

REPORT AND COMMUNICATIONS.

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REPORT

PRESENTED TO THE

**Cambridge Antiquarian Society,**

AT ITS FORTY-FIFTH ANNUAL GENERAL MEETING,

MAY 18, 1885,

WITH AN ABSTRACT OF THE PROCEEDINGS OF THE SOCIETY,  
1884—1885.

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ALSO

**Communications**

MADE TO THE SOCIETY.

No. XXVII.

BEING No. 1 OF THE SIXTH VOLUME.

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**Cambridge:**

DEIGHTON, BELL & CO.; MACMILLAN & BOWES.

LONDON: G. BELL AND SONS,

1887.

*Price 7s. 6d.*

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I. ON VARIOUS INSCRIPTIONS AND SUPPOSED INSCRIPTIONS. Communicated by the Rev. G. F. BROWNE, B.D., St Catharine's College.

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[October 20, 1884.]

I. The Font at Wilne, near Draycott, Derbyshire.

THE existence of a church (St Chad's) at Wilne dates very far back; its parochial rights were transferred to Sawley, it is said, in 822. The font is apparently the only relic of great antiquity to be found in the church. Mr Cox in his interesting and valuable work *The Churches of Derbyshire*, Vol. IV. p. 399, called special attention to a supposed inscription round the base of the font, which the artist and he imagined to be in runes. In the *Journal of the Archaeological Association* for 1879, p. 224, Mr Cox's engraving is reproduced, and the font is described as having "unconventional patterns of lacertine foliage, round the base of which is a mutilated inscription in a character which has been compared with the Runic and the Palmyrene. This relic," it is added, "deserves the attention of palæographers, as well as antiquarians and archæologists."

The reason assigned for its possible Palmyrene origin is stated to be the practical identity of two of its characters with a Palmyrene inscription at South Shields.

The font (Pl. I. fig. 1, from outlined rubbings in which only those details which are reasonably clear are filled in) is evidently a portion of a very remarkable pillar or column, which had a tier of six panels containing dragons and birds, admirably designed and executed and now all complete; above them was another tier of six human figures, the whole perhaps representing the triumph of Christianity over the old religion. The girth is 82 inches at top and 77 at bottom; height about 23 inches. The figures may have been the Evangelists, St Chad, and our Lord. The column has at some early time been broken off between the ankles and the knees of the figures, and then turned upside down and hollowed to form a font. It will be seen that in some cases the bottom of the panel is arched, as well as the top, so that to a casual observer the effect of the sculpture as now inverted is that of a somewhat bewildering mass of detail in panels with round heads. But for this, it would long ago have been seen that the sculpture is upside down. Those who converted it into a font may have purposely availed themselves of this feature, cutting away the human figures, which would have looked ridiculous standing on their heads. The twelve bold characters of the inscription are the inverted feet and ankles of the six figures. In one case the two feet and ankles and the hem of the garment resemble the  $\neg$  and  $\beth$  combined in the name of the Palmyrene Barate whose monument to his wife and freed-woman Regina the Catuallaunian was found at South Shields in 1878. Hence the "inscription" has been supposed to be possibly Palmyrene. There seems less reason for the other supposition, that it was in runes. The details of the sculpture are very curious, notably the bold incisions in the columns carrying the arches of the panels, giving very much the

effect of the deep grooving of the pillars at Durham. The arches themselves are similarly grooved. This method of treatment is so far as I know without parallel on early stones, and its bearing on the "Norman" grooving deserves consideration. At the head, the columns break into an irregular cross with numerous arms proceeding from a centre, some diamond-shaped and others foliaginous. The human figures have in every case stood over the heads of the dragons or birds in the panels below, not over the crosses.

It is difficult to say what the original purpose of the pillar may have been. There is a representation in the Catacombs of the four Evangelists, each with a cylindrical pillar before him reaching about as high as his waist. The pillars have a flat top, and the top has a cover which works on a single hinge, like the lid of a watch. The covers are represented as lying back on the hinge, and the pillars are being used as tables, presumably altars for the consecration of the Eucharistic elements, the covers indicating the care taken to protect the surface on which the consecration took place. We know that early missionary bishops in our own country carried with them portable altars, in the form of small square plaques on which they consecrated; and it is not unreasonable to suppose that local piety provided, in addition to the preaching cross, some permanent table or altar, reserved for the purpose of supporting these little altars when the itinerant bishop or presbyter visited the place. In Archbishop Egberht's Pontifical we find that in consecrating a church the proceedings with respect to the altar were as follows. First the altar was blessed and consecrated by prayer, in which the altar was spoken of as the place for spiritual sacrifices, where prayers were to be made and oblations were to be offered, but there is a marked absence of any statement or implication that on this altar itself as a surface the divine mysteries were to be celebrated. Then follows the blessing of the "table," described as a stone prepared for the sacraments of

