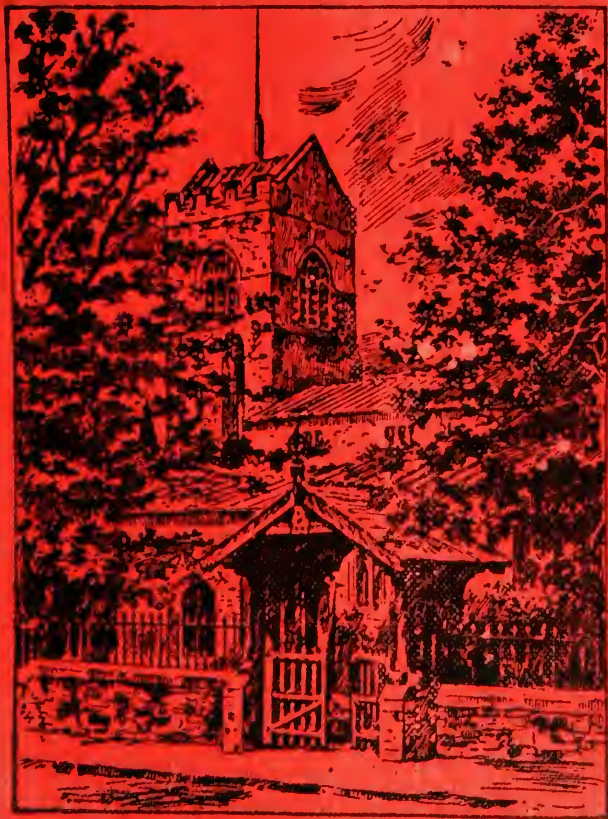


# HISTORY OF WINDERMERE PARISH CHURCH

WITH EIGHTEEN ILLUSTRATIONS



By Rev. EUSTON J. NURSE, M.A.

RECTOR OF WINDERMERE

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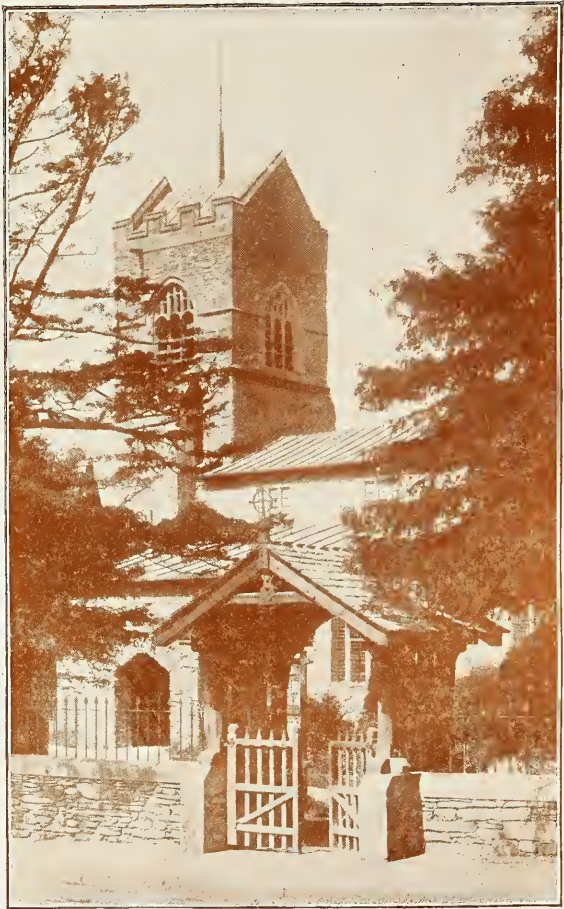
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**History of  
The Windermere Parish Church.**



EXTERIOR OF WINDERMERE PARISH CHURCH  
SHOWING LYCH GATE.



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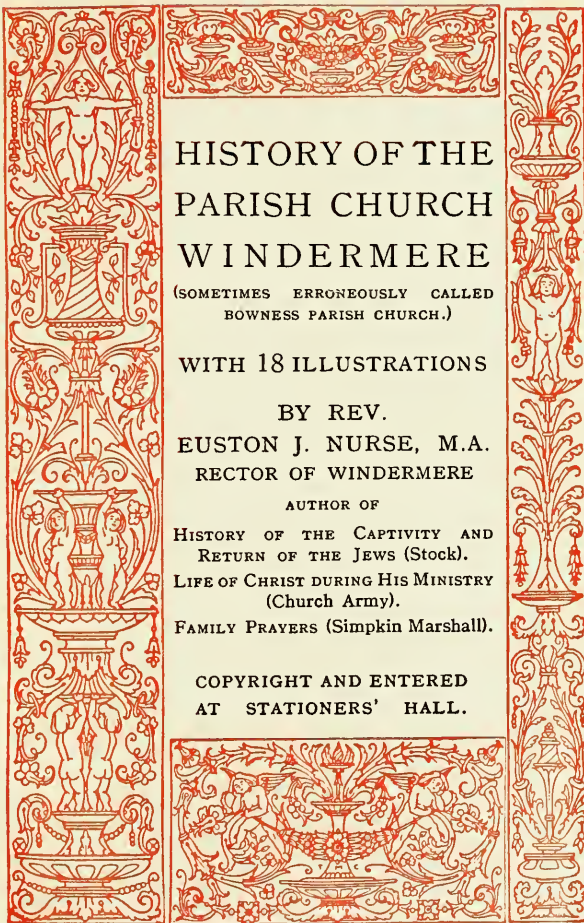
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VIEW OF THE UNIVERSITY BUILDING, CHICAGO, ILL., FROM THE  
GARDENS, 1892.





HISTORY OF THE  
PARISH CHURCH  
WINDERMERE

(SOMETIMES ERRONEOUSLY CALLED  
BOWNESS PARISH CHURCH.)

WITH 18 ILLUSTRATIONS

BY REV.  
EUSTON J. NURSE, M.A.  
RECTOR OF WINDERMERE

AUTHOR OF  
HISTORY OF THE CAPTIVITY AND  
RETURN OF THE JEWS (Stock).  
LIFE OF CHRIST DURING HIS MINISTRY  
(Church Army).  
FAMILY PRAYERS (Simpkin Marshall).

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BOWNESS-ON-WINDERMERE:  
BOYNTON & MARSHALL, OLD ART SCHOOL,  
1908.

11/1/1908  
A.P.



WINDERMERE PARISH CHURCH BEFORE RESTORATION, 1869.



## PREFACE.

The eagerness with which 10,000 pamphlets describing briefly our Ancient Parish Church of Windermere are annually taken and read by residents and visitors alike during week-days gives me every hope that this volume of 100 pages with 18 illustrations will be equally appreciated by the public who "Thirst for Knowledge."

All the printing has been done in Windermere to encourage local trade, I am therefore practically my own publisher so that all the profits (if any) from the Sale of this Book will be given to some Parochial object.

I have to thank Mr. George Browne of Troutbeck for his help in connection with the account of the Rectors of Windermere.

I am indebted to the late Henry Hughes for the "Art of Glass Painting," Mr. Thomas Curtis (Messrs. Ward & Hughes, London), for the description and blocks of their windows, to Mr.

## PREFACE.

George Moore for a "block" and description of his window; to Mr. Grylls (Burleson & Grylls, London) for the "Key of the East Window," to Mr. Waters for the photographs of the Church before restoration, and Mr. Herbert and Mr. Brunskill for the more recent ones which are reproduced in this book, and to the late Frederick Clowes and James Stockdale for extracts taken from their descriptions of the East Window and to Canon Rawnsley for the description of the Church Plate.

I have published these facts in a series of articles in the Parish Magazine; in addition to this 1000 copies have been printed off each month and thus little by little has this work been accomplished.

I mention this in case someone may imitate the plan which I have adopted which is inexpensive, comparatively easy and most interesting to a Rector or Vicar, and I hope to the public.

I apologise for mistakes and lack of literary style.

*Euston J. Nurse*

THE RECTORY,  
WINDERMERE,

*March 1st, 1908.*

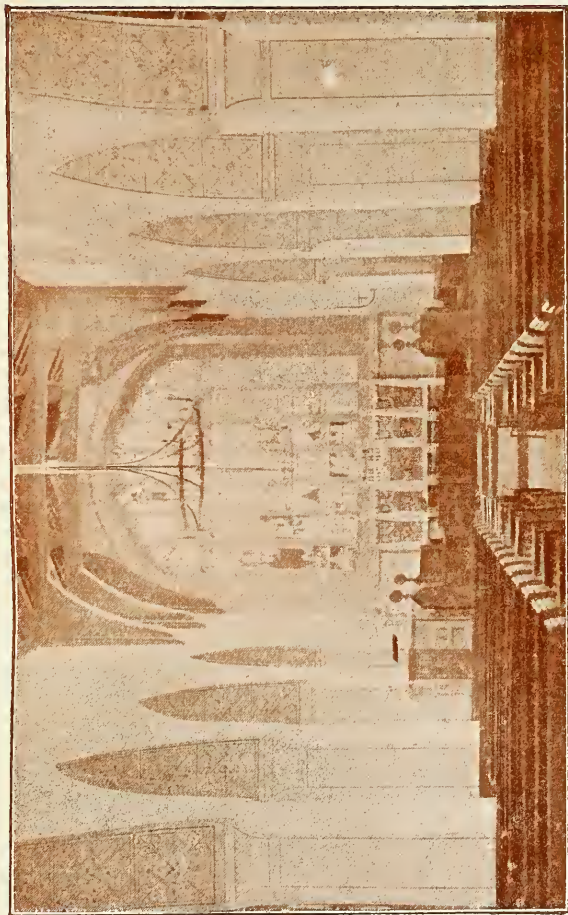
## INDEX.

Date of Church	...	...	...	...	3
Mural Decorations	...	...	...	...	5
Frescoes	...	...	...	...	10
Gunpowder Plot	...	...	...	...	14
The Beams	...	...	...	...	16
Rectors	...	...	...	...	17
Churchwardens	...	...	...	...	29
The East Window	...	...	...	...	31
The Restored East Window	...	...	...	...	37
Key Plan of East Window	...	...	...	...	50
The Carrier's Arms	...	...	...	...	55
The Art of Glass Painting	...	...	...	...	56
Church Plate	...	...	...	...	62
Case for Chained Books	...	...	...	...	64
The Church Yard	...	...	...	...	67
The Parish	...	...	...	...	68
The Rectory...	...	...	...	...	70
The Forwood Window	...	...	...	...	71
The Curates...	...	...	...	...	73
Mural Tablets	...	...	...	...	74
Bellasis Memorial Window	...	...	...	...	78
Canon Stock Gift Window	...	...	...	...	79
Watson Memorial Window	...	...	...	...	80
Clowes Memorial Window	...	...	...	...	82

## ILLUSTRATIONS.

- The Church (interior) before Restoration.
- The Church (exterior) before Restoration.
- The Church (interior) after Restoration.
- The Church (exterior) after Restoration.
- The Frescoes—The Entombment.
- The Frescoes—The Visit of the Magi.
- The Mural Inscriptions.
- The Runic Cross.
- Gunpowder Plot Inscription.
- The Chalice,
- The West End of Church.
- The Rectory.
- The Attock Window.
- The Bellasis Window.
- The Watson Window.
- The Stock Window.
- The Clowes Window.
- Portrait of Canon Stock.






WINDERMERE PARISH CHURCH AFTER RESTORATION (LOOKING EAST).



# History of the Parish Church, Windermere.

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## The Probable Date of the Church.

HERE are various evidences of a Church having existed on the site of the present sacred edifice at a very early period, but the greater part of the now restored building is probably comparatively modern.

Archæologists, Antiquarians and those qualified to judge, have expressed their opinions that the ancient floor which was found five feet below the present floor of the Church indicates that there was a place of worship OVER 1000 YEARS AGO on the very spot on which the present Church now stands. The ancient wooden building was burnt to the ground in the 15th Century, the only evidence we have to prove this assertion is that the colour of the top of the Sandstone Saxon Font indicates that it has been discoloured by fire, and that the Registers prior to the 15th century are missing.

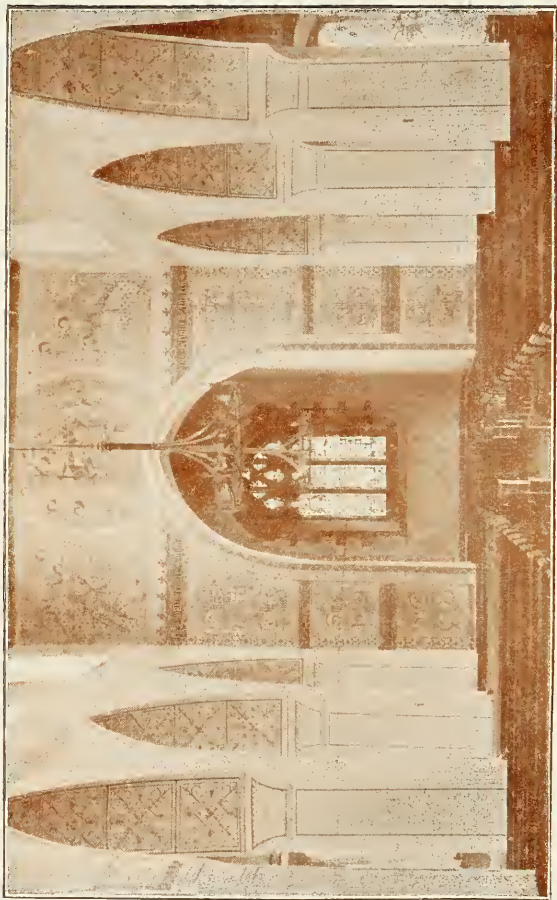
The present building is believed to have been built in the year 1480, in the reign of Edward IV. and was completely restored in 1870 by the late Rev. Canon Stock at a cost of £8000.

## Saint Martin

(THE PATRON SAINT).

The Church is dedicated to ST. MARTIN, who was born about A.D. 316, at Sabaria, a town in Hungary. He was the son of a Roman Tribune and of Pagan parentage. At an early age he came under Christian influences and at fifteen was received as a catechumen. Before he could be baptised he was sent to join the army in Gaul. The legion in which he served was quartered at Amiens in the year 332, and the winter of that year was of such severity that men died in the street from excessive cold. It happened one day that St. Martin on going out of the gate of the city was met by a poor naked beggar, shivering with cold, and he feeling compassion for him, and having nothing but his cloak and his sword, he divided his cloak with his sword and gave one half of it to the beggar, covering himself as well as he was able with the other half. The legend is that on that very night in a dream he beheld the Lord Jesus, who stood before him having on his shoulders the half of the cloak which he had





WINDERMERE PARISH CHURCH AFTER RESTORATION, LOOKING WEST.

bestowed on the beggar, and Jesus said to the Angels who were around Him, "Know ye who hath thus arrayed ME.? My servant Martin, though yet unbaptised, hath done this!"

