, with the lower end projecting beyond the dexter side of the shield. Below the latter are two fragments of yellow-stained glass; on one is a bird regardant, possibly a wheatear or bunting, and on the other is a lion's face,

one of the crests of the Harington family.

The shield in the lower half of the window contains the arms of the house of Citeaux – France ancient, Azure semée of fleurs-de-lys Or, surmounted by Burgundy ancient, bendy of six Or and Azure, within a bordure Gules. Below this shield, and within a circle, is a greyhound courant. This window is made up of small fragments of ancient glass mixed with modern glass to complete the design, the arms of Furness Abbey and Citeaux being, for the the greater part, modern. The difference between the colours in the ancient and modern glass and also of the ancient diapered glass in the small shields in the two-light window is very noticeable. About forty pieces of ancient glass can easily be verified by inspection outside; the lancet window containing no less than four tints of blue glass. The outline of the fleur-de-lys in the Citeaux arms is that of France ancient, and this fixes the date as not later than the fourteenth century. The fleur-de-lys on the monument of Queen Phillipa in Westminster Abbey and on the arms of John de Deyvill corresponds in form with that on this shield. The bordure Gules (the sides of which are ancient glass) on a field Azure evidently follows Continental usage. On one of the small fragments of ancient bright yellow-stained glass in this window are the words *lie füuere na*. The letters, painted brown, are near to the circle which contains the greyhound. Fragments of pale and bright yellow-stained letters, about 1½ and 2 inches high, of the fifteenth century, part of an inscription probably at the foot of some saint or figure, are here and there visible, as is a sacred monogram of a pale yellow stain.

A description of the arms on the eight ancient shields in the two-light window is as follows:

1. Blank
2. Argent two bars and a canton Gules overall a bend Azure (Copeland). The base of the shield is modern frosted glass but the rest of the field is diapered and ancient. The Copeland family held Bolton with Adgarley in Urswick from the early 13th century until the 14th century.²⁷
3. Argent two bars Gules on a canton of the second a cross moline Or (Kirkby). The field of this shield, in chief and in base, and also a small portion under the canton, is all modern frosted glass, the remainder of the field being diapered and ancient. The ends of the cross are curled or convoluted and it may be described as a cross recercelée but according to J. R. Planche, *Rouge Croix*, the modes of representing the mill rind (from which the cross moline was derived) are endless. In the time of Richard II (1377-1399), the shield of de Kyrkeby was charged with a cross moline of the form now carved in relief on the shield over the barn door at Low Hall, Kirkby-in-Furness, below the initials and date R.A.K., 1637.
4. Argent fretty of six pieces Gules, diapered, and on each joint a lozenge Vert (Curwen). The whole of the field of this shield is modern frosted glass and it may have been originally either Argent or Or. J. de Curwen was rector of Aldingham in 1293.
5. Blank
6. Or five fusils in fesse Azure a label of as many points Gules (Pennington). In this shield the label is modern glass and it has been wrongly tinctured Or. The points of the label and the fusils are ancient diapered glass, as also is the field. The tincture of the label varies from the field, being a darker shade of glass. A

noteworthy feature is the shape of the fusils, the points of which extend from the edges of the shield in chief almost to the base, being of fourteenth century shape, and similar to those on the arms of John Daubygne, 1345, and quite different to those depicted on the Pennington shield.²⁸

7. Argent two bars Gules on a canton of the second a cross of the first (Broughton). The shield in chief and also the two bars are ancient diapered glass but the centre and base of the field are modern frosted glass. The cross, which has been described as moline, is also ancient thus showing its form has not been altered; the ends of two of the arms being vertical and the other two horizontal and not curved or curled as is the cross moline. The last Sir Thomas Broughton forfeited Boltoncum-Adgarley, within the parish of Urawick, in 1487.

8. Gules fretty of six pieces Argent, over all a label Vert. This in all probability is the shield of a younger branch of the Flemings of Westmorland. None of the glass in this shield is diapered.

The probable date of the ancient glass is about the middle of the fourteenth century and it would most likely be inserted when the Decorated windows and the piscina with the hexagonal-shaped fluted basin, 7¹/₂ inches in diameter, were put into the church.