life, on which the victim of the Son was to be placed and the mysteries of the sacred body were to be consecrated, "a stone to be fitted on to the altar." This "table" we may take as corresponding to the little plaque which the itinerant celebrant brought with him where there was no church, while the locality provided the "altar" on which the "table" was to be placed. Egberht's Pontifical specially emphasises the fact that the prayers of the people were prayed at the "altar," and this may serve to suggest that where there was no church the "altar" provided by the locality was the praying-place of the district when no missionary was present, and that this was its ordinary use. We may be sure that all the energy of the Christian Art of the district would be devoted to the beautification of the permanent "altar," and that subjects so favourite and telling as the victory of Christianity over the powers of evil, and the submission of the works of nature, would be among the first to present themselves to the mind of the designer. The lower tier of the Wilne pillar is an admirable pictorial rendering of the triumphant song Praise the Lord, ye... worms and feathered fowls. There are no "dragons," in the sense of sea monsters, and there are no "beasts and all cattle."

It will be seen that from the bottom of this lower tier to the band or base on the upper side of which the six pairs of feet stand; is about 18 inches, the actual height of the figures in the panels being 12 or 13 inches. The men's feet are two inches long, some of them rather more than that, and taking the man to be six times as high as his foot is long we shall have a tier of human subjects of the same height as the bird and dragon subjects below. The two tiers may thus be fairly supposed to have occupied the same length on the pillar, as is the case on the pillar at Masham described below, and this will give three feet as the approximate height, a very convenient height for the purpose of an "altar" of the kind referred to. The diameter of the top of the "altar" may be calculated from

the known dimensions of the existing portion of the pillar as having been from 23 to 24 inches.

However this may be, there are sculptured pillars of cylindrical form which can not have been altars. They have not been sufficiently considered by archæologists, if indeed they can be said to have been considered at all. The remarkable group of slightly tapering cylindrical pillars, collected from roadside sites in Cheshire and now placed in the public park at Macclesfield, deserve careful attention. They are apparently not inscribed columns, though their resemblance to the pillar of Eliseg at Valle Crucis Abbey is very striking and cannot conceivably be accidental. The cylindrical surface is plain, but near the top they are bevelled off in triangles with curved bases, filled with interlacing bands and with well-designed trefoils; in one case there is a remarkably bold example of the key pattern. Their function may have been to mark boundaries or distances. The very fine but sadly decayed example in the churchyard at Wolverhampton is a great puzzle. It stands 12 feet high on a pedestal of stones covered with ivy, which forms a very unsafe support for the ladder of the investigator. Sixty-four inches from the bottom a raised belt of rope is cut on the pillar, from which raised bands descend forming five triangles, in each of which is a large animal or a bird, about a foot high. The animal which has perished least is a non-descript. Immediately above the rope band is a remarkable tier of subjects, 19 inches wide, the girth of the pillar here being about 86 inches. By means of bars crossing one another at an angle of  $45^\circ$ , the belt is divided into five diamond-shaped areas, in each of which a large quadruped is sculptured, the small triangles above and below the intersection of the bars also containing a bird or a beast each (Pl. I. fig. 2). Thus there are in all 15 figures in this belt, five large and ten small. A large boss is placed at the intersection of the bars, and their ends are lost under a conventional leaf; these details look late.

Next above comes a belt of acanthus leaves, 7 inches wide. Above that again a belt 19 inches wide filled with spiral scrolls, alternately branching off to left and right. Whether the scrolls carry animals in them, or only leaves or fruit, cannot now be determined with certainty; many years ago birds could be detected in the scrolls. Then another belt 17 inches wide with animals much decayed, and above that another 12 inches wide with scrolls likewise much decayed. At the top is a heavy cap, on the bevelled surface of which there are signs of interlacing work. The whole column tapers gently upwards, and some  $8\frac{1}{2}$  feet from the ground the girth is about the same as that of the bottom of the Wilne pillar, which may have been part of a great column of this character. My investigation, it is right to say, took place in very bad weather. A second visit would no doubt correct many errors in the rude approximation at which I arrived<sup>1</sup>.