St. Martin after this vision hastened to be baptised. He left the army at the age of 40, and became Bishop of Tours in A.D. 371. The fame of his sanctity attracted crowds of visitants from all parts of Gaul, he died in A.D. 400 in a monastery near Tours, which he had established. A Church was then built and dedicated to his memory by St. Ninian at Whithorn in Galloway.

The best authorities suppose that the Diocese over which St. Ninian presided extended from the modern Glasgow to Stainmore Cross on the borders of Westmorland, in which case the ancient Parish of Windermere would necessarily be in that Diocese.

In the middle of the 5th Century, St. Martin's Church at Canterbury—one of the oldest Churches in England—was also dedicated to this Saint.

### **The Mural Decorations.**

The Architecture of the Church is of a very rude or plain character; the walls and pillars being merely rubble work covered with plaster, presenting before the decorations were effected a very cold and glaring appearance.

An important part of the Mural Decorations consists of a curious series of inscriptions on either side of the Nave which were discovered by the late Rector (Canon Stock) concealed under several coats of whitewash, they are believed to have been placed on the walls after the Reformation about A.D., 1590.

We are indebted to the late Rev. John Ayre for the information that some of these inscriptions are to be found in a small book entitled "*Short Questions and Answeres conteining the summe of Christian Religion with the Testimonies of Scripture, Imprinted at London at the 3 Cranes in the Vintree, by Thomas Dawson, 1590.*" The Author is Robert Openshaw who writes "*From my Study at Waimouth and Melcombe Regis, the 18 daye of Jany., in the yeare of our Lord 1548.*"

This Book is now in the British Museum.


The Author states in his preface that he has enlarged certain "*Short Questions and Answeres*" but he does not state who was the original author; some people tell us these inscriptions are taken from Archbishop Cranmer's Shorter Catechism.


They are printed in Old English characters, with Old English spelling. Here we give the modern :—


1. How many Sacraments are there?  
Two: Baptism and the Supper of the Lord



**H**ow many sacramentes are their :  
**T**wo: baptisum and the supper of the Lord .

**I**n baptisum whiche y<sup>s</sup> y<sup>e</sup> figure y<sup>t</sup> may be seene :  
**W**ater onelie 

**W**hiche is the grace y<sup>e</sup> cannot be seene :  
**T**he washinge awaie of synnes by the bloode  
of Christe, 

**I**n the Lodes supper which is y<sup>e</sup> figure y<sup>e</sup>  
may be seene:  
**B**reade and wyne 

**W**hich is y<sup>e</sup> grace y<sup>e</sup> cannot be seene  
**T**he bodie and bloode of Christe

**T**o the strentheining of your faithe howe many  
thinges learue you in baptisum:  
**T**wo: first as water washeth away the filthines  
of y<sup>e</sup> flesh: so y<sup>e</sup> bloode of Christ washeth awaie  
synne from my soull secondly I am taught to rise  
a gaine to newnes of life , **xxxxxx**

4. To the strengthening of your faith, how many things learn you in baptism ?

Two : first as water washeth away the filthiness of the flesh ; so the Blood of Christ washeth away sin from my soul ; secondly, I am taught to rise again to newness of life.

5. The cup of blessing which we bless, Is it not the communion of the Blood of Christ. The Bread which we break, Is it not the communion of the Body of Christ ?

The designs are principally bands of Scroll-work in grisaille heightened with gold, and in the Nave form a scheme for resetting the old inscriptions, which have been restored with great care, and only to such an extent as to make them legible.

There are also texts from the Sermon on the Mount on scrolls arranged *round the walls of the aisles* and each window is adorned with a "hood-crested ornament." In these ornaments, the design of one which existed on the original plaster has been taken advantage of : though somewhat rude, it seemed to claim association with the building, and was a key in some respects to the construction of the rest.

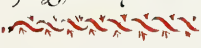
The texts are as follows, *beginning at the East End of the South Aisle* :—

Blessed are the poor in spirit for theirs is the Kingdom of heaven.

Blessed are the meek for they shall inherit the earth.


Blessed are the pure in heart, for they shall see God.

For the strenghenynge of your faith, howe many  
thynges learne you in y<sup>e</sup> Lordes supper -

**T**wo: as by y<sup>e</sup> hand and mouthe my bodie receiveth breade and  
wine: so by faith, my soule dothe feede of y<sup>e</sup> bodie  
and blood of Christ secondlye all y<sup>e</sup> benefittes of Christ  
passion and his righteousnes, are as livelye lea-  
ved vpp to be mine as though my selfe  
had wrought them. 

**I**s the breade and wine turned into y<sup>e</sup> boddie  
and bloode of Christ:

**N**o. for if you turne or take away y<sup>e</sup> signe that  
may be sene it is no sacrament.

**I**n goinge to y<sup>e</sup> table of the Lord, what  
ought a man to consider or doe pryncipalie  
**T**examynē him selfe 



Blessed are the merciful, for they shall obtain mercy.

Blessed are the peacemakers for they shall be called the children of God.

Be ye therefore perfect as your Father in heaven is perfect.

The texts on the *North Aisle beginning at the West End* are as follows :—

Ask and it shall be given you.

Seek and ye shall find.

Seek ye first the Kingdom of God and His righteousness, for where your treasure is there will your heart be also.

Love your enemies.

Do good to them that hate you.

Blessed are ye that hunger now for ye shall be filled.

Praise God in His Sanctuary.

### Inscription upon the Third Pillar in the Nave.

This inscription was placed over where the Old Pulpit stood. The text is taken from Coverdale's Bible which was printed in the reign of Henry VIII, A.D. 1535, and is in Old English letters—the word "improove" is now "reprove" in the Authorised Version.

We give here the modern letters and spelling :—

Preach the word,  
 be instant in season,  
 out of season, improve  
 rebuke, exhort in all long-  
 suffering and doctrine.

II Timothy IV, 2.

Here we give the inscription in Old English spelling :—

Preach the wordd  
 be instant in season,  
 out of season, improove  
 rebuke, exhort in all long  
 suffering and doctorine.

11 Tim. : R 11

V

CHAP. 4

## The Frescoes.

The ancient inscriptions, sometimes thought to be Archbishop Cranmer's Shorter Catechism, have been a starting point or key to the whole design of mural decoration so effectively carried out in encaustic tempora and oils by Mr. Hughes when the Church was restored in 1870. The style of the architecture may be said to be unique, consequently it required a special treatment in its decoration. It was necessary to keep the style of the painting subdued and quiet, so as not to destroy the general character of the interior.





MURAL PAINTING IN THE CHANCEL, THE VISIT OF THE MAGI.



The object, as regards style of decoration, has been to maintain an agreeable and cheerful tone over the whole, accepting the local colour of the walls, in preference to painting over in washes. The lines are in freehand, as opposed to stencilling mostly in chocolate and vandyke brown, black, red and yellow being used occasionally to heighten the effect.

The general design of these decorations is to show forth the course and order of the Christian Church.

At the East End we have the leading events of the first Advent set forth by pictorial representations. And as we pass from East to West, there is in like manner indicated, by text and symbol the work of the Church in preparing the world for the Second Advent by preaching the word of God, the meaning of the Sacraments, and Catechetical teaching.

The Chancel has naturally received more elaborate treatment than the Nave, and here we have two beautiful Frescoes on the north and south side respectively, so arranged as to form a triptych.

The design on the *North Side* represents *The Adoration of the Magi*.

“ Now when Jesus was born in Bethlehem of Judæa in the days of Herod the King, behold there came *Wise Men* from the East to Jerusalem, saying, “ Where is He that is born King of the Jews? for we have seen His star in the East and

are come to worship Him. . . . Then Herod sent them to Bethlehem. . . . And lo, the star which they saw in the East went before them, till it came and stood over where the young child was. When they saw the star, they rejoiced with exceeding great joy. And when they were come into the house, they saw the young Child with Mary His mother, and fell down and worshipped Him, and when they had opened their treasures, they presented unto Him gifts—gold, frankincense and myrrh.—(Matt. II, 1 & 8).

The design on the *South Side* of the Chancel represents *The Entombment of our Lord*.

“ And after this, Joseph of Arimathæa, being a disciple of Jesus, but secretly for fear of the Jews, besought Pilate that he might take away the body of Jesus: and Pilate gave him leave. He came therefore, and took the body of Jesus. And there came also Nicodemus, which at the first came to Jesus by night, and brought a mixture of myrrh and aloes, about an hundred pound weight. And they took the body of Jesus, and wound it in linen clothes with the spices, as the manner of the Jews is to bury. Now in the place where He was crucified there was a garden; and in the garden a new sepulchre wherein was never man yet laid. There laid they Jesus therefore, because of the Jews preparation day, for the sepulchre was nigh at hand.— (St. John, XIX, 38-42).

The idea of the artist has been to present in one view the principal events of our Lord's history—His earliest years. His Cross and Passion in the East window (which we shall describe fully later on), His honourable Burial, and the Resurrection (which may be seen depicted in another window in the Church).



MURAL PAINTING IN THE CHANCEL, THE ENTOMBMENT.



These pictures are elaborately framed in conventional roses, lilies, etc., and we may note the pleasing effect of the symbolical vine climbing about the East Window, suggestive of a Jesse branch, ending in a cross at the apex of the window.

On the *West wall, above the arch*, there is a fresco which gives dignity to a part of the Church which, before it was placed there, had a somewhat mean aspect. It represents *Our Lord in glory*, surrounded by the Holy Angels, the inscription underneath being—

“ He shall come with His Holy Angels.”

On the *South side of the arch* is inscribed—

“ Worthy is the Lamb that was slain to receive power and glory ! ”

On the *North side of the arch* is inscribed—

“ And wisdom and strength and honour and glory and blessing.”

Our Lord is represented seated on a throne with orb and sceptre in hand enclosed in a “vesica piscis,” the borders of which contain adoring cherubims; then there is a border of conventional clouds, and in the panels on each side are groups of Angels. The background is richly lighted with stars.

These frescoes are, perhaps, the most important parts of the decorations: they were painted by Mr. Henry Hughes, who, with the conventional demanded by the surroundings, has succeeded in combining great devotional feeling with pictorial effect.

### Inscription to Commemorate the failure of the Gunpowder Plot.

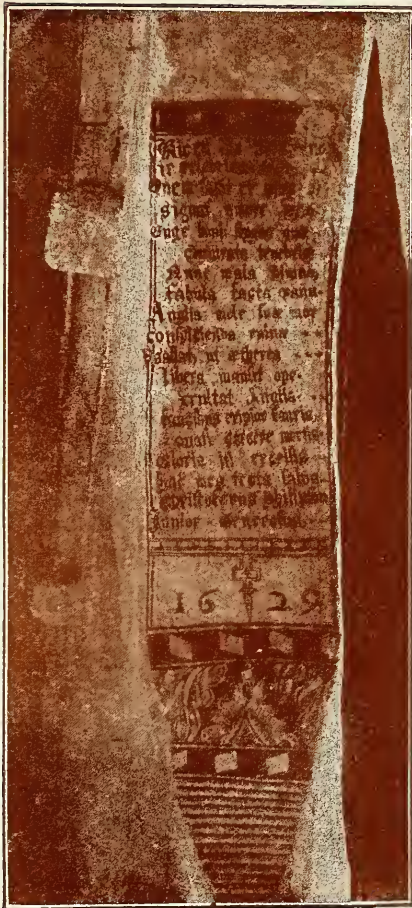
On the soffit of the arch opposite the small South door is an inscription by a good Protestant in commemoration of the failure of the *Gunpowder Plot* in 1605.

The author signs himself "CHRISTOPHER PHILIPSON Generosus." The Philipsons are said to have held Belle Isle against the soldiers of Oliver Cromwell in the Civil Wars, and one member of the family, best known as "Robin the Devil" rode from Windermere to Kendal in pursuit of his enemy Colonel Briggs, galloped through the open door of the Church, and not finding his victim there, rode his horse out again and escaped with the loss of his helmet, which was knocked off as he passed through the doorway. The helmet still hangs in Kendal Parish Church and is known as the "rebel's cap."

As Protestants, Royalists, and Churchmen, the ancient Parish Church of Windermere was probably the object of the special care of the Philipson family, some of the most distinguished members being buried within its walls.

The following inscription, in the form of Latin verses, was put up in A.D. 1629—24 years after the discovery of the Plot.

It is painted on the whitewash, and does not belong to the same series as those known as "Cran-



LATIN INSCRIPTION RESPECTING THE  
GUNPOWDER PLOT.





mer's Shorter Catechism" which are upon the original plaster of the Church.

Hic est ille dies renovante celebrior anno  
 Quem facit et proprio signat amore Deus  
 Euge boni ! stygiis quæ conjurata tenebris  
 Nunc mala Divina fabula facta manu  
 Anglia, mole suæ mox conspicienda ruinæ  
 Psallat, ut ætherea libera mansit ope

Exulat Anglia

Faucibus eripior Fauxis, quasicarcere mortis  
 Gloria in excelsis ! hinc mihi tuta salus

Christopherus Philipson, Jun., Generosus, 1629.

THE FOLLOWING IS A LITERAL TRANSLATION.

This is that day\* more famed as each year brings it round, which God himself appoints and marks with his peculiar favour.

Rejoice ye who are good ! The mischief conspired in (or *by*) Stygian darkness has been now made an empty tale by the hand of Providence. England which was shortly to be conspicuous for the greatness of its ruin may now sing hymns since she has remained free by the aid of Heaven.

England expresses her great joy.

I am delivered from the jaws of Faux as from a prison of death. Glory to God in the highest ! Hence is my secret safety.

Christopher Philipson, Junior, Gentlemen, 1629.

\* The Anniversary of the Gunpowder Plot.

## The Beams.

The rude oak timbers of the Roof have been embellished with a double series of texts, which carries the eye upwards, and makes interesting the otherwise dull effect of the oak beams.

The texts, painted in Old English characters, beginning from the East looking eastwards are—

- Beam 1. I am the Bread of Life.
- „ 2. I am the true Vine.
- „ 3. Abide in Me and I in you.
- „ 4. I am the Good Shepherd.
- „ 5. God is Love.
- „ 6. Love one another.
- „ 7. God is Light.
- „ 8. I am the Light of the World.

The texts beginning from the West looking towards the west are—

- Beam 9. Holy, Holy, Holy, Lord God Almighty.
- „ 8. On Earth peace goodwill towards men.
- „ 7. Glory to god in the highest.
- „ 6. Pray without ceasing.
- „ 5. In everything give thanks.
- „ 4. Love the Brotherhood.
- „ 3. Fear God, honour the King.
- „ 2. He that eateth Me shall live by Me.
- „ 1. I will come and sup with Him.

## Rectors of Windermere.

Adam Carus 1548-1586.

John Lindow, 1586-1594.

William Sawrey, 1594-1610.

Thomas Bousfield, 1610-1627.

James Wakefield, 1627-1644.

Richard Archer, 1645-1652.

William Wilson, 1652-1705.

William Barton, 1705-1719.

William Crosby, 1719-1728.

Girlington Butler Barton, 1728-1763.

Giles Moore, 1763-1779.

William Barton, 1779-1823.