The shields of arms of Copeland, Kirkby, and Broughton, in the two-light modern window with trefoil head, have diapered patterns of trefoils and quatrefoils, while the field of the Pennington shield has a floriated diaper of curved lines with smaller branches, each terminating in a circle. The floriated diaper is also repeated on the cantons of the Kirkby and Broughton shields, showing that they have probably been painted by the same artist.

The upper portion of the trefoil tracery in the two-light window contains the head of a saint, with a nimbus, and not a Cistercian monk. The red, blue and green painted glass is most richly diapered with designs similar to those on the Pennington shield but more elaborate and perfect in form, having trefoil, rayed-crescent, and ivy-leaved terminations, and well repays careful study. In *Transactions*,²⁹ Revd T. N. Postlethwaite suggests that the age of the nimbus is doubtful and that it is difficult to decide whether it is ancient or modern.

Wetheral (Holy Trinity)

The west wall of the tower has a two-light window, the left-hand light depicting a Saint Bishop with a crozier, and the right-hand light a Crowned Virgin and Child. Below each figure are kneeling donors, and in the head of each light a shield. Over all there is a background of quarries bearing, as motif, a cross. The left-hand shield bears the arms of Dacre impaling Vaux, namely quarterly 1. and 4. Gules three escallopes Argent; 2. and 3. chequy Or and Gules. In the right-hand light the shield depicts what appears to be a pair of scissors flanked each side by a flaying knife. It is not clear if this represents some reference to St Bartholomew. Each light is enclosed within a modern border. The dress worn by the donors could indicate a late fifteenth century or early sixteenth century date for the glass.

It is interesting to note that whereas the Vaux escutcheon came into the Dacre coat of arms through the Multons, the Dacre arms impale the Vaux direct. Indeed the seal of Thomas, 6th Lord Dacre in 1412 shows Dacre quartering Vaux.

Witherslack (St Paul)

The church was built in 1666³⁰ under the provisions of the will of the Very Revd John Barwick D.D., a native of the village and a dedicated Royalist who suffered imprisonment for a time under the Commonwealth. He was Dean of St Paul's in London 1661-1664. He is commemorated in the east window at Witherslack, a window which contains glass by Gyles of York and which was erected most probably at the time of the consecration of the building in June 1671.

J. T. Brighton³¹ provides a well-informed discussion to prove convincingly that the window was painted by Henry Gyles, the son of the partnership, and not by Edmund his father. In 1671 Henry Gyles did not have pot-metal or self-coloured glass at his disposal and accordingly had to have recourse to enamel paints. Enamel paint had the disadvantage of reducing the amount of light passing through a window but at Witherslack the glass painter has achieved colours of a high degree of translucency.

The east window is of five lights; at the centre there is a cross, the letters IHS, and three nails, all in gold on a blue background and all within a circle of gold rays on an orange background. Beneath are yellow scrolls bearing inscriptions from Matthew XXVI, v.26 and 28. In each inside flanking light a pair of cherub heads look towards the centre light, while in the outside lights, left, are the arms of Charles, 8th Earl of Derby (d.1672), who donated the land on which this church was built, impaling that of his wife, Dorothea Helena Kerkhoven (d.1674), daughter of Baron de Rupa of the Netherlands and a Maid of Honour to the Queen of Bohemia – Azure an eagle displayed in pale Or. The outside light, right, has the arms of the Deanery of St Paul's – Gules two swords in saltire points upwards, blades Argent, pommels Or, in chief the letter D for the Dean, impaling Barwick – Argent a rose Gules barbed and seeded proper between three bears' heads erased proper muzzled and bridled Gules. The rose was granted as an augmentation by a grateful Monarch after the Restoration.

The arms of Charles, 8th Earl of Derby are shown "quarterly" of eight, and include four coats of European origin brought by Charlotte de la Trémouille, wife of James 7th Earl, and famed later for her defence of Lathom House during the hostilities of the Commonwealth period, namely 1. Argent on a bend Azure three bucks' heads cabossed Or (Stanley); 2. Gules three legs in armour proper garnished and spurred Or, conjoined in fess point (Stanley, Lord of Man); 3. Gules four bars Argent a chief Or, overall a lion rampant Or crowned Gules (Brandon); 4. Quarterly Gules and Argent in the 1st quarter a mullet of the second (De Vere); 5. Or a chevron Gules between three eagles displayed Azure (De la Trémouille); 6. Azure three fleur-de-lys Or (France – modern); 7. Azure three fleur-de-lys Or charged with a baton humetté in bend Gules (Bourbon-Condé); 8. Or a serpent audroyant in pale Azure ducally crowned of the 1st and vorant a child Gules (Duchy of Milan, the Visconti). The supporters are, on the dexter side, a griffin with wings elevated Or guttée de Sable ducally collared with the line reflexed over the back Azure, and on the sinister side a stag Argent attired and ducally collared with the line reflexed over the back Or.