The most striking example, probably, of a cylindrical pillar is found in the churchyard at Masham. Of this remarkable monument three complete tiers and at least half of a fourth remain. It is quite worthy to be compared with the Wilne pillar, but unfortunately its state of preservation is not nearly so good. The lowest tier consists of seven panels, six of them containing single quadrupeds, the seventh a pair of quadrupeds. These animals are beautifully designed and executed, their bodies deer-shaped, in some cases almost resembling the body of a giraffe, legs long, necks very long and curved so as to follow the form of the Romanesque arch which forms the head of each panel. These proudly arched necks are all of them constrained by halters looped five or six times round the neck and eventually bringing the muzzle close in to the chest. In each case one of the forelegs is raised, as with the "worms" at

<sup>1</sup> For some further remarks on this pillar, and on its resemblance to the Bayeux Tapestry, see the *Proceedings of the Derbyshire Archaeological Society*, 1885.

Wilne, this foreleg, as also the remaining legs, being hampered and fettered by bands. These bands appear—but at the critical point the surface has been destroyed—to spring out of the ground, and there are several indications that they represent the stems of growing plants or creepers. A photolithograph from a rubbing of the neck of one of these quadrupeds will be found on Pl. I. fig. 3; it will recal some of the “Bautil” stones to students of Scandinavian art. These are the “beasts and all cattle” which are missing at Wilne; at Masham there are no “worms and feathered fowls.” Each of the single arched panels is about a foot wide, and the tier is about 22 inches high. In the arched panels of the two and a half tiers above are the figures of men; in one is seen our Lord in the attitude of benediction, in another Samson with a Romanesque gate of Gaza hung on his left shoulder and reaching nearly to his feet. The girth is 80 inches at bottom, 76 at top; height 80 inches. Almost all of the subjects have gone so far to decay that imagination has to play a large part in their identification. Any one of the tiers would have made a beautiful font, if it had occurred to the early ecclesiastical lords of the vast parish of Masham to use for that purpose a part of a monument which must many centuries ago have been famous in all the vale of Yore.

II. The Jarrow inscription, *In hoc singular[i an]no  
vita redditur mundo* (Hübner 199).

This is an inscription in early letters 2 to 2½ inches long, on either side of the raised shaft of a cross on a stone now in the north porch of Bede's Church at Jarrow, (Pl. II. fig. 1). It is unlikely that such a statement should have been appended to a sepulchral inscription, and at the early date indicated by the character of the monument it is unlikely that a sepulchral inscription would state the year of death; nor would there be room in the upper angles of the cross (which are now lost, having been on another stone) for an inscription setting

forth the name of a deceased person and the year of his death. The dedication stone of the Church (Pl. II. fig. 2) states that the dedication was in the 15th year of King Ecgfrid and the 4th of Abbat Ceolfrid (A.D. 684). The letters of the inscription are of exactly the same size as those on the dedication stone, and of the sixteen letters of the alphabet in the inscription fourteen are found on the dedication stone and all in the same form, though three of them, A, E, and O, are found in two forms on the dedication stone. Thus a connection between the two is very probable, judging only from the two inscriptions. In assigning a meaning to the phrase "in this marked year life is restored to the world," after exhausting other suggestions, the idea of the cessation of some great devastation by plague or otherwise remains as the simplest and most probable. Bede (*Hist. Abb.* c. 8) says that Benedict Biscop made Eosterwini Abbat of Wearmouth and then went for the fifth time to Rome. He returned to find sad news. Eosterwini and a crowd of his monks had died of a pestilence which raged through the whole country. Bede tells us further (c. 11) that Eosterwini had been four years Abbat, and (c. 8) that Ceolfrith was made Abbat of Jarrow on the eve of Benedict's fifth visit to Rome and (c. 11, c. 12) that three years after Eosterwini's death Ceolfrith had been seven years Abbat. Thus the fourth year of Ceolfrith was the fourth year of Eosterwini, and the dedication of Jarrow Church took place in the year in which Eosterwini and a crowd of his monks died in a general pestilence, which is not mentioned after that year. Hence, in pious memory of the deliverance from the pestilence, *in hoc singulari anno vita redditur mundo*. It is well known that a cross was a necessary part of the dedication of a Church; and William of Malmesbury, speaking of Aldhelm's dedication of Malmesbury Church a few years after this of Jarrow, says that it was usual to mark the occasion by some *honorificum epigramma*.