Sir Richard le Fleming, Bart, 1823-1857.

Edward Pechè Stock, 1857-1904.

Euston John Nurse, 1904- .

The following particulars have been kindly furnished by Mr. George Browne, of Troutbeck.

### ADAM CARUS, 1548-1586.

Adam Carus was probably the first Rector of Windermere after the Reformation, he was the son of William Carus, of Esthwaite, Whinfell, in the Parish of Kendal, and his wife Isabella Laybourne, daughter of Thomas Laybourne, of Cunswick in the county of Westmorland, and brother to Sir Thomas Carus, Knt., one of the Justices of the Queen's Bench in 1546. No record can be found of his Institution, it must have been prior to the

foundation of the Bishopric of Chester in 1541 as there is no entry of his institution in the Chester Registry. His name is, however, in the List of Clergy at the Bishop of Chester's visitation in 1558.

Adam Carus appears to have looked after the worldly as well as the spiritual affairs of his parishioners for he was one of the supervisors of the will of George Browne, of Troutbeck, dated March 8th, 1558, and in 1566 of the will of Agnes the widow of the said George.

In 1568 he was an Arbitrator in a dispute between James Cookson and Thomas and Christopher Browne about some land in the Hall in Troutbeck. In the first consecration deed of Troutbeck Chappell by William Downham, Bishop of Chester, July 18th, 1562, it is mentioned that it was done "with the express consent and assent of that worshipful man Adam Carus, clarke, Rector of the Parish Church of Windermere." Adam Carus died in 1586, and was succeeded by John Lindow.

#### JOHN LINDOW, 1586-1594.

John Lindow was, according to the records in the Registers at Chester, instituted Rector of "Winandermer on April 28th, 1586, on the death of Adam Carus." The presentation was made by Miles Philipson and Thomas Benson, the patrons. He was succeeded in 1594 by William Sawrey—either after his death or resignation.

## WILLIAM SAWREY, 1594-1610.

William Sawrey was the second son of Henry Sawrey, of Plumpton, near Ulverston, and Jane the daughter of William Curus, of Esthwaite, and sister to Adam Carus, the Rector before mentioned. He was baptised at Ulverston on Sept. 4th, 1564, and was instituted Vicar of Preston, Dec. 21st, in 1592, and to the Rectory of Windermere in June, 1594, which he held with the Vicarage of Preston until 1603 when he resigned the latter but relinquished the Rectory of Windermere by death or resignation in 1610, and was succeeded to the Rectory of Windermere by Thomas Bousfield.

## THOMAS BOUSFIELD, 1610 1627.

Thomas Bousfield.—From the following memorandum in the Windermere Parish Registers it will be seen that he was Rector in 1610.—“Memorandum that I, Thomas Bousfield, Parson of the Rectorye of Windemer *alias* Winandermer have read the Articles of Reyligion and instituted the XVth of July, 1610, being the Saboth, in the audience of the Congregation.” This memorandum was signed by the Rector, Curate, Churchwardens, and Parish Clerk.

During his Rectorship the Windermere Grammar School was founded and as one of the school founders his name will always be remembered in the Parish. The deed of foundation is dated Jan. 20th, 1613. On the 23rd of Oct., 1622, he wrote

a letter to Richard Pearson, Curate of Troutbeck, absolving one Adam Birkett from the sentence of excommunication by authority from the Bishop of Chester. This letter is now amongst the records in Troutbeck Church.

He assisted in settling the disputes of his parishioners on July 31st, 1624 for he was one of the arbitrators in a dispute between George Airey and Robert Wilson, both of Troutbeck.

He died in the month of March, 1627. His will is in Somerset House dated March 2nd, 1627, and the inventory deposited with it is dated March 29th, 1627, and proved April 7th, 1627. N.B.—It was a common thing to take an inventory on the day of death.

#### JAMES WAKEFIELD, 1627-1644.

James Wakefield was instituted to the Rectory of Windermere in Dec., 1627, on the presentation of Christopher Philipson, of Crook, and Gowan Braithwaite, of Ambleside.

An award was made in Dec., 1627 by Christopher Phillipson, of Calgarth, and Gowan Braithwaite, of Ambleside, concerning some trees cut down and taken away from the Parsonage and Glebe Land of Windermere.

Several persons were ordered to pay certain sums, the largest being paid by Margaret Roberts (widdowe) late wife of Thomas Roberts, for felling eleven trees, thirty-six shillings and eightpence.

On Feb 2nd, 1633, a new deed was made for the Windermere Grammar School. He was a party to the Foundation of Troutbeck School Deed dated July 29th, 1639.

During his Rectorship, Borwick's Charity was founded, by a Deed dated Dec. 20th, 1638, "for and towards putting forth of Poor Children within the Parish of Windermere to Apprentices to some honest trades whose parents ure not able to maintain them—or for the help of poor scholars, or for poor, needy, and impotent people in the parish aforesaid."

The £100 was invested in 1679 when a small estate was purchased at Natland, near Kendal. At the present time it is let for £20 a year. James Wakefield died about the month of Sept., 1644. An inventory of his goods is amongst the Richmond wills dated Oct. 3rd, 1644.

#### RICHARD ARCHER, 1645-1652.

Richard Archer, B.D., was instituted in Feb. 12th, 1644-5, on the presentation of Gowan Braithwaite de Ambleside, Huddleston Philipson de Crook and Mary Philipson of the said Crook. He was the son of Edward Archer, and was born at Kendal, 1610, and proceeded to Queen's College, Oxford, in 1625, took his B.A. degree in 1630, and M.A. in 1633, and was elected a Fellow of the College in 1633, and was Junior Bursar from 1641 to 1642, and took his B.D. degree in 1642. In

1642-43 he, along with eleven other Fellows, received 5d. a week for seven weeks in lieu of Commons, the College being broken up for that period on the occasion of the coming of the enemy.

Part of the Rectory was rebuilt by him which he held till his death in Nov. 1652. The following is the entry in the Windermere Registers of his burial: "Richard Archer, parson of Windermere, buried the 16th of Nov., 1652."

#### WILLIAM WILSON, 1657-1705.

William Wilson was (according to the State papers 1660-1) "presented to the Rectory of Windermere in 1657, but could not be legally instituted on account of the late tyranny till 1660. He was the son of Thomas Wilson, of Kendal by his wife Dorothy, daughter of Henry Fisher, of Bradleyfield, near Kendal. He was educated at Queen's College, Oxford. In 1662 he married Elizabeth, daughter of Samuel Sandys, of Esthwaite. While he was Rector, Borwick's charity was recovered, and in 1679 an estate was purchased at Natland which now brings in £20 a year and is divided amongst the poor of the ancient parish of Windermere at the Annual Easter Vestry meeting.

During his Rectorship the Quakers (as appears from Sir Daniel Fleming's manuscripts) began to be pugnacious and troublesome. "On Dec. 25th, 1666 (Christmas Day) a Quaker woman stood up



in the middle of the church during Mr. Wilson's sermon and used slanderous language against him."

On the 10th of Dec., 1677, another Quaker named Thomas Williamson disturbed Mr. Wilson and the congregation by speaking aloud in the parish church, and was committed to prison by Sir Richard Fleming, Justice, till the sessions and then set at liberty.

William Wilson died in 1705 aged 75 years and was buried in the chancel.

#### WILLIAM BARTON, 1705-1719.

William Barton was Curate at Lancaster Parish Church in 1702, in 1703 was Vicar of Bolton-le-Sands and in 1705 became Rector of Windermere.

He married Magdalen, daughter of Mr. Butler Ratcliffe by whom he had two sons, one of whom, Girlington Butler Barton, was afterwards Rector of Windermere.

After the death of Rev. William Barton, on Jan. 15th, 1719, his widow married James Bisse, of London, in 1721. Mr. Bisse appears to have got into trouble through killing a Mr. Croft in a duel. After the death of Mr. Bisse his widow married in 1731 a third husband, Mr. Thomas Philipson, the last of the Rayrigg Philipsons. She was living in 1747 and again a widow.

#### WILLIAM CROSBY, 1719-1728.

William Crosby, M.A., was born in the city of Durham in 1664, was educated at Trinity College,

Cambridge, of which college he was a fellow, and became Vicar of Kendal in 1699 and Rector of Windermere in 1719.

During his Rectorship the Quakers again became troublesome, refusing to pay tithes, and it was an annual thing to take proceedings and distrain their goods.

Mr. Crosby resigned the Rectory of Windermere in 1728 but retained the Vicarage of Kendal till his death in 1733, and was buried in the Parish Church at Kendal in front of the Communion Table.

#### GIRLINGTON BUTLER BARTON, 1728-1763.

Girlington Butler Barton was the elder son of the Rev. William Barton, a former Rector. He married in 1743 Jane Sharpe, daughter of William Sharpe (one of the parishioners) by whom he had several children. William, the eldest, succeeded Giles Moore as Rector. In 1755 the Lord's Prayer and Ten Commandments in the Church were re-framed and new painted. He died in 1763 having been Rector for nearly 35 years and was buried in the chancel at the north end of the Communion Table.

#### GILES MOORE, 1763-1779.

Giles Moore was the elder son of John Moore, of Grimeshill, near Kirkby Lonsdale, the representative of the ancient family of Middleton, of

Middleton Hall in the county of Westmorland. He made considerable improvements in the Rectory House and died in 1779 and was buried at Windermere.

WILLIAM BARTON, 1779-1823.

William Barton was the eldest son of Girlington Butler Barton, the preceding Rector to Giles Moore. Mr. Barton married a Miss Ann Braken who predeceased him. There is a tablet to his memory in the chancel inscribed "In memory of the Rev. William Barton, 43 years Rector of this Parish, died the 3rd day of February, 1823." He was a Justice of the Peace (the only one in the parish).

SIR RICHARD LE FLEMING, BART., 1823-1857.

Sir Richard le Fleming was both Rector of Grasmere from 1821 and Rector of Windermere from 1823, and held both livings up to the time of his death in 1857.

EDWARD PECHE STOCK, 1857-1904.

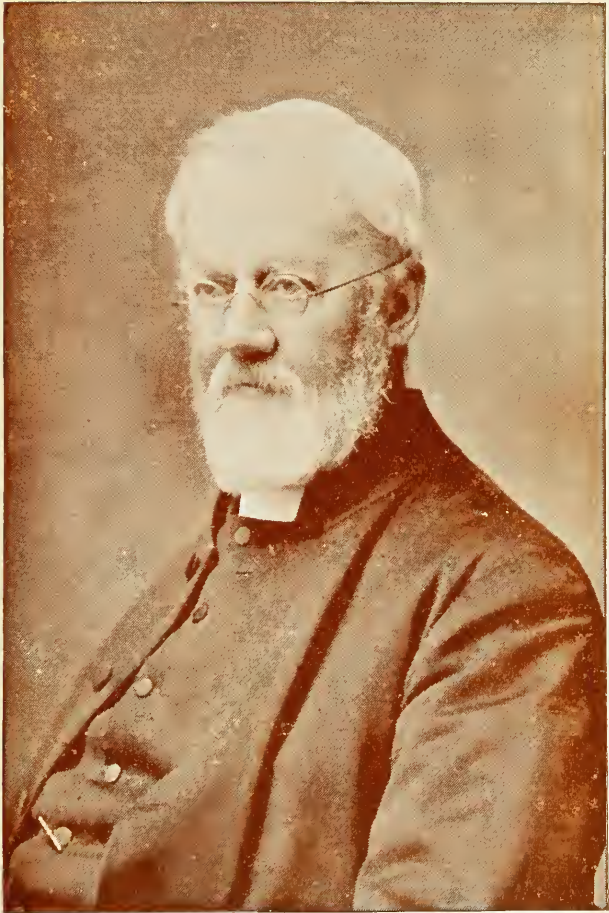
Edward Pechè Stock was the fifth son of the Rev. John Stock, Vicar of Finchingfield, Essex, and was born in 1826. He took his B.A. degree at St. John's College, Cambridge in 1851, and M.A. in 1854. In 1854 he was ordained Priest at Prestwich and in the same year married Penelope, daughter of Richard and Mary Ann Cope, of Man-

chester; the ceremony being performed by his father in Manchester Cathedral. From 1854 to 1857 he was Curate of Radcliffe in Lancashire. He was instituted and inducted in 1857 to the Rectory of Windermere. When he came to Windermere there was only one school—the Grammar School—and this served for both boys and girls. As the Parish increased in population, he was instrumental in building the Girls' School in 1867-8 and also the Infants' School in 1894, the latter costing £1,530. He was Chairman of the Governors both of the Grammar School and the Elementary Schools from the time he became Rector till the day of his death.

In 1870 he restored the Church at a cost of over £8,000, when the tower was raised, a peal of eight bells hung, the chancel lengthened, and a vestry added. During the process of the restoration, the inscriptions in the nave were discovered by Mr. Stock concealed under several coats of whitewash, these inscriptions were renewed and the frescoes on the wall added. The East Window was restored by Mr. Henry Hughes, of London, and the Reredos presented by Mr. H. W. Schneider.

In 1892 he was presented with a cheque by the parishioners with which he placed a stained glass window at the East end of the South Aisle.

In 1871 he was appointed an Honorary Canon of Carlisle Cathedral. He died on October 16th,



THE LATE CANON EDWARD PECHÉ STOCK  
(RECTOR OF WINDERMERE, 1857-1904).

11

1904, aged 77 years, having been 47 years Rector of the Parish.

A Church Room has been built to his memory costing £1,000.

EUSTON JOHN NURSE, 1904—.

Euston John Nurse is the youngest son of the late Rev. G. T. Nurse, M.A., and was born at Wicken Hall, Cambridgeshire. in 1864, and named after his father's parish of Euston, Suffolk. He was educated at King Edward VI School, Bury St. Edmunds, and proceeded to Gonville and Caius College, Cambridge, in 1883, where he took his B.A. degree in 1886 and M.A. in 1890.

Mr. Nurse on leaving College commenced parochial work in the East End of London as a Lay Reader in the Parish of St. Anthony, Stepney. He was ordained Deacon in 1889 and Priest in 1890 by the then Bishop of Worcester and became Curate at St. John's, Ladywood, Birmingham, where he remained for 15 years, during which time he became the author of "*Family Prayers*" which has run through two editions; the Author of "*The History of the Captivity and Return of the Jews.*" published by Elliott Stock, London, with a preface by the Bishop of Manchester; and the Author of "*Life of Christ during His Ministry.*" published by the Church Army.

In 1897 he married Edith Jane Robins daughter of the late Dr. E. D. Moore and granddaughter of

the late Brigadier-General George Moore of the Indian Army, who was present at the taking of the Cape of Good Hope, and distinguished himself in several of the Indian Campaign,

Mr. Nurse has only two brothers, both being officers in the Indian Army: the elder, Colonel Charles George Nurse, commands the 33rd Punjaubi Regiment—a fine Regiment of 15 officers and 900 men; the younger, Major Henry Harvey Nurse of the 122nd Regiment.