Looking down from the head of the plain glass of the upper tier there is a single cherub's head with spread wings.

Wreay (St Mary)

This unusual, idiosyncratic church was designed by Miss Sarah Losh of Woodside, and built, between 1840 and 1845, to resemble an apsidal Roman basilica. The furnishings and decoration were also designed by Miss Losh. These include, in the nave, a series of modern windows of geometric design which incorporate fragments of non-figural ancient glass of uncertain date which provide a bright kaleidoscopic effect. Some of the fragments are said to have been salvaged from the ruins of the archbishop's palace in Paris, razed to the ground in 1830 during the Revolution of that year, and brought to England by Sarah Losh's cousin William.³²

Acknowledgements

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Notes and References

- ¹ RCHM *Westmorland*, 6.
- ² The details are based upon B. L. Thompson, *Windermere Parish Church History and Guide* (1966) who cites as his main source a booklet by Dr F. Clowes, *The East window of St Martin's, Windermere*, published three years after the restoration of the window by Ward and Hughes under the direction of the Society of Antiquaries in 1871, and a small book by Canon Euston J. Nurse, *History of Windermere Parish* (1908, 2nd edition 1919).
- ³ James Stockdale, *Annals of Cartmel* (reprinted 1978), 224; RCHM *Westmorland*, 46.
- ⁴ J. C. Dickinson, *The Priory of Cartmel* (1991), 55 says that the name has been incorrectly read and should be William Plo...
- ⁵ RCHM *Westmorland*, 46.
- ⁶ Dr F. Clowes, *The East window of St Martin's, Windermere* (1871).
- ⁷ RCHM *Westmorland*, 50.
- ⁸ Nikolaus Pevsner, *The Buildings of England Cumberland and Westmorland* (1967), 231.
- ⁹ RCHM *Westmorland*, 56.
- ¹⁰ *Ibid.*
- ¹¹ See also F. C. Eeles, "Ancient Glass at Carlisle Cathedral", *CW2*, xxvi, 312-17.
- ¹² See Revd T. Lees and Richard S. Ferguson, "On the remains of ancient glass and woodwork at St Anthony's Chapel, Cartmel Fell", *CW1*, ii, 389-99 and Canon J. T. Fowler, "On Painted Glass at St Anthony's Chapel, Cartmel Fell", *CW2*, xii, 297-311.
- ¹³ J. C. Dickinson, *op. cit.*, 45-54.
- ¹⁴ *Ibid.*, 74.
- ¹⁵ Painton Cowen, *A Guide to Stained Glass in Britain* (1985), 91.
- ¹⁶ Nikolaus Pevsner, *op. cit.*, 123.
- ¹⁷ Whellan, 542.
- ¹⁸ See Revd T. Lees, "On the stained glass in the east window of the chancel of Greystoke church", *CW1*, ii, 375-89.
- ¹⁹ RCHM *Westmorland*, 121.

- ²⁰ *Ibid.*, 147.
- ²¹ John R. H. Moorman, *Lanercost Priory* (1976), 17-18.
- ²² R. S. Boumphrey, C. Roy Hudleston and J. Hughes, *An Armorial for Westmorland and Lonsdale*, CW Extra Series XXI, 210.
- ²³ Sir B. Burke, *The General Armory of England, Scotland, Ireland and Wales* (2nd edition, 1884) *sub nomine*.
- ²⁴ F. and C. Roy Hudleston, "Medieval glass in Penrith Church", CW2, li, 96-102.
- ²⁵ C. Roy Hudleston and R. S. Boumphrey, *Cumberland Families and Heraldry*, CW Extra Series XXII (1978), 37.
- ²⁶ *Report of the Barrow Naturalists' Field Club*, Vol. 3, no. 2 (1882) by an unnamed author.
- ²⁷ R. S. Boumphrey, C. Roy Hudleston and J. Hughes, *op. cit.*, 84.
- ²⁸ James Stockdale, *Annales Furnesienses* (1872), 282.
- ²⁹ CW2, vi, 195.
- ³⁰ RCHM, *Westmorland*, 248 gives the date of foundation as 1664 and the actual building two years later.
- ³¹ CW2, lxxxi, 93-6.
- ³² Nikolaus Pevsner, *op. cit.*, 212.