It is an interesting fact (or probability), first pointed out by

Mr J. R. Boyle, that the stone, 2 feet square, with the inscription *Omnium Fil... Hadr.*, taken from the wall of Jarrow Church and now in the Black Gate at Newcastle, seems to have been placed like an oven shelf next above the stone under discussion, for it has on its edge the arms of a cross which must at least closely resemble those of the cross whose shaft is on the stone in the porch. The gauge is almost exactly the same, though not quite, and the cable moulding observable on the porch stone is carried across the edge of the Roman stone. These arms of the cross are shewn in my rubbing.

NOTE. The Rev. W. T. Southward, Fellow of St Catharine's College, has suggested, since the meeting at which these remarks were made, that the gap after *singular* may be filled with *i sig*. This is very ingenious and interesting. *In hoc signo vinces* was probably known to the person who designed the inscription. But *singulare* as applied to the *signum crucis* has not sufficient passion, and it could scarcely be taken to mean "in this sign alone," or rather, *singulare* would scarcely have been the word selected for that purpose. And it is a great question whether there is room on the stone for *ISIG*, considering how large a letter *G* is on the other side of the shaft. The remarkable crowding of the letters does not begin till a later point of the inscription. The words *singulari signo* do not balance well, but there may have been an intentional play. It would be very rash to reject Mr Southward's suggestion, which has the further merit of clearing away all complicated questions of connection with other inscriptions and with passing events.

III. The Jarrow inscription, ...*berchti* : ...*edveri* : ...*c  
crucem* (Hübner 200).

This inscription is on a rectangular stone found in the walls of Jarrow Church, now in the Museum at Newcastle (Pl. I. fig. 4). Though the stone appears to be one end of a rectangular slab, with an inscription in three lines ending as above, it is found on examination of the back of the stone that it has been the arm of a cross with circular indentations at the angles. The arm has been broken off where the curve commences. Its dimensions are  $7\frac{1}{2}$  inches horizontally and about 9 vertically, so that the cross has been of a somewhat stunted form. Taking the head to be of the same dimensions

as the arms, and making due allowance for the curvature of the circular openings, the whole width from arm to arm must have been about 25 inches, and deducting  $1\frac{1}{2}$  inches for the bands and grooves which run round the arms, there would be  $23\frac{1}{2}$  inches for each line of the inscription. About an inch is occupied by the stops at the end of the first and third lines, and  $1\frac{1}{2}$  inches at the end of the second. The letters which remain are of such a size (exclusive of the M) that six occupy about  $4\frac{5}{8}$  inches, and thus there would be from 28 to 29 ordinary letters in each line; there is no gap between the c and *crucem*, so that the words ran on continuously and spaces have not to be considered. Above the top line of the three there is a considerable blank space, just the same space as below the middle line, so that there would have been exactly room for another line of inscription above the present three. The conclusion is irresistible that there was a short line of letters occupying the central part of the cross above the three lines, and not reaching so far as the arms. For this short line there would be about  $9\frac{1}{2}$  inches, to the point where the present arm is broken off. There is at York, on a shaft of a cross, *ad memoriam sanctorum*. This suggests *ad memoriam* for the short line. The M in the Jarrow *crucem* occupies so much space that three such letters would be equivalent to five average letters, and thus *ad memoriam* would occupy about  $9\frac{1}{4}$  inches. This just fits the space, and it accounts for the genitives...*berchti... edveri*. Hübner (176) states with regard to the York inscription that it is impossible to determine what were the letters of which there are remains at the top of the fractured stone (Pl. II. fig. 4). For my part, I am satisfied that one was the base of a D and the other two of II or IT, with space for two more letters in the same line. This would give DIT[VR], and the whole may have run *hæc crux conditur ad memoriam sanctorum*, the idea of *condere aram* being probably familiar to residents in York at a time when Alcuin boasted of the Roman remains in the midst of which they lived. Following this form, and taking it that

the genitives at the end of two lines of the inscription indicate the commemoration of several persons, and that the cross was erected by the brethren of Jarrow, the last line—which had room for from 28 to 29 ordinary letters, say 27 and an M—may have been *fratres condiderunt hanc crucem*, and the whole inscription (Pl. I. fig. 5)—to take names almost haphazard from the *Liber Vitæ*:—

[ADMEMORIAM]

[BADUMUNDICOENREDICVNI]BERCHTI:

[BEORNHEARDIBAEDAEBRONI]EDVERI:

[FRATRESCONDIDERUNTHAN]CCRVCEM:

If any one prefers it, *Sanctorum* may take the place of *Badumundi*. The party of monks thus commemorated on one cross may have died in the pestilence or may have been the victims of some accident. The ungrammatical Welsh epitaph *Senacus Prsb' hic jacit cum multitudinem fratrum* may have had a like origin. Bede relates how a whole boat-load of monks were almost drowned out at sea, off the mouth of the other Tyne. The formula suggested for the cross would be suitable for an accident where the sea refused to allow the survivors to use the words '*Hic requiescunt in corpore*'.