Both brothers have seen Active Service, the former in the Soudanese Campaign in 1884, receiving the Medal and Clasp and Bronze Star, the latter being present in the recent Chinese and Somaliland Campaigns and receiving the medal for each.

Since the Rector's appointment to Windermere he has established a Mission Service at Blackwell Lodge on the Storrs Estate (2 miles from the Parish Church), and services are held there every Sunday evening by a Licensed Lay Reader.

Mr. Nurse has also caused the Church to be kept open during the week for visitors to see and for private prayer, and holds a daily service therein.

Mr. Nurse was instituted and inducted to the Rectory of Windermere in 1904 since which time he has given himself up entirely to parochial work.

Since Mr. Nurse has been Rector, a window has been placed in the Church by Sir William Forwood, and the Church Room has been built at a cost of £1000 in memory of the late Rector (Canon Stock).



## Churchwardens of the Parish Church, Windermere.

We are able to trace the names of all the Churchwardens from 1858. It will be seen that they are divided into two divisions. "Rector's" Wardens and "Peoples'" Wardens. The custom has been in existence for centuries for the 24 Sidesman of the ancient Parish of Windermere (including the newly formed parishes of Ambleside, Troutbeck and St. Mary's and St. John's Windermere) to elect the two Peoples' Wardens, and the Rector to elect the two Rector's Wardens. In the Windermere Terrier dated 1746 the following extract is to be found signed by the Rector (The Rev. W. Barton) Churchwardens and the four and twenty or Sidesmen. "The Rector to have the sole power to nominate the four and twenty Sidesmen, and clerk for the parrish according to custome."

These old customs are very difficult to alter and cannot be changed except by special Act of Parliament.

### RECTOR'S WARDENS.

1858-9.	G. A. Aufrère,	G. Gregg.
1860.	Rev. T. Staniforth	T. Ullock.
1861-6.	Rev. T. Staniforth	T. Ullock.
1867.	Rev. T. Staniforth	T. Ullock.
1868-9.	Rev. T. Staniforth	F. Clowes.
1870-1.	Rev. T. Staniforth	F. Clowes.
1872-3.	H. W. Schneider	F. Clowes.
1874-6,	H. W. Schneider	F. Clowes.

1877-9.	H. W. Schneider	F. Clowes.
1880-1.	H. W. Schneider	H. G. Gibson.
1882.	H. W. Schneider	H. G. Gibson.
1883-7.	H. W. Schneider	H. G. Gibson.
1888-96.	Dr. Dobson	H. Nicholls.
1897.	Dr. Dobson	H. Nicholls.
1898-05.	Dr. Dobson	H. Nicholls.
1906-7.	H. Nicholls	T. H. Winder.

## PEOPLES' WARDENS.

1858-9.	A. Pattinson	J. Crosthwaite.
1860.	A. Pattinson	J. Crosthwaite.
1861-6.	A. Pattinson	H. Wright.
1867.	R. Hayton	H. Wright.
1868-9.	R. Hayton	J. Crosthwaite.
1870-1.	A. Pattinson	J. Crosthwaite.
1872-3.	J. Fisher	T. T. Holmes.
1874-6.	J. Fisher	T. Dixon.
1877-9.	J. Metcalfe	T. Dixon.
1880-1.	J. Metcalfe	T. Dixon.
1882.	J. Metcalfe	R. Hayton.
1883-7.	H. Nicholls	R. Hayton.
1888-96.	T. H. Winder	J. Metcalfe.
1897.	T. H. Winder	J. C. Harrison.
1892-05.	T. H. Winder	G. S. Holland.
1906-7.	J. W. Longton	J. G. Robinson.

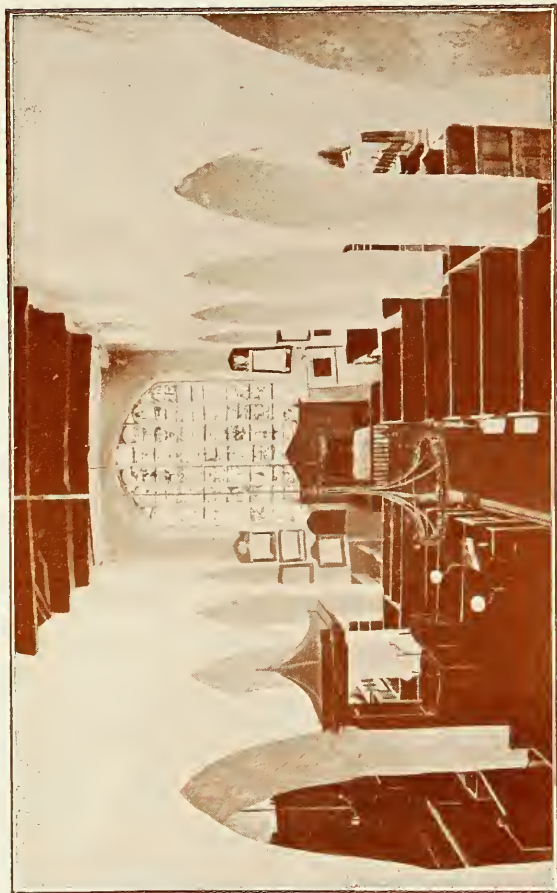
**Mural Epitaph.**

The following epitaph, written by Robert Philipson (evidently a member of the same family as Christopher Philipson who wrote the Latin verses to commemorate the discovery of the Gundowder Plot) is on a mural tablet on the South Wall:—

The Authors Epitaph upon  
Him Self : made in the  
Tyme of his sickness.

A man I was. wormes meate I am  
To earth returned from whence I came :  
Many removes on earth I had





WINDERMERE PARISH CHURCH BEFORE RESTORATION, 1869 (LOOKING EAST).

In earth at length my bed is made :  
 Altho' it could not him retain,  
 His deadlie foes might plainlie see :  
 Over sinn, and death his victorie,  
 Here must I rest, till Christ shall let me see,  
 His promised Jerusalem and her fœlicitie.  
 Veni Domine Jesu, Veni Cito.

Robert Philipson Gent, <sup>TO</sup><sub>XIII</sub> Octobris Ano salutis  
 1631 Ano ætata suæ 63<sup>TO</sup>.

### The East Window.

According to tradition, the large window in the chancel of Bowness Church, Windermere, was brought from Furness Abbey, at the time of the dissolution of that monastery, A.D. 1537. Tradition may generally be accepted as more or less true; but from the following rather strong evidence to the contrary, it will perhaps scarcely be considered so in this instance; on the contrary, it will be seen that, in all probability this Bowness Church window, instead of having been brought from Furness Abbey at the time of the dissolution of that religious house, was really taken out of the chancel of the Priory Church of St. Mary, at Cartmel—not at the time of the dissolution of the lesser religious houses, A.D. 1535-6—Cartmel Priory being one of these—but probably about the end of the reign of Henry VI, A.D. 1471—or even later.

Whoever has closely examined the interior of Cartmel Church will have observed that the chancel and the two transepts are part of the original Priory

Church of St. Mary, founded by the celebrated William Mareshall the Elder, Earl of Pembroke, son-in-law of King John, A.D. 1188. Originally the chancel and two transepts of Cartmel Church must each of them have been lighted by three or four lancet-shaped windows, the style of that day, two of these yet remaining in the north transept, though blocked up with masonry, and some faint traces being visible of others in the chancel. About the reign of King Edward III. (or some of his immediate successors) most of these lancet-shaped windows seem to have been taken out of the chancel and the two transepts, and other and much larger windows of the partially-decorated style of that period inserted—those put into the two transepts remaining there intact to this day. About the reign of King Henry VI. the windows put into the chancel in the reign of Edward III. or soon afterwards, seem to have been taken out in order to insert the noble ramified east window at present there—forty-eight feet in height and twenty-two feet in width—filling nearly the whole east end of the chancel, almost from the ground up to the roof, and cutting off the communication between the triforium on the south side of the chancel and the triforium on the north side of the same; this triforium having up to the time passed across the east wall, between both the lancet and the other windows once there.



EAST WINDOW BEFORE RESTORATION, 1870.





The insertion of the large east window in the chancel having displaced the windows put in, as above mentioned, about the reign of King Edward III. or his immediate successors, we naturally enough ask, what became of them? and as the window in the chancel of Bowness Church is as nearly as may be a *fac simile* of those now in the transepts of Cartmel Church—only a little wider, the chancel of Cartmel Church being wider than the transepts—there seems to be good reason for believing that the window now in Bowness Church is actually one of the windows which, as above said, were taken out of the chancel of Cartmel Church; particularly as it contains the effigy of a prior of Cartmel; the effigies of William Thornburgh and his wife, of Hampsfield Hall, in Cartmel; monks with Cartmel names, praying and turning their faces towards the Thornburghs; and lastly the arms of William Mareshall the Elder, the *founder* of Cartmel Priory, in *two places*. In still further proof of these allegations, or rather suggestions, it may be needful to enter into the matter more fully, and to state that Bowness Church window is composed of seven lights or compartments, containing much elaborately pencilled, stained, or painted glass, and amongst many other effigies and arms pictured there, are the following:— In the first compartment or light is the the effigy of a monk kneeling, and over his head these

words:—WILLM. PLO . . . . P'OR OF KYRKMKL (William Plo . . . . Prior of Kyrk-mel). In the second light, a knight and his lady kneeling, habited in surcoats, the knight in chain armour; the arms on their surcoats being *ermine fretty gules*, for *Thornburgh*, and *argent two bars gules*, for *Broughton*—Sir William Thornburgh, of Hampsfield Hall, in Cartmel, having married Elizabeth Broughton, daughter of Sir Thomas Broughton, of Broughton Tower, about the end of the reign of Henry VI.; and over their heads this inscription:—WILLM. THORNBORROW AND HIS WYFF. In the third light, a group of monks kneeling, with their faces turned towards the Thornburghs, the following names being over their heads:—THOMAS HOGSON (Hodgson); WILLM. BARAYE (Barrow); WILLM. PURFOTT; ROGER THWAITES; GEORGE FIS . . . . (perhaps Fishwick)—all but one Cartmel names. In the fourth or centre light are the arms, as has always been supposed, of King Edward III., beautifully emblazoned (but which in our day has been questioned, and reasonably too, as will presently be fully stated), quartering the arms of France, this king having been the first to quarter the arms of France and England. In this light are also the crucifixion, the Virgin Mary kneeling, St. George and the dragon, St. John, and St. Catherine with her sword and wheel, Fifth

light—the arms of William Mareshall the Elder, Earl of Pembroke, founder of the Priory of St. Mary at Cartmel—*parti per pale or et vert*, a lion rampant gules. Sixth light—the arms of William Mareshall a *second time*.

On close examination of this Bowness Church window it has been ascertained that the finely-painted arms in the middle compartment, said to be those of Edward III. by Nicholson and Burn, and other antiquarians, are not the arms of that king, there being (it is said) *a label of three points* on the shield, which, *if plain*, would denote that these were the arms of some *Prince of Wales*; and, *if charged*, then of some younger branch of the royal family. There is too, other evidence that these arms are not so early as the reign of Edward III., or his immediate successors, Richard II. or Henry IV., for King Henry V. finding that Charles VI. of France had changed the French arms from "*fleurs de lis semé*" or scattered over the field, to "three *fleurs de lis*" placed triangularly, two and one, did the same in quartering them with the arms of England, in which shape they have ever since been borne by every succeeding sovereign of these realms up to the accession of Queen Victoria, in whose reign the *fleurs de lis* have never appeared in the royal arms. As the large shield in the centre compartment of the Bowness Church window has the *three*

*fleurs de lis* placed *triangularly* and not *semé* or scattered over the field, it is clear that these arms are not of an earlier date than Henry V.'s reign, and are not of the time of Edward III., who, as before said, first quartered the arms of France and England; these *fleurs de lis* being then *semé* or *scattered over the field*.

There are other arms on this window, chiefly of Cartmel families, or families connected with them by marriage, or donors to Cartmel Priory, such as Middleton, Harrington, Redmayne, Fleming de Rydal, Strickland, Leyland, and others; but only a few arms of Furness families.

The Thornburghs, of Hampsfield Hall, in Cartmel, were certainly a great and very ancient knightly family, previous to the reign of Edward III., and were knights of the shire for Westmorland, from time to time in the reigns of Edward III., Richard II., Henry IV., Henry V., and afterwards.

It is just possible that the table tomb in Cartmel Church called the "Harrington monument" may be the tomb of one of the Thornburghs, as the arms on the knights shield and surcoat are nearly the same as the arms of the Thornburghs of Hampsfield. In Bowness Church window the effigy of Sir William Thornburgh is in *chain armour*, the same as the effigy on the table tomb in Cartmel Church.

"*Annals of Cartmel*" by James Stockdale, (page 224).

## The Restored East Window.

To all lovers of antiquities the idea of restoring anything old and interesting is painful. It is therefore necessary to explain the reasons why this curious collection of old glass was not allowed to remain undisturbed. These were briefly two; the window was in a very unsafe state in 1870, and a new Chancel could not be built without removing it. Under these circumstances the Committee, chosen by the Parish to restore the Church, consulted the Secretary of the Royal Society of Antiquaries of London, Mr. C. Knight Watson, who recommended that the window should be put into the hands of Mr. Henry Hughes, of Frith Street, Soho, London. It was consequently taken down and sent to London, where the whole work was completed under the auspices of Mr. Watson, and other members of the Society of Antiquaries. The leading principle of the work was *conservation*, that is to say, great pains were taken to preserve every morsel of old work; new glass was only put in where it was absolutely necessary. It was also a rule never to make up any imperfection without good authority as to what should be done, nor to alter the arrangements of the different parts of window for the sake of artistic effect, so as to interfere with its original character of being a combination of several old windows brought together some time ago. As the restoration was carried on, it was found necessary

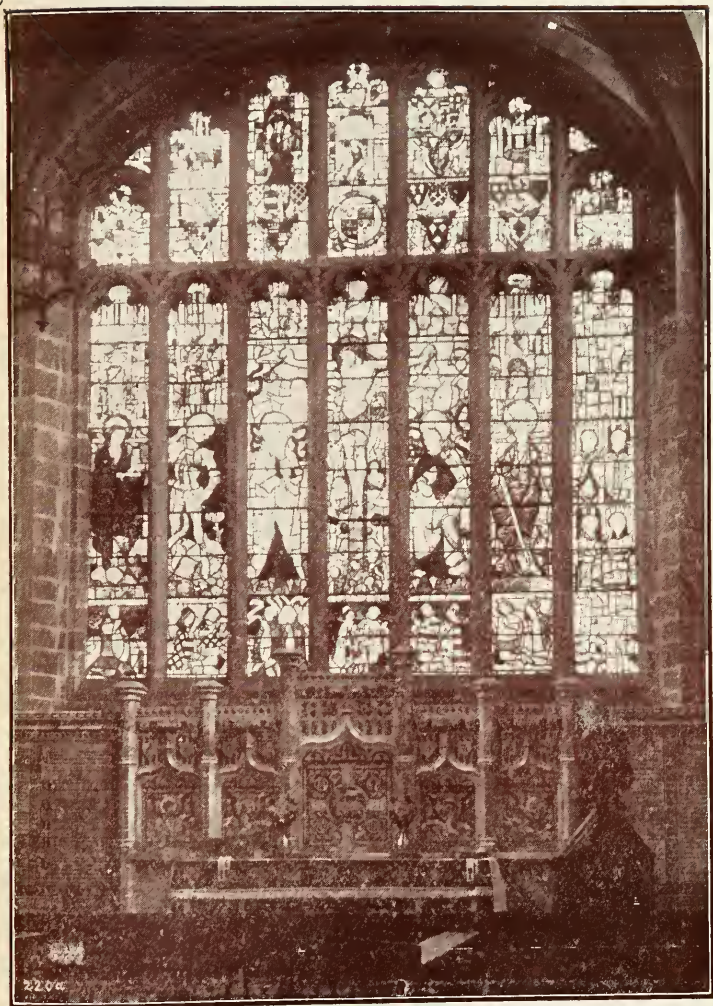
to put in more new glass than was at first contemplated.\* It was requisite to make it as complete as possible as a work of art, and yet not to lessen its antiquarian value. This difficulty was at last solved by marking every piece of new glass with Mr. Hughes's initials. By this means the new and old can be readily distinguished, and certainly in many parts of the window no antiquarian could tell the one from the other if this had not been done.