PLATE 1. Beetham (St Michael) south chapel detail.

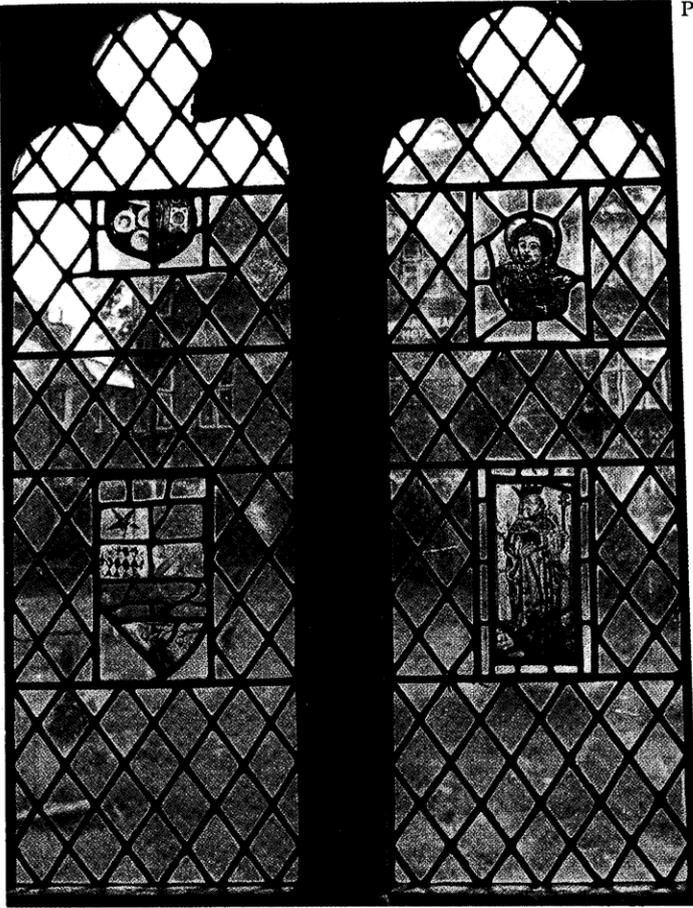


PLATE 2. Bowness-on-Windermere (St Martin) east window detail.



PLATE 3. Bowness-on-Windermere (St Martin)
east window detail.



PLATE 4. Bowness-on-Windermere (St Martin)
east window detail.



PLATE 5. Carlisle (St Cuthbert) re-assembled glass in the north aisle.

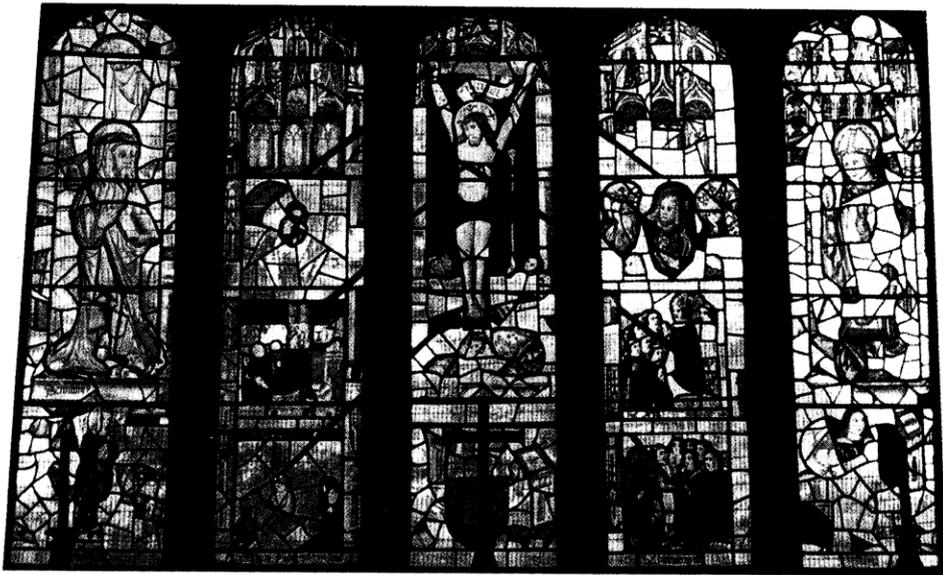
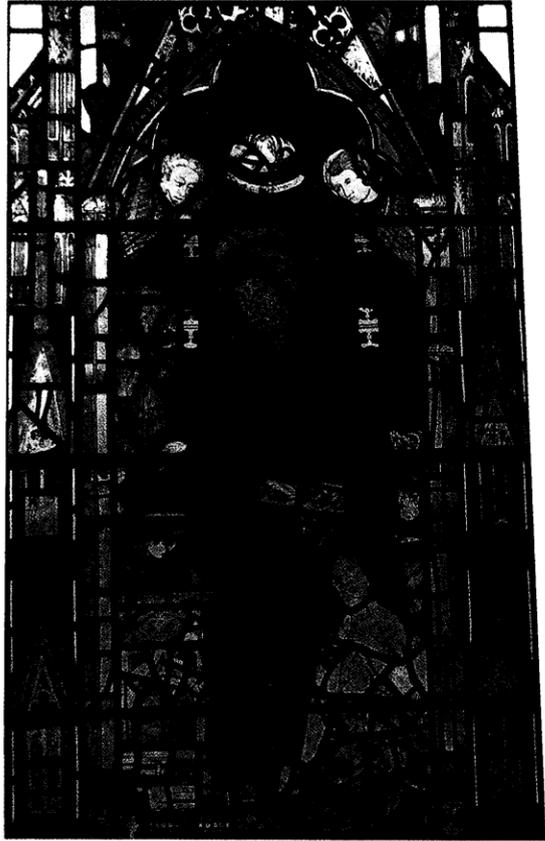


PLATE 6. Cartmel Fell (St Anthony's Chapel) east window.

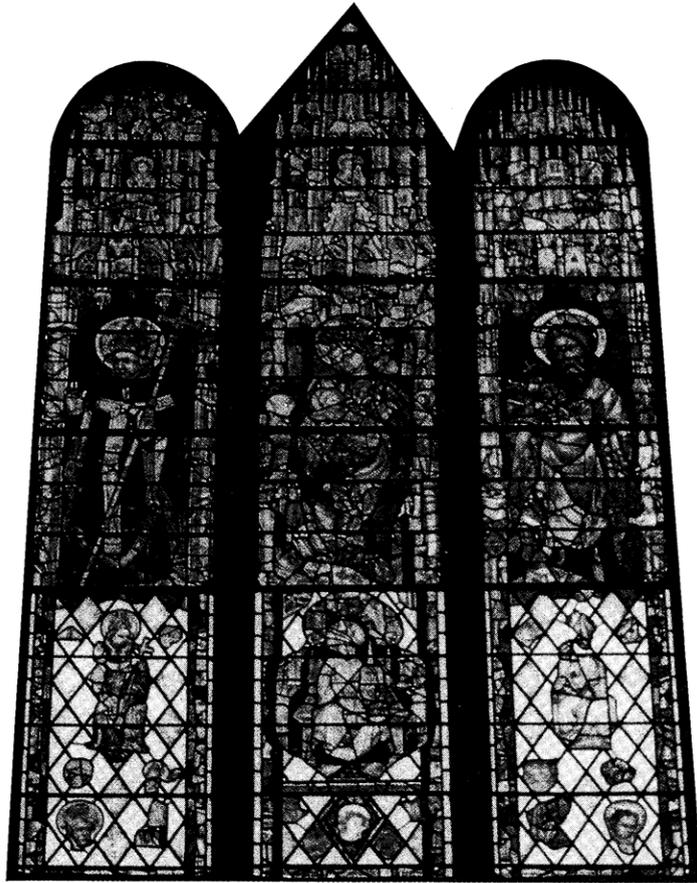


PLATE 7. Cartmel (The Priory Church of St Mary and St Michael)
east window.