The window may be divided for the purpose of description into three parts. (1) The space above the transom, which is chiefly occupied with arms, (2) the large figures in the middle, (3) and the row of small effigies below.

### THE CRUCIFIXION.

Beginning with the large figures, we find that those on the three central lights represent the Crucifixion. This is of course the most important part of the window, and it may be remarked that we have here a representation of the great central fact of the Christian faith, well fitted for a Christian Church. The object of the artist not having been—as is too often the case—a portrait or picture of what occurred, but such a symbolical showing forth, as it were, of the mysterious meaning

\* As it was necessary to *conserve* rather than *restore*, the difficulty was how to maintain its integrity, the introductions being rather of the character of apologies for vacuity.—MR. HUGHES'S MS.



EAST WINDOW AND REREDOS AFTER RESTORATION. 1971.

1071





of the great Sacrifice, as is most fitted to fill the minds of an assembly of worshippers with feelings of love and awe ; in other words, to help them to realise and feel that which no mere picture can represent. The preciousness of the blood of Christ is indicated by the attendance of Angels to receive it from the five sacred wounds in golden chalices ; and the freeness with which it was shed for our sins, by the copious streams which are flowing so conspicuously. The face of our Saviour and a considerable part of the body have been restored, as well as some portions of the Cross.

On the left of the Cross, the Blessed Virgin *Mary* is represented standing, in a beautiful eastern dress, Of this figure little has been restored but the face. On the right is the youthful, almost feminine, figure of *S. John*, which has undergone considerable restoration ; only the lower part was formerly anything like complete. The whole of this group are placed upon a ground representing Calvary ; herbage and stones, with a skull and human bones, and rudely drawn trees (the conventional foliage of which is covered with the sacred blood), convey to the mind most effectively the site of the great Sacrifice.

#### ST. GEORGE AND THE DRAGON.

On either side of the Crucifixion group are placed, very appropriately, some of those who have been the most glorious witnesses of its truth, some

of the noble army of martyrs. Of the figures on the left, *S. George* is of course best known as the patron Saint of England. "With the name of *S. George* is associated the memory of all that is glorious in the martial annals of our country, when the warcry of 'S. George for Merrie England' was the signal of victory on the fields of Creci and Agincourt; and in earlier times when the flower of British knighthood led the armies to the rescue of the Holy Sepulchre of the Redeemer, the name of *S. George* was their unfailing watchword." His cross is emblazoned on our union flag to this day. He was born in the year 303 in Cappadocia. While he was a youth his father was killed, fighting bravely against the foes of Christ. *S. George* soon became a soldier, and at the age of 20, in consequence of his valour, was made a Count by Diocletian. When the Emperor began the ninth persecution, he put off his military habiliments, made dole of his substance to the poor, and boldly upbraided Diocletian for his cruelty. The Emperor wooed him with great honours, but *S. George* continuing constant, he was imprisoned in irons with a heavy stone on his breast. Then again he was questioned, but made answer that sooner should the Emperor be weary of tormenting him than he of suffering. After various cruel tortures, in which he was supported by divine aid, he was at length beheaded. We are so familiar with quaint

and sometimes ridiculous representations of "S. George and the Dragon" that we are apt to think of it as a foolish legend, and forget that it is a pictorial allegory of the Christians' warfare against the "Old Serpent the Devil." S. George is the "deliverer," his treading on the Dragon is a symbolic representation of the "Victory of Faith over Evil." He is supposed to wear the breastplate of righteousness, and the sword of the Spirit, which is the Word of God—signifying, in a word, the victory of faith or holiness over the powers of evil. This is one of the boldest and finest figures of the series; some parts have been restored, but the whole strength and vigour of the drawing is original. The whole outline has been preserved; little more than some of the colour of the S. George's Cross on the breast and of the armour and dragon being new; also, the top of the helmet and some portion of the leg and toe and bits of the foreground.

#### SAINT BARBARA.

The other figure on the left is *S. Barbara*. She was also one of the early martyrs to the Truth, being of the same century as S. George, and like him associated with chivalry and arms. She was the daughter of Dioscorus, an Egyptian nobleman, who was so fond of her, and so afraid of her marrying and leaving him, that he shut her up in a high tower. There she spent her time in study; and becoming convinced of the falsity of the Egyptian

Gods, she sent privately for the great father Origen, who, being unable to go himself, sent one of his disciples, by whom she was converted. By making three windows in her tower, which she told her father were emblamatical of the Trinity, she first indicated her conversion. On her confession of Christianity she was cruelly scourged and tortured by her father, and finally beheaded. In the original window only the lower part of this figure existed, representing the dress of a female saint. One of the reasons for believing that S. Barbara occupied this space is the fact that she is often associated in old glass of the period with S. Katherine, who is placed on the opposite side of the window. Another is that S. Barbara was, as before said, the patroness, as S. George was the patron, of chivalry and knighthood. In later times they have both been supposed to patronise firearms and gunpowder. Our artist has represented her bearing her usual symbol, the tower with three windows.

#### SAINT KATHERINE.

We must now leave the little known S. Barbara, whose name is not retained in the calendar of our Church, and go to the other side of the window, where we shall find in the last light but one, the well-known figure of the Saint with whom she is so often associated, S. *Katherine*. This subject has required but little restoration, her wheel, sword, and martyr's crown were almost perfect, and the

label was not much injured. This Saint has been honoured from the earliest times as the patroness of learning, theology, colleges, and education. There are 51 churches in England dedicated to her. She, like S. Barbara, was born in Egypt in the earlier part of the fourth century. She was the daughter of King Costis, and was celebrated from her childhood for her acquirements in learning. Having been at an early age converted to Christianity, she refused all offers of marriage, and gave herself up to God. After the death of her parents, the tyrant Maximin went to Alexandria and persecuted the Christians, who would not sacrifice to the gods. Katherine stood up in their defence, confuted the arguments of learned philosophers sent to convince her, and converted them to the Christian Faith. These were burnt to death by the tyrant, who was so struck with the beauty of Katherine that he became her lover. She steadfastly refused his offers, and he was so enraged that he ordered her to be tortured between four wheels armed with spikes revolving different ways. The legend is that, as these instruments of torture were preparing, lightning from heaven burned and shattered them, killing the executioners with the flying fragments. She was then taken beyond the city walls, scourged and beheaded. Her body was afterwards taken by the monks to the great monastery on Mount Sinai.

## ST. STEPHEN AND ST. LAWRENCE.

We have now done with the series of large figures, and will pass on to the four smaller ones in line with them on the seventh or last light, on the right hand side. The large figures just described belong to the latter part of the 15th century, say about 1480; but these smaller ones were executed some 50 years earlier — that is to say, about 1430. We shall complete the list of saints and martyrs by taking the two lower figures first, as they represent S. Stephen and S. Lawrence.

It is not necessary to say much about S. Stephen, the proto-martyr, the first to die for the truth of the Gospel, who was stoned to death probably in the 34th year of our era. The stones in his left hand, by which he is specially identified, may easily be distinguished by means of an opera glass.

S. Lawrence is well worthy of remembrance by Christians, as one of those early martyrs, by whom the Church of Christ was built up and established. Supposed to be a native of Spain, he was ordained deacon by Sixtus the Second, Bishop of Rome, and was afterwards made Archdeacon of the City. In the year 258 the persecution under the Emperor Valerian fell most severely on the Christian bishops and Sixtus was put to death. After this the tyrant, thinking that S. Lawrence had charge of the treasures of the Church, laid hands on him, and bade him give them up, saying the God of the

Christians was poor enough when he was on earth, and that these Christians should be as poor as their Master. S. Lawrence answered quietly, "Yes, our Church is no doubt rich, none richer in the world," and he begged for three days to get everything in order. The respite was granted, and he employed the time in collecting the widows, the poor, the maimed, the sick, who were supported or relieved by the Church's fund. The appointed day arrived, and the Emperor came to the Church to take possession of his treasures. But what was his disgust when he saw what they were. "Behold," said S. Lawrence, "our riches; they are poor without, but rich within; we have laid up our treasures, where neither moth nor rust doth corrupt." "What," replied the Emperor, "dost thou mock us thus; dost thou desire a martyr's death; be it so; but no speedy death shall be thine. Thou shalt be broiled over a slow fire." And so he was put to death, with his last breath praying that the eyes of his torturers might be opened. S. Lawrence is represented holding a gridiron in his right hand, and a book in his left. We have now done with the saints and martyrs (so far as this window is concerned) men and women who lived for Christ and died rather than deny Him. It is well to remember that although the profession of His Name does not now endanger our lives, we are still daily liable to deny Him before men.

THE ARCHBISHOPS OF CANTERBURY  
AND YORK.

We must pass on to the two figures above those last described, who certainly ought to have been saints, for they held the highest holy office in the realm. For these two are the Archbishops of Canterbury and York. They bear the pallium and crosier characteristic of Archbishops. The one on the right hand a blue pallium, characteristic of the see of Canterbury; the other a red one, which identifies him with that of York. It is true that this red pallium has very much puzzled the antiquaries, as its shape is quite unusual, but they appear to have little or no doubt that it is a pallium, and not a crossed stole or the border of a vestment, as has been supposed. The crosses upon it distinguish it from anything else. For the sake of those who know nothing about the subject, it should be explained that the pallium or pall of an Archbishop is really *white* with blue crosses upon it. In the Romish Church it was, and is, sent by the Pope to the Archbishops on their consecration, and until they have received it they cannot perform their functions. It was originally part of the Imperial habit, and was given to the Christian patriarchs by the Emperor of Rome as a mark of Imperial honour. It was made of the wool of a perfectly white sheep, blessed and dedicated on S. Agnes's Day, at Rome, with much ceremony. The



object of the artist here has been to indicate simply and effectively the two sees of Canterbury and York. For this purpose he has given the characteristic colour of the arms of each to the most important vestment of the Archbishops, the pall. The most conspicuous colour of the Canterbury arms is blue, that of York red. It seems that for artistic purposes all kinds of liberties were taken both with the colour and form of vestments. The dress being white, it was necessary to use such means as would mark the character required, by a liberty allowed. If the pall had been white it would have been *white upon white*, and therefore indistinct. The croziers they bear are also characteristic of Archbishops. It will be seen that these are not the ordinary pastoral staffs or crooks carried by many Church dignitaries, which are commonly called croziers, but the true *crozier* or *crossier* of an Archbishop.

We have now described all the window below the transome. Although this part is made up from two windows of different dates, it may be considered as forming one group, and has been arranged with no little care, and has considerable merit both as regards religious and artistic feeling. We have a general canopy extending across the whole window, and underneath it, in the centre, a representation of the Crucifixion, with the Blessed Virgin and Beloved Disciple on either side of the

Cross. On either side of this group are some of the earliest and most distinguished witnesses and martyrs to the truth of this great central fact of our faith—S. Stephen, the protomartyr, S. Lawrence, S. Katherine, S. George, S. Barbara; and with these, the two highest Church dignitaries of the realm, the Archbishops of Canterbury and York.

Beneath all, the ecclesiastical dignitaries of the particular Church to which the window belonged, and some of its founders or most important benefactors. There is, as before said, certain evidence, from the artistic unity of the several parts, that all this, with the exception of the four small figures of the Archbishops, and S. Stephen and S. Lawrence (which belong to an earlier date), was originally designed, executed, and arranged as it now stands. All appears to have been grouped with the desire to represent *Faith, Suffering, and Martyrdom*, in unity with the great *central Sacrifice*.

That part of the window which is above the transome is chiefly occupied by coats of arms, but there are besides these some interesting sacred subjects, which are unfortunately placed so high that they are liable to be overlooked. They can all, however, be easily examined with an ordinary opera glass. At the top of the second light on the left, is a tolerably perfect representation of *our Saviour's*

*entry into Jerusalem.* He is placed above, and there are spectators below, bearing palm branches. At the top of the third light is, perhaps, the gem of the window, a representation of the *Blessed Virgin and Child.* This was once the whole or part of a lancet or "Early English" window, and its date is believed to be about the year 1260—that is to say, about 200 years earlier than the glass below the transome. The Blessed Virgin is represented crowned, sitting under a canopy, with the Child on her arm; her dress is fastened at the breast with a brooch, bearing the letter M. on its surface. This is a most valuable specimen of the art of the period, and it is a pity that it is not nearer to the eye, so that the beauty of some details might be seen, such as that of the Virgin's dress, and of the two falcons and squirrels which are on either side of the border of the panel; the plumage of the birds is especially beautiful. Next to this, towards the top of the fourth or centre light, is a somewhat imperfect representation of *the Resurrection.* Our Saviour is above the centre. Below are two Roman soldiers, one in a recumbent position lifting his visor with his hand, the other standing. At the top of the last light are several parts of designs which belong to the time of the great central figures, but could not have formed parts of these. One of them is a large key, such as might have belonged to S. Peter;

another represents the feet of Christ pierced with a nail ; and there are two figures apparently playing on musical instruments.

*(The above account is taken from an account of the East Window in a Book now out of print, by Frederick Clowes.)*

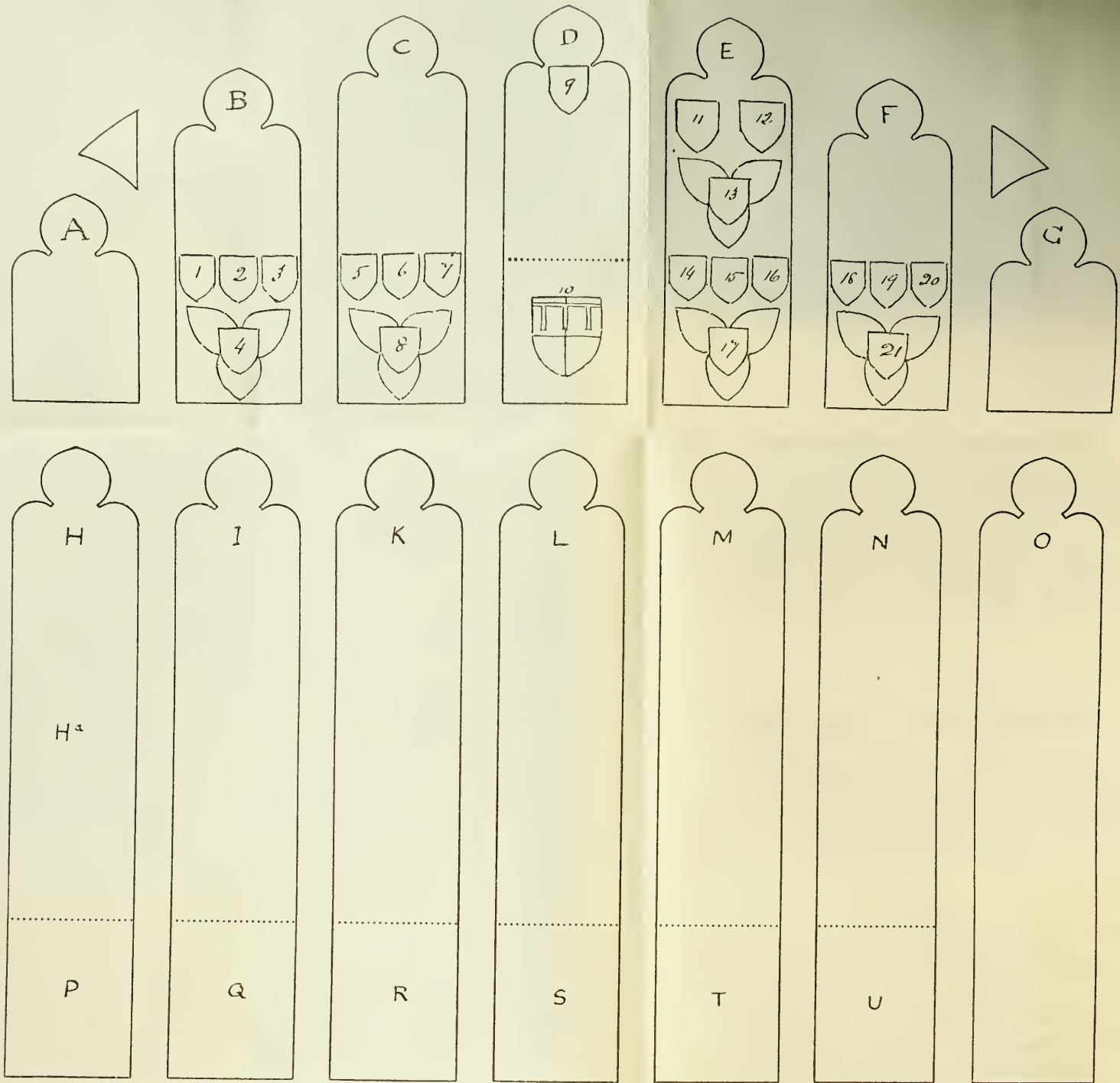
### Key Plan of East Window.

The original stained-glass window consisted of the Shield of the Prince of Wales in the central light D., and also the lights H. I. K. L. M. and N. down to the dotted line in each light.

#### TRACERY.

- A.—All modern, inserted at the restoration in 1870.
- B.—In the upper part fragments of figures and ornamental work, date about 1420-40. Shields: No. 1. Gurney of Keswick. 2. Evard or Everard. 3. Harrington. 4. The same, impaling Frecton or Frecleton.
- C.—In the upper part, the Virgin and Child, date about 1300. Shields: No. 5. Harrington. 6. Bardesley, impaling Leybourne. 7. Fleming of Rydale. 8. Fleming of Wath quartering De-la-Mere.

Saint Barbara, but there does not seem to have been any old authority for this. In the lower part of the light at P is a small



KEY PLAN OF EAST WINDOW.

D.—In the upper part, part of a subject, “The Resurrection,” under a canopy, date 1420-40. Shields: No. 9, imperfect. 10. The arms, within a garter, of Edward Plantagenet, Prince of Wales, created Knight of the Garter 1475, and with his brother murdered in the Tower 1483, a few months after he became King as Edward V.

E.—Shields: 11. Middleton of Leighton Hall. 12. Bale quartering Gurney. 13. De Roos quartering Harrington. 14. Guies, 3 hand mirrors argent (this coat cannot be identified). 15. Harrington. 16. Cartmel Priory. 17. Redman or Rudiman.

F.—Upper part, fragments of Canopy work, date about 1360. Shields: 18. Redman. 19. Framlingham. 20. Cartmel Priory. 21. Freleton.

G.—Fragments.

#### THE LOWER LIGHTS.

The upper part of H. I. L. M. and N. contains Canopy work, all of the same date, *i.e.*, 1480.

H.—A figure of S. Barbara. The panel H<sup>a</sup> is entirely modern. It has been restored as Saint Barbara, but there does not seem to have been any old authority for this. In the lower part of the light at P is a small

figure of a Monk knelling, on a scroll above  
WILLM PLO. . . . P'OR (Prior) OF  
KYRKMEL.

I.—A figure of S. George. His armour is of the period of Edward IV., about 1480. At the foot of the light at Q a Knight and Lady kneeling, in Surcoats. The Knight's armour is of the period of Henry VI., about 1430. His arms are on his Surcoat. Ermine, Fretty Gules (Thornburgh). The Lady has Argent, 2 bars Gules (Broughton). The figures represent Sir William Thornburgh and his wife Elizabeth, daughter of Sir Thomas Broughton of Broughton Tower; above on a scroll WILLM THORNBORROW AND HIS WYFF.

K. L. and M.—“The Crucifixion.” The subject is taken through the three central openings, the figure of our Lord in the centre with the Virgin and St. John in the lights on either side. Three Angels with chalices catch the blood flowing from the wounds in His side, His hands and His feet.

K.—In the bottom panel at R Monks kneeling with their names above their heads.  
THOMAS HOGSON. WILLYM  
BARAYE. WILLM PURFUTT.



ROGER THWAITES. GEORGE  
FIS . . . . .

- L.—In the bottom panel at S a Knight and Lady kneeling. There is a good deal of modern glass in this panel. The arms on the Knight's Surcoat appear to be "Reygate" argent 3 fusils in fesse azure, the Lady's, "Widdrington" Quarterly argent and gules a bend sable.
- M.—The bottom panel T is very imperfect and to a great extent modern.
- N.—A figure of St. Catherine crowned with her emblems, a sword, and broken wheel. The bottom panel T is very imperfect and mostly modern.
- O.—This light is made up of fragments, mostly of the same date, 1420-40. In the centre are small figures of 2 archbishops and 2 deacons (St. Stephen and St. Lawrence). They originally formed part of the tracery (*i.e.*, the small upper lights) of a window.

#### DATES OF THE DIFFERENT PAINTINGS.

- 1300.—The earliest work is the figure of the Virgin and Child in the piece marked C and the two shields 16 and 20. The Chapel on the South side of the Choir of Cartmel Church

is of the same date (about 1300), and has old glass of a similar character remaining in some of the windows.

1360.—The five trefoils with shields 4, 8, 13, 17, and 21, with the architectural canopy work in F, are next in order. There are no windows of this date in the present church at Cartmel, but there might have been some in the north aisle of the Nave where there is now only a modern blank wall; the doorway which remains belongs to this period.

1420-50.—The panels at the bottom of the window and the light O belong to this date. The north aisle of the Choir of Cartmel Church has windows with old glass of a similar character remaining in the tracery.

1480.—The shield of the Prince of Wales in D and the whole of the lights H, I, K, L, M, and N down to the small bottom panels are of the date—Edward Duke of York was created Prince of Wales in 1475 and became King in 1483, so that the work must have been executed sometime during those eight years. That is just when Windermere Parish Church was being re-built after having been destroyed by fire. There is no work of this date in Cartmel Church

either in stone or stained glass—and everything seems to point to this being actually part of the original East window of this Church.

The Author is indebted to Mr. Grylls, of London for the above key and plan of the East Window, and the late Mr. Frederick Clowes for his description of the “Restored East Window” from a book now out of print.

### “The Carrier’s Arms” Window.

There is a piece of stained glass in a window of the north side called “the Carrier’s Arms,” which are a rope, a wantey hook, five packing pricks or skewers, being the instruments which carriers use to fasten their packing sheets together. When the Parish Church had to be re-built, tradition says there was a dispute amongst the Parishioners as to whether it should be upon the old site or not. This dispute was happily terminated by the generous offer of a carrier living in the Parish (perhaps at Bowness) to bring the lead for the roof free of charge on his pack-horses, on condition that the Church should be built in the old place. In memory of this generous action, the emblems of his business were inserted in stained glass in this window.

The inscription reads as follows :—

"THIS PIECE OF ANCIENT GLASS KNOWN AS "THE CARRIERS ARMS," WAS, ACCORDING TO TRADITION, PLACED IN THIS CHURCH AS A MEMORIAL TO THE CARRIER WHO GAVE AND CONVEYED THE LEAD ON PACK-HORSES, GRATUITOUSLY FOR THE ROOF IN RE-BUILDING THE CHURCH IN THE EARLY PART OF THE 16TH CENTURY."

## Remarks on the Art of Glass Painting.

BY HENRY HUGHES.

At the request of the Antiquarian Society of London and the Restoration Committee of S. Martin's, Windermere (Bowness Church), I undertook the restoration, or rather conservation, of the East Window. The first aspect of the affair seemed dismal, but as I had often experienced this in the old damaged windows I had restored, I was able to give an encouraging report. The greatest difficulty lay in the want of a great portion of the principal figure, that of Our Lord, and the upper half of S. Barbara; also parts of the Blessed Virgin, S. John, S. George, and S. Lawrence; and as it was a question of conservation rather than

restoration, it was perplexing what to do for the best under the existing circumstances, which led to considerable discussion with the Antiquarian Society how best to carry out the work satisfactorily. It was ultimately arranged that the parts restored should be marked with my initials, the original design would thus be completed, and the considerable blanks which would otherwise have been left, would be avoided. And whenever the New Zealander comes to London Bridge he may penetrate as far as Bowness, and finding "H.H." scratched upon the glass (supposing the window remains in a suitable state for examination), he will probably consider them marks of progress in the art of the nineteenth century, or he may find it an interesting puzzle. The first process in the work was to ascertain the original intention as to general design or arrangement of subjects, and if possible to bring the scattered parts together. It was so disintegrated by time and neglect that it would not hold together, and it was therefore necessary to re-lead it as it was, in order to have it placed in a position to study its character and design; then, after much study and consideration, discoveries were made of various features in it. The glass was separated and re-leaded, again and again the same process was repeated, until the whole was brought together in harmony, and the amount of restoration necessary was revealed. In

studying this window in its relation to other works of art of the same epoch it presents most interesting features, and especially we may contrast it with the modern practice as a fitting decoration of a of a Christian Church in its remarkable symbolistic character. The principal subject, the Crucifixion—represented by the simple figure of Our Lord on the Cross, the Blessed Virgin, S. John, S. Katherine, and S. Barbara—*very superior* in principle to the plan of presenting a complicated crowd of spectators as a tableau only. This representation employing only what is essential to the object, faith, and varied by different situations and seasons; the centre figures being those present at the great sacrifice, the others, S. Katherine, S. George, and S. Barbara, representing those who followed in faith in their struggle with the world, following the Apostles in the early Church. These few noble figures being superior to numbers, as representing the Church. This system was, I believe, understood in the early times better than at present, and the principle it would seem was lost soon after this work was done, consequently this window offers a most interesting example of one of the true ideas of early art. It is interesting to notice the connection between this work and the practice of the early Church, as regards representing their ideas by single or isolated figures from the time of the catacombs of Rome, borrowed from the Greeks,

who represented their ideas in a similar way many centuries earlier, and when glass painting was first practised it was designed very similarly. It was designed for the most part after the manner of a coarse mosaic, the use of the figures being a means to an end, rather than the principal object, yet maintaining an imposing effect of colour as far as consistent with its symbolistic character. Whereas in later times art partook of the feelings of its epoch, as if were independent of the Church, and invited more attention to the pose and character of figures, till it often presented as its principal point eccentric forms and colour, independent of any teaching. The principal subject of this window belongs to a period generally characterised by its lower tone of colouring, and particularly the blue, which in this example has an intensity nearly equal to the thirteenth century glass. The pictures of the twelfth and thirteenth centuries, though somewhat inartistic, yet in brilliancy of colour (particularly the blues and reds) were never after equalled, indeed the chief reliance on the primaries and secondaries; but afterwards the colours gradually varied, by becoming lower in tone, until the end of the sixteenth century.

It is particularly noticeable that as the material itself presented a diminished intensity there were added greater variety and scale of colour with the tertiaries unknown in the thirteenth and fourteenth

centuries. These new tones enabled the designers of windows to make use of their qualities in pictures having complicated foregrounds, forgetting the principles which guided the works of a former age, and leading them into a simulation of a mere picture, or on the other hand, inviting admiration for effect of material alone. And, singularly, we find in this window a principle contrasting both in design and colour with many works of the same period, the figures being cut out or relieved on a blue ground, flat and intense, not imitating sky, but intense blue comparatively, with the simple symbolic figures, which make it quite a work of itself, and curious beyond any other in England; the mysterious streams of blood marking the sacrifice in a very effective manner, as also showing a power over colour in a very simple yet grand style. I may here mention the principle which should guide a designer. It is this, that stained glass should be so rendered as to form an auxiliary to the architecture with which it is united, rather than an independent object of interest, and should be employed so as to subdue the light which it transmits, rather than as a means of displaying imitative or academic art, which in the latter case is often obtrusive; and, of course, when employed in a religious place, it ought to inspire pious or holy feeling by its devotional character. One very curious fact in this work in relation to its design,



is the possession of such varied elements in its construction; that, in addition to the principal subject, there are portions of glass of other dates—of periods varying from the thirteenth to the sixteenth century—forming no part of the original design. There is a Blessed Virgin and Child of the thirteenth century; coats of arms of the fourteenth; and two pictures of the same period—Our Lord's entry into Jerusalem and Resurrection; and it is the more interesting that such varied elements should combine to produce an interesting whole. Having visited and studied all the principal works in glass both in England and on the Continent, I am able to say that this, both in effect and interest, stands quite unique. Some of the finest windows of this date, say 1480—but which period extended from 1380 to 1530—it may be mentioned, are King's College Chapel, Cambridge; the Church at Fairford; S. Neot's, Cornwall; New College, Oxford; Malvern Priory; Lichfield, Gloucester, and Winchester Cathedrals; and on the Continent, Cologne, Augsburg, Brussels, and the Churches of Liege, and at Gouda in Holland, the latter being the latest. Soon after this the material failed, when they resorted to enamel colours to help them, as may be seen at Lincoln's Inn Chapel and Christ Church, Oxford, until the art was lost. Thanks are due to the late Mr. Winston, for his researches and analysis of old glass, this art has been brought

within the range of possibility of recovery, the only impediment in the way at present being the exigencies of modern times which demand such various treatment—often the whims of individuals interfering and militating sadly with the principles which ought to govern—some demanding blue, others red, or a simulation of a bygone character or period, with its high or low tone, so that true principle is quite neglected. It is very refreshing to look at such a work as the window in S. Martin's, Windermere.