PLATE 8 AND 9. Cartmel (The Priory Church of St Mary and St Michael) south chapel detail.

PLATE 10. Edenhall (St Cuthbert) east window.



PLATE 11. Greystoke (St Andrew) east window detail.



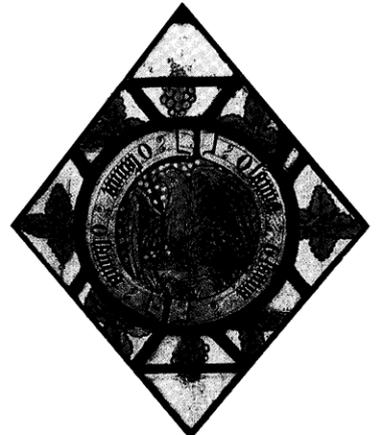
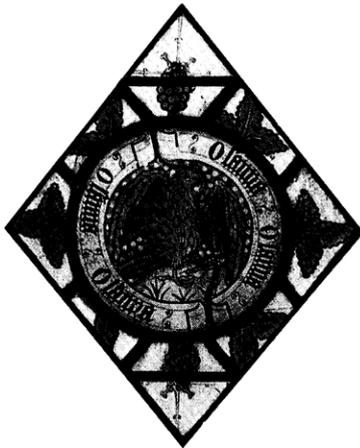
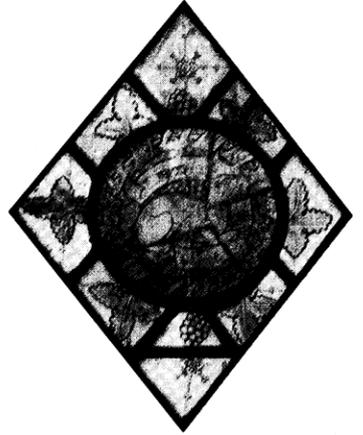


PLATE 12. Greystoke (St Andrew) south chancel bestiary window.

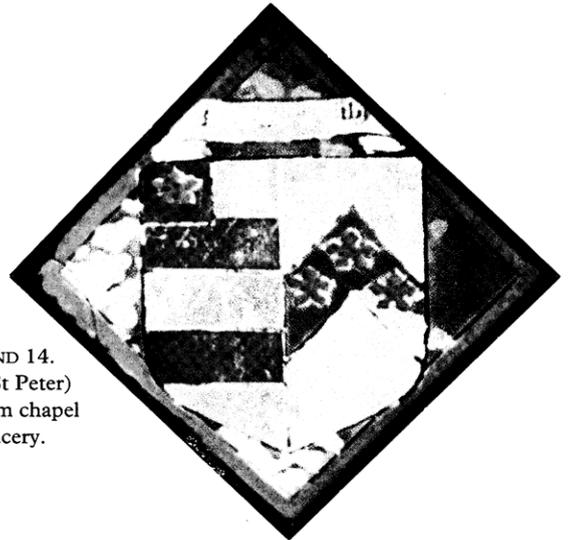
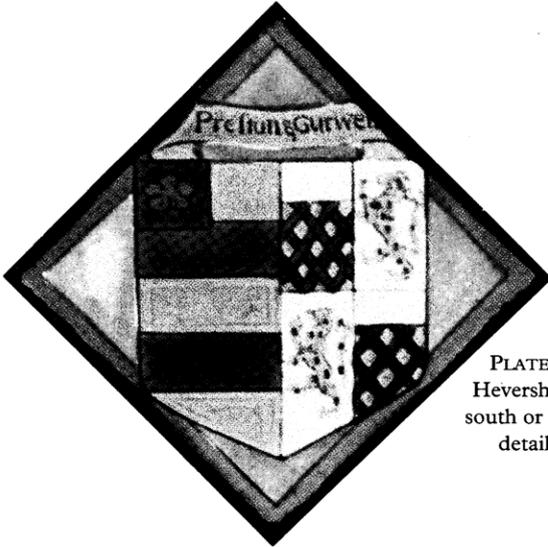


PLATE 13 AND 14.
Heversham (St Peter)
south or Dallam chapel
detail in tracery.

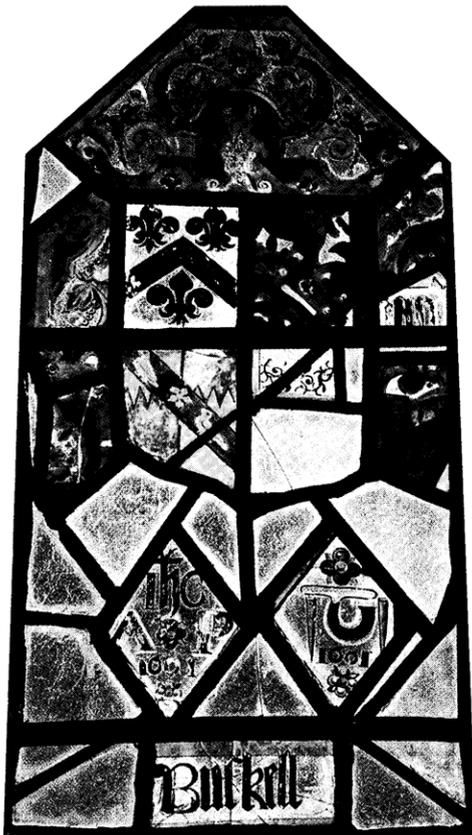


PLATE 15 and 16. Heversham (St Peter) south or Dallam chapel detail.

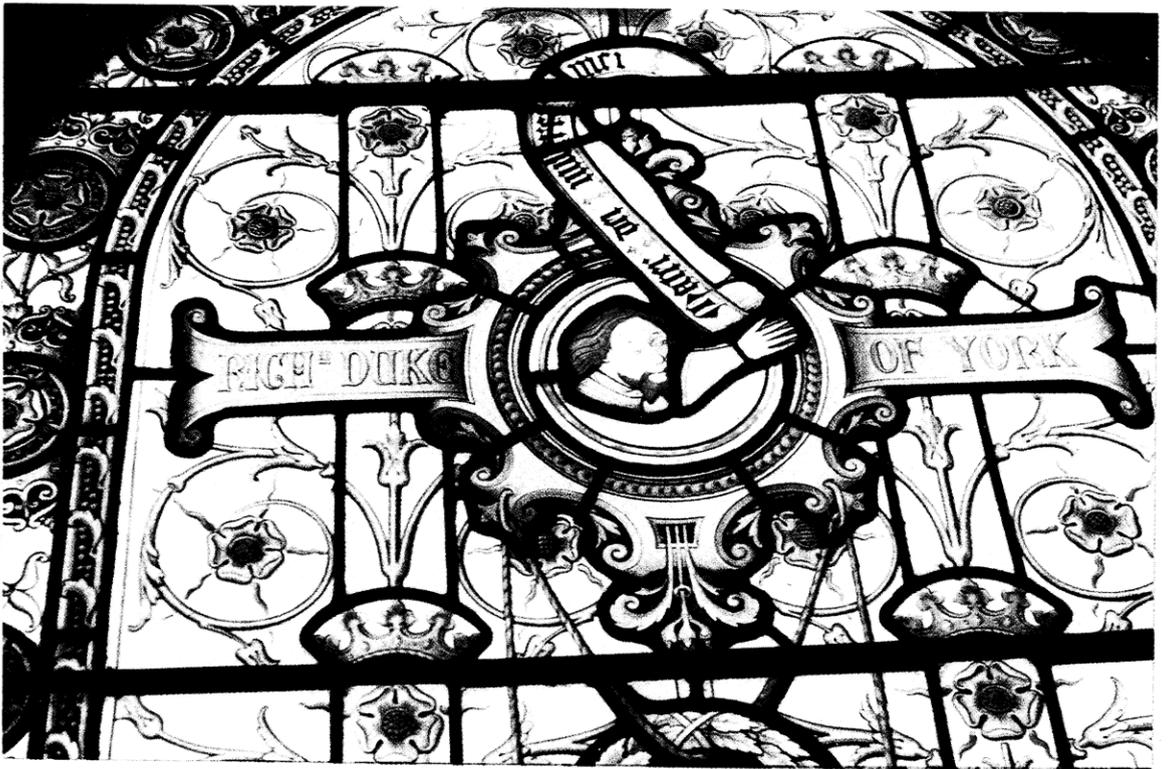


PLATE 17. Penrith (St Andrew) west end of the south aisle detail.