### Windermere Parish Church Plate.

BY THE REV. CANON RAWNSLEY.

The terrier of 1778 at Chester mentions only  
A SILVER CUP AND COVER,  
though, doubtless, then as now, there were also pewter vessels. The plate now consists of an ancient silver cup and cover, a modern silver cup, silver flagon, and two silver patens, a pewter flagon and two pewter dishes.

The ancient cup and cover, of old York silver, are remarkable for beauty of shape and simplicity of design. The cup is 8 inches high,  $4\frac{5}{8}$  diameter at top and the same at base; depth of bowl 4



SILVER CHALICE AND PATEN, DATED 1684.



inches; weight, 13oz. 3dwt. The bowl, a flat-bottomed cylinder, is on a stem of hour-glass pattern, with a heavy knob standing out well all round, on which is an engraved band of conventional lilies running from left to right, with three breaks in it which shew clustered lilies; and above, divided into three by the lily pattern, runs round in cursive the words:—

“This plaite belongses to the Parish Church of Windemer 1684.”

It has three marks:—1, Maker's initials W. B. in double quatrefoil, probably identical with the mark on a cup of 1681-2 at St. Lawrence, York (O.E.P., p. 77); 2, Fleur-de-lis dimidiating a crowned rose in circular stamp; 3, Italic small z, York date letter for 1682-3. The cover, now used as a paten, is  $5\frac{1}{2}$  inches in diameter, with button or foot 1 inch high and  $2\frac{1}{2}$  inches diameter; weight 5oz. It has a band of lilies round the volute of the rim, and W. B.'s York marks, but the date letter is too worn to be intelligible.

#### THE SILVER CHALICE AND PATEN.

The modern silver cup,  $7\frac{7}{8}$  inches high, weighs 9oz. 7dwt.; the silver flagon,  $9\frac{3}{4}$  inches high, weighs 16oz. 3dwt.; the silver paten,  $6\frac{5}{8}$  inches in diameter, weighs 4oz. 3dwt. 12gr. On each of these vessels are London marks for 1871-2, and the sacred monogram.

## Case for Chained Books.

This case was placed in the Church in 1908 by a few personal friends in memory of the late Mr. Dan Gibson—architect of the Church Room—who attended the Church for many years.

This case contains a valuable copy of a Bible dated 1608 known as the "*Breeches Bible*" in consequence of the translators having substituted the word "breeches" in the 7th verse of the 3rd chapter of Genesis for the word "aprons." This Bible is bound with brass corners, which have evidently been made use of to affix chains of the Reformation period.

On the page opposite the Title-page is a record of the ownership of this Bible as follows but written in old English. "This Bible was printed in 1608 and bought by Willam Jackson of Kendal in 1620. Henry Rowlandson my grandfather bought in 1620 and kept it 50 years, gave it to my father in 1671, who kept it 62 years. In 1733 my father John Rowlandson died being aged 99 years and 6 months and gave to me his son, Henry Rowlandson, this Bible. I pray God to give me grace to read, mark, learn and understand that I may live to praise and glorify His Name, and by the assistance of His good Spirit to the saving of my soul for Jesus Christ his sake."

On the 2nd shelf of this case will be found two large chained-books—one entitled "*A Paraphrase*

*of the Gospels*” by *Erasmus*, written in the reign of Henry VIII, dated 1516. In the preface he wrote “I wish the weakest woman should read the Gospels, and I wish they were translated into all languages so that the husbandman should sing portions of them to himself as he follows the plough, that the weaver should hum them to the tune of the shuttle and that the traveller should beguile with their stories the tedium of his journey.”

In 1547, in the reign of Edward VI. the *Injunctions* were issued providing the commissions to see that Bibles, together with the *Pharaphases of Erasmus on the Gospels*, were provided in each Church in the Kingdom.

The other book on the same shelf also with chains affixed belonging to the Reformation Period is *Bishop Jewel's “Apology for the Church of England,”* published in the year 1562, which was a triumphant exposure of the pretensions of the Church of Rome. On the accession of Queen Elizabeth, Jewel was appointed Bishop of Salisbury. His great controversial ability made him the foremost Churchman of the age, but the demands of a great controversy wore out his strength, so that he died in 1571, aged 49.

There is also in this case two *Books of Homilies* one said to have been composed by Cranmer, Latimer, and Ridley, this book was ordered to be

read in Churches instead of a sermon—the other *Book of Homilies* was compiled by Bishop Jewel (who published the famous Apology for the Church of England in 1562) in 1563, and this book was for several successive reigns placed by Royal Command in every Church in the land for the instruction of the people.

### THE PEWTER FLAGON.

The pewter flagon, a very fine vessel,  $10\frac{1}{2}$  inches high to lid,  $4\frac{3}{4}$  diameter at mouth, stands on a most substantial base, of 9 inches diameter, thrice voluted, and weighs 5lbs., 12oz. 19dwt. It has the following five marks:—1, a buckle; 2, a horse's head coupéd; 3, an arm embossed, surmounted by a crown; 4 and 5, first and second marks repeated. Of the two pewter dishes, both in excellent preservation, one 13 inches in diameter and weighs 1lb. 2oz. 9dwt. The larger is marked with (1) a coat of arms on a shield, three griffins heads erased, per chevron engrailed, with the name "S. Duncomb" beneath, and (2) a primrose between two sprays of foliage. The word "London," on a scroll beneath, links the two stamps. The smaller dish is marked with a stamp in which rising out of ducal crown is a horse's jamb in shaped shield; above the shield are cross staves underneath a crown, and beneath is the word "London." There are in addition to the stamp four marks:—







RUNIC CROSS IN CHURCHYARD.

1, Leopard's head uncrowned; 2, Jamb in shaped shield (?); 3, Griffin's head erased; 4, S. D. in a shield.

(*Ferguson, R. S.—Old church plate in the diocese of Carlisle.*)

### The Church-Yard.

The Churchyard is bordered on the South and West by some stately Yew Trees varying in age, it is said, from 200 to 700 years.

A handsome *Runic Cross* may be seen with the following inscription "This Cross was erected in the year of our Lord, 1903 in grateful remembrance of the declaration of Peace in South Africa, and in memory of those who fought and fell for their Sovereign and Empire."

The *Lych Gate* is a fine specimen.

On a Gravestone at the East End of the Churchyard there is a curious inscription, it runs as follows:—

"In memory of Thomas Ullock who died 19th of Oct., 1791, aged 75 years."

"Poor Tom came here to lie  
From Battles of  
Dettigen and Fontenoy  
in 1743 and 1745,"

There is an epitaph on a tombstone, also at the East End of the Church-yard, placed to the memory of an Abyssinian Slave who died in 1822.

“ A Slave by birth I left my native Land  
 And found my freedom on Britannia’s Strand  
 Blest Isle ! Thou Glory of the Wise and Free  
 Thy Touch alone unbinds the chains of Slavery.”

### The Parish.

The name Windermere (anciently written Winandermere) may be derived from a Celtic word meaning “ the clear ancient lake,” or it may have received its name, in ancient times, from a person of the name of Winder or Wynander.

Windermere Parish Church was originally only a chapel of ease under Kendal Church, and in token of subjection the Rector pays to this day an annual pension of 13s. 4d. to the Vicar of Kendal being the sum anciently paid to St. Mary’s Abbey, York.

In 1535 it appears to have been a distinct parish for in that year the Rectory is valued in the King’s Books at £24 6s. 8d.

In 1849 the parish was ten miles in length and three in breadth, and was bounded on the north by the parish of Grasmere and on the east by that of Kendal. The Church is in the Gothic and Norman

style of architecture and when erected about the year 1485 King Richard III. granted a warrant for five marks (£3 6s. 8d.) towards the building.

The *Old School* was built by subscription in 1637, and the present school occupies a pleasant and healthful situation, built in 1836 by John Bolton, Esq., of Storrs Hall, who died in 1837, and who lies buried in the Churchyard where a handsome tablet is raised to his memory. The Girls' and Infant Schools were built in the life time of Canon Stock.

*Storrs Hall* stands in a picturesque situation and was built by Sir John Legard, but was greatly improved by Mr. John Bolton, it is now used as an Hotel.

*Calgarth Hall* was for many generations held by the Phillipson family and is one of the oldest houses in the county, now a farm house.

In 1789, Dr. Watson, the worthy Bishop of Llandaff, commenced building his beautiful seat called *Calgarth Park*, and is now held by Major C. G. Watson, late of the Royal Artillery.

*Curwen's Island* now also called "Belle Isle" contains 27 acres and formerly had a neat house in the centre of it, which in the Civil Wars stood a ten days siege. A round house now stands in the centre of the Island and is still occupied by the Curwen family.

*Rayrigg*, situate about half a mile from the Church is now in the possession of The Rev. Hugh Fleming. The house is about the same age as the Rectory and has been occupied by the Fleming family for many years.

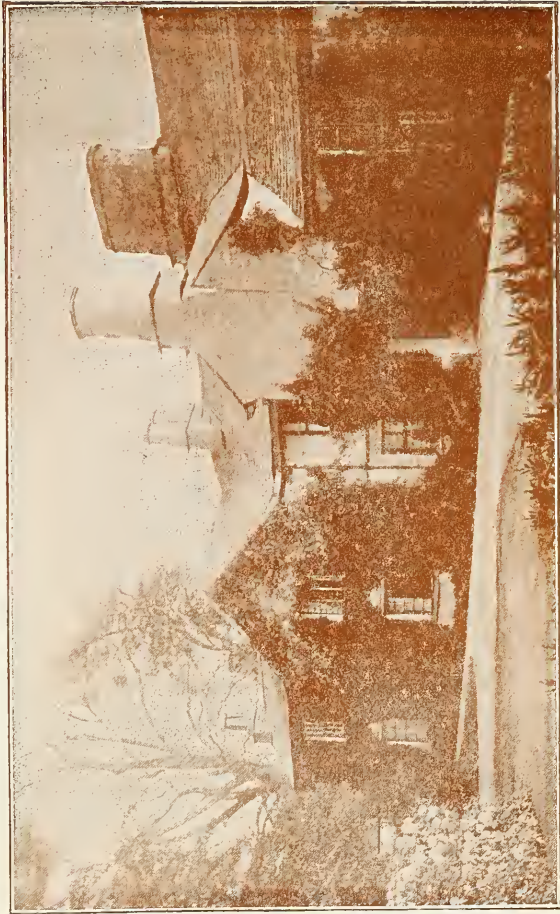
There are several tombstones and one memorial window in the Church in memory of various members of this ancient family.

*The Church Room* is a well built edifice costing over a £1000, to perpetuate the memory of the late Rector (Canon Stock). The foundation stone was laid by Sir William Forwood in 1907 and was "opened" in 1908.

It is heated by hot water and lighted by electric light.

### The Rectory.

The Rectory is one of the oldest houses in Westmorland. Nicholson and Burn in their *History of Westmorland*, published in 1777, in describing the Parsonage House or Hall, say "part of it was rebuilt by Mr. Richard Archer, formerly fellow of Queen's College in Oxford, rector thereof and another part by Mr. William Wilson of the said College, and it hath received considerable improvements by the present worthy Rector Mr. Giles Moore."



THE RECTORY, WINDERMERE.





The date 1416 has been found carved in oak in the kitchen which is the oldest part of it.

From the above it may be gathered the approxi-  
age of the present Rectory, viz.—

Built in 1416.

Partly rebuilt by Rev. Richard Archer, 1650.

Partly rebuilt by Rev. William Wilson, 1680.

Improved by Rev. Giles Moore, 1770.

Added to by Rev. Canon Stock, 1857.

Improved by Rev. Euston J. Nurse, 1905.

The Porch and old chimneys are characteristic of many of the old houses in the county. The interior is now fitted up with modern conveniences such as the electric light, telephone, and is heated by hot water radiators.

In 1770 the Rectory was described as “the only respectable building in the place.”

### The “Forwood” Memorial Window.

This window placed in the church in 1907 by Sir William Forwood as a Thank-offering for 40 happy summers spent on the shores of Lake Windermere.

The subject is the “Te Deum”—We *praise* Thee, O God. Angels are depicted holding scrolls in their hands inscribed, “To Thee all angels cry aloud; the Heavens and all the Powers therein” “Thou art the King of Glory, O Christ.”

The inscription is, "To the glory of God—A Thank-offering 1866-1906 by Sir William Forwood, Knt."

"The glorious company of the *Apostles* praise Thee."

The following *Apostles* are depicted in the left light of the window.

S. Peter with Keys	S. Andrew with Cross
S. John with Cup	S. Philip
S. Bartholomew	S. Thomas
S. Simon with Saw	S. Matthew
S. Jude	S. Mathias
S. James the Great, praying	S. James the Less with Club

"The goodly fellowship of the *Prophets* Praise Thee."

The following *Prophets* are represented in the right light of the window.

David with Harp	Ezekiel
John the Baptist kneeling	Moses with Tablets of Stone
Isaiah	Isaac
Solomon crowned	Abraham with Knife
Aaron with Rod	Jeremiah

"The noble army of *Martyrs* Praise Thee."

S. Paul praying	S. Oswald with Spear
S. Stephen with Stones	S. Cecilia with Organ Pipes
S. Katherine with Wheel	S. Lawrence
S. George in Armour with Spear	S. Kentigen

"The *Holy Church* throughout the world praise Thee."

S. Martin kneeling with Crozier	S. Geraint with Spear
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S. Edward the Confessor as King	S. Columba
S. Etheldreda kneeling	S. Anthony
S. Aidan	

The *Martyrs* and the *Holy Church* are depicted in the lower portion of the window.

### Curates of the Parish Church.

1846-50	...	...	The Revs. R. P. Graves and W. Bryans
1850-52	...	...	The Revs. R. P. Graves and R. Burrow
1852-53	...	...	The Revs. R. P. Graves and T. Phibbs.
1853-55	...		The Rev. H. J. Wilkinson
1855-57	...		The Rev. F. Haden Cope
1863-68	...	...	The Rev. H. W. Snell
1869-70	...	...	The Rev. R. Fowler
1870-76	...	...	The Rev. F. A. Bright
1876-77	...	...	The Rev. A. B. Tarbutt
1878-79	...	...	The Rev. Trevor Parkins
1879-85	...		The Rev. S. A. K. Sylvester
1885-92	...	...	The Rev. F. Brownson
1893-95	...		The Rev. C. A. W. Robins
1895-97	...	...	The Rev. H. E. Stevens
1898-1902	...	...	The Rev. J. T. Ashworth
1903-05	...	...	The Rev. J. Sinker
1905-06	...	...	The Rev. H. J. Shaw
1906	...	...	The Rev. B. I. Rylands
1907-8	...	...	The Revs. B. I. Rylands and F. W. Clayton

The Rev. R. M. Samson, Headmaster of Hawkshead Grammar School, acted as one of the Assistant Clergy from 1885 to 1905.

The Rev. H. W. Snell, is now Vicar of All Saints, Blackheath.

The Rev. F. A. Bright is now Vicar of Caterham Surrey.

The Rev. S. A. K. Sylvester is now Vicar of Roby, Liverpool and Honorary Canon of Liverpool Cathedral.

The Rev. F. Brownson is now Rector of Compton-Greenfield, near Bristol.

The Rev. C. A. W. Robins is now Vicar of Hendford, near Yeovil.

The Rev. J. Sinker is now Vicar of Burneside, near Kendal.

### Mural Tablets in the Church.

Tablets on the North Aisle wall have been placed to the following:—

CAPTAIN MARK BEAUFOY, of the Coldstream Guards, who served at the Battle of Waterloo, died in 1854, aged 60 years.

JULIANA ROBINSON, died 1839.

MEDLEY SILVESTER GRIMSTON, and FRANCES GRIMSTON, his wife, died at Storrs in 1801.

BARBARA FLEMING, daughter of Fletcher Fleming, of Rayrigg, in 1817, aged 61 years.

FLETCHER RAINCOCK, A.M., son of the Rev. W. Raincock, A.M., who died in 1840.

THE REV. JOHN FLEMING, A.M. of Rayrigg, died 1835

JANE FLEMING, died at Rayrigg in 1828.

THE REV. FLETCHER FLEMING, Rector of Grasmere, died at Rayrigg in 1876.

CATHERINE EMILY FLEMING, wife of the Rev. Fletcher Fleming, died at Rayrigg in 1878.

BARBARA FLEMING, daughter of the Rev. John Fleming, died at Rayrigg in 1897, in the 90th year of her age.

JANE ISABELLA FLEMING, daughter of John Fleming, died at Rayrigg in 1902, in the 94th year of her age.

THE HON. ELIZABETH CARPENTER, widow of Captain the Hon. Charles Carpenter, her son George, Earl of Tyrconnel, was A.D.C. to Field-Marshal the Duke of York and died at Wilna in 1842.

WILLIAM SUART, for 29 years Parish Clerk of Windermere died in 1869.

There are Tablets on the South Aisle Wall placed to the memory of the following:—

ROBERT ALLAN, of Ferney Green died 1818, aged 72 years.

MRS. D. METCALFE, of Old England, died 1842, aged 88 years.

FREDERICK MARWOOD (Barrister) died 1824, aged 27 years.

ROBERT GREAVES, J.P., of Ferney Green, died 1840, aged 70 years.

HANNAH GREAVES, of Ferney Green, died 1862, aged 86 years.

JOHN BRAITHWAITE, of Orrest Head, died 1854. He added an aisle to St. Mary's Birthwaite, now called St. Mary's, Windermere.

MRS. BRAITHWAITE, of Orrest Head, who left £2000 to found a scholarship at St. John's College, Cambridge, for boys born in Windermere.

JOHN BRAITHWAITE, of Orrest Head, died 1818, aged 69 years.

ELIZABETH BRAITHWAITE, of Orrest Head, died 1838, aged 84 years.

WILLIAM BRAITHWAITE, of Orrest Head, died 1805, aged 31 years.

JOHN BRAITHWAITE, of Orrest Head, died 1854, aged 72 years.

DANIEL BELLASIS, died 1874, aged 54 years.

JAMES BRYANS, J.P., of Belfield, died 1863, aged 60 years.

On one of the Pillars of the South Aisle, Tablets are inscribed as follows :—

THOMAS DIXON, of Orrest Head, died 1691, aged 65 years.

MAGNUS JACKSON, died 1830.

WILLIAM SATTERTHWAITE, died 1750, aged 73 years.

MARGARET SATTERTHWAITE, died 1751, aged 73 years.

ISABEL SATTERTHWAITE, died 1757, aged 38 years.

On the South Chancel Aisle Wall is a Tablet put up to the memory of

BISHOP WATSON, of Llandaff, who died in 1816 aged 79, and Dorothy Watson, his wife, who died in 1831 aged 81 years.

On the West Wall there are Mural Tablets to the memory of

JOSIAH BROWN, of Orrest Head, who died in 1801, aged 72 years.

HENRY G. POULETT THOMPSON, aged 14 years, who was lost with all the crew of His Majesty's Brig "Recruit" in a severe gale of wind on the passage from Halifax to Bermuda, in 1832.

SOPHIA POULETT THOMPSON, died at Belfield in 1834.

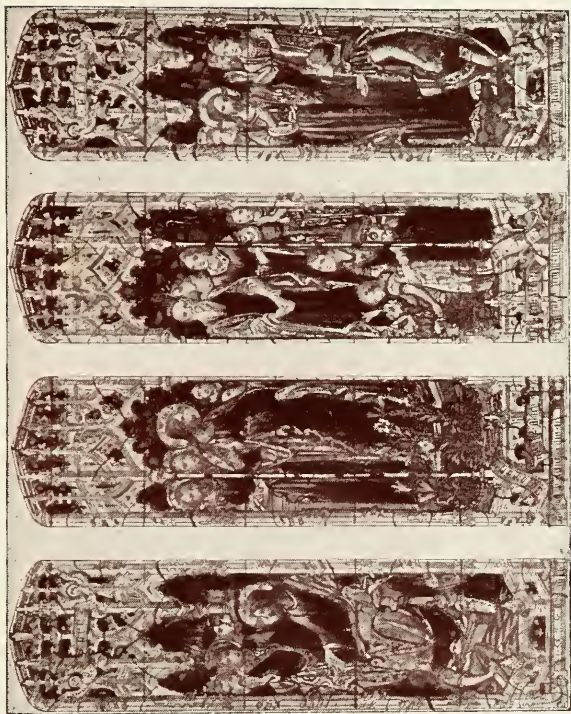
ANDREW JOHN POULETT THOMPSON, died in 1836.

ANDREW HENRY POULETT THOMPSON, drowned in the River Thames by the upsetting of a boat in 1839.

### The Bellasis Memorial Window (THE WEST WINDOW IN SOUTH AISLE).

The principal theme in this window is that contained in the two central lights "The Parable of the Lilies." The two outer subjects, representing Our Lord in His command to His disciples to "Search the Scriptures," which tends to produce faith, the points of which are shewn in the right-hand light, where the Centurion believes the Saviour's words as to the healing of his (the Centurion's) servant, and these two incidents were chosen as representing the personal characteristics of the man to whose memory the window is dedicated. The subjects are framed by rich architectural canopies and leaves of white and gold upon ruby backgrounds with angels holding scrolls charged with appropriate quotations. The dedica-

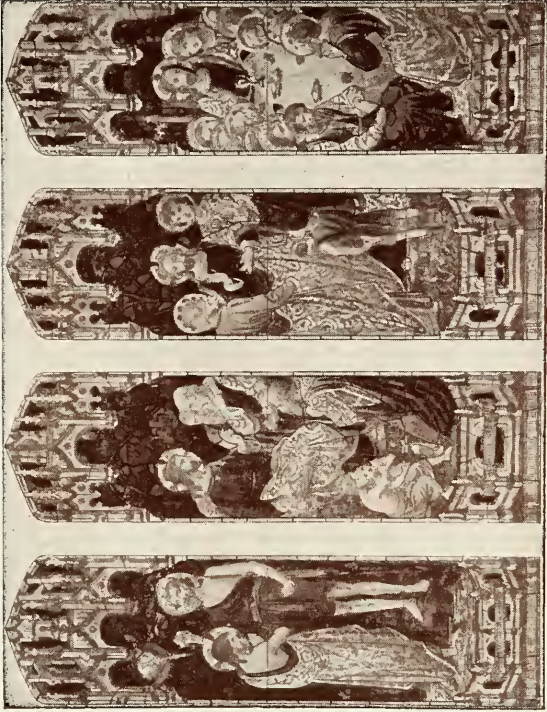




MEMORIAL WINDOW TO MAJOR-GENERAL BELLASIS  
SOUTH AISLE—WEST END.







THE CANON STOCK GIFT-WINDOW  
SOUTH AISLE—EAST END.

tion sentence at the base runs as follows—"To the Glory of God and in memory of Major-General John Brownrigg Bellasis, born at Waterside, Bowness, Windermere, August 12th, 1806, died 10th March, 1890, and of Louisa his wife; also of Charlotte Agnes Bellasis of the same place who died at Montreux, Vaud, Switzerland, 29th December, 1894. This window is dedicated by Herbert Inglefield Bellasis, son and husband respectively of the above."

This window is by the same hand as the Watson Memorial, T. Curtis, (Ward & Hughes) and has the same characteristics.

### The Canon Stock Gift-Window.

EAST END SOUTH AISLE.

This window placed in the Church by the late Rector, Canon Stock, is intended to illustrate new phases of the ministerial office, and has in the first light represented the Baptism of Our Lord by St. John, referring to the Sacrament of Baptism. The next subject typifies preaching by Our Lord's Sermon on the Mount. The care of the poor and destitute by the feeding of the multitude, and Holy Communion by the Institution of the Last Supper by Our Lord. The subjects are framed by canopies

and leaves, scrolls in the latter charged with appropriate texts. The dedication at the sill of the window says thus—"To the Glory of God this window was dedicated by Edward P. Stock, Rector of this Parish, A.D., 1892."

The window is the work of the same artist T. F. Curtis (Ward & Hughes) who executed the Watson Window in the same aisle.

### The Watson Memorial Window

(IN SOUTH AISLE).

This window has for its theme rather a remarkable composition which was evolved by the late Christopher Knight Watson, Secretary of the Royal Society of Antiquaries, donor of the work, and points out in the most forcible way the connection between the Old and New Testament, more especially respecting Our Blessed Lord's advent upon earth. The upper series of figures are those of the four Evangelists, Saints Matthew, Mark, Luke, and John, who each bear scrolls charged with a Text from their own Gospels, in connection with the Saviours Godhead and Manhood. Each Evangelist has his appropriate symbol, as described in the Revelation of St. John the Divine—St. Matthew, the Angel—St. Mark, the



MEMORIAL WINDOW TO COLONEL WATSON  
SOUTH CHANCEL—AISLE.





Lion—St. Luke, the Bull—and St. John, the Eagle.

The lower series of figures represent the four major prophets, Isaiah, Jeremiah, Ezekiel and Daniel, and as with the upper series, hold scrolls charged with sentences from their prophecies connected with the Lord's coming and His purpose of redemption. The connecting link between the two rows of figures comes in with the words upon the important scroll running right across the centre of the window is held by angels and which says "IN VETERE TESTAMENTO NOVUM TESTAMENTUM LATET; IN NOVO TESTAMENTO VETUS TESTAMENTUM PATET."

"The Teaching of the New Testament lies hidden in the Old Testament; that of the Old Testament is brought to light in the New Testament," or in other words "The New Testament is the complement of the Old."

In accordance with the late character of the stone work of the window the framing of the figures is bound by rich Perpendicular canopies of white and gold upon ruby background, at the head of the window runs the dedication—"To the glory of God and in loving memory of Lt. Col. Charles Edward Watson, J. P. D. L. late Royal Fusiliers of Calgarth Park, Westmorland, born 4th June, 1823, deceased 7th January, 1894, and of Louisa his wife, born 11th April, 1843, deceased 14th August, 1888, also of William Luther Watson late

S. Lancashire Regiment, born 4th November, 1862, deceased 18th February, 1896, being respectively a grandson, grand-daughter, and great-grandson of the Right Rev. Richard, Lord Bishop of Llandaff, this window is dedicated by their brother, brother in law, and father respectively, Christopher Knight Watson of Calgarth Park aforesaid. "May they rest in peace." "Right dear in the sight of the Lord is the death of His saints."

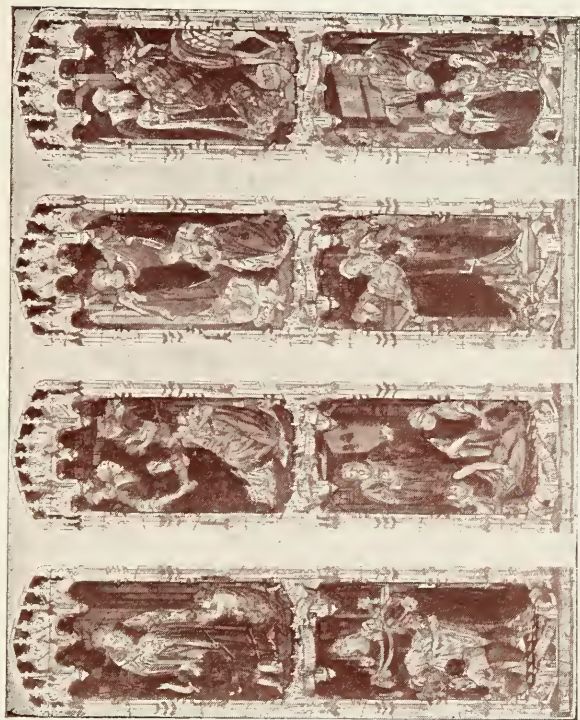
The window is the work of Thomas F. Curtis (Ward & Hughes) of 67, Frith Street, Soho Square, London, and is a fine example of ecclesiastical art of a high standard of merit. The drawing and painting being graceful and delicate while the colour is very soft and harmonious.

### The Clowes Memorial Window.

The Window in the South Aisle in which are represented eight acts of mercy is a memorial to Frederick Clowes.

They are illustrated as follows :

- Feeding the Hungry.
- Giving drink to the Thirsty.
- Clothing the Naked.
- Taking in the Stranger.
- Succouring the Sick.
- Visiting in Prison.
- Comforting the Widow.
- Receiving the Orphans.



MEMORIAL WINDOW TO FREDERICK CLOWES  
SOUTH AISLE—CENTRE.



These acts of kindness and consideration to our fellow-creatures specially commended by Our Lord in His Sermon on the Mount in the 25th. chapter of St. Matthew's Gospel, and which will receive special recognition at His Second Advent, give a great opportunity of expression and tender feeling in the composition and grace of the drawing of the human figures.

A glance at the bottom left-hand subject of tending the sick will illustrate well, what it is here attempted to convey. The framing is of the same architectural character as the "Watson Window" and has been composed to harmonise with it as a fitting companion-window. At the base is a dedication running thus:—"To the Glory of God and in loving memory of Frederick Clowes, of Holly Hill, Windermere, who departed this life Feb. 25th, 1894, aged 76 years, dedicated by his Widow."

This window is by the same hand who executed the "Watson" "Stock" and "Bellasis" Windows, in the South Aisle viz., T. Curtis (Ward & Hughes) 65, Frith Street, Soho Square, London, W.

THE END.





THE "ATTOCK" WINDOW.  
 JESUS AMONG THE DOCTORS IN THE TEMPLE