IV. The Monkwearmouth inscription, *Hic in sepulchro requiescit corpore Hereberecht Prb* (Hübner 197).

This inscription (Pl. II. fig. 3) is on a stone with a somewhat stiff cross, in the vestry at Monkwearmouth. It was found at the time of the restoration of the church, below the floor of the west porch, the spot where the earliest abbats were buried and whence they were removed by Eosterwini to be laid by the side of Benedict Biscop at the north side of the Sacarium. The first five words of the inscription are all of one style, the letters beautifully drawn and cut. The *Hereberecht Prb* is not so well cut. Below it are two faint parallel lines, the distance between them being exactly the same as the length of the original bold letters,

shewing apparently that the first workman cut the formula and graved lines for carrying the name when the stone should come to be used. There have been smaller letters on the space now occupied by *Hereberecht Prb*, and they have been erased by scraping away a considerable amount of the surface of the stone, forming a concave surface on which the *Hereberecht Prb* is incised.

In Wales, where Christianity did not die out after the Romans left Britain, the ordinary formula was *hic jacit*, rarely *jacet*. There seems to be only one Welsh case of *requiescere* being used, and in that case it is the *anima* not the *corpus*, and the reading is more probably *requies[cat]* than (with Hübner) *requicit*. The Irish form seems to be "A prayer for so-and-so" or "Pray for so-and-so". When we come to the epitaphs preserved in Bede's writings we find that Hereberecht's epitaph followed the accepted form. It will be observed that the difference in the formulæ of the different churches is one not of form only but of principle. The first English case is naturally that of Augustine of Kent, who died in the year 604. His epitaph is given by Bede in his Ecclesiastical History (II. 3). It is in prose, and commences with the words *Hic requiescit*, a well-known formula in the Catacombs. Coming nearer to Hereberecht's time, we find (v. 8) the epitaph of Archbishop Theodore of Canterbury, who died in 690. It is in verse, and Bede gives the first four and the last four of the thirty-four verses of which it consisted. The first verse is *Hic sacer in tumba pausat cum corpore præsul*. Coming down a little later, we find (v. 19) the epitaph of Wilfrith of Ripon, Hexham, and York. It, too, is in verse, and the first verse is *Vilfridus hic magnus requiescit corpore præsul*. It may be added that when Bede is writing of Whithern in Galloway, he says that there Ninian *corpore requiescit*. Thus there is every reason to suppose that *Hic in sepulchro requiescit corpore* was the form adopted in the monasteries of Wearmouth and Jarrow, where the influence of Bede's work in such matters must have been very great. At

Whitchurch (Hants.) is a very interesting early monument with the bust of a woman and graceful interlacing decoration of the spiral character, with the inscription *Hic corpus Fri(g)burgae requiescit in pacem sepultum*. Hübner reads *Friþburgæ*, and *pace* with space for a word after it; but the reading is clearly *in pacem sepultum*. It may be noted that William of Malmesbury (*Gesta Pont. Angl.* v. 191) gives a copy of the letter written to Aldhelm by an Irish exile in France, begging him to send some of his short sermons to the place '*ubi dominus Furseus in sancto et integro pausat corpore*, i.e. Peronne (Bede, *H. E.* III. 19). The Christians of those times did not mean by this form of inscription that their departed friends were shut up in the sepulchre. The demands of metre drove the author of Theodore's epitaph into *cum corpore*, 'here Theodore rests along with his body', but that was metre or bad Latin, and not doctrine. Wilfrith's epitaph brings this out quite clearly, for after commencing with the statement 'Here rests in the body Wilfrith', the concluding verses state that 'he has joyfully gone to the heavenly realms'. The use of *presbyter*, not *sacerdos*, was in accordance with custom, so much so that in the very rare cases where *sacerdos* is used on a stone it has been argued that *bishop* is meant. The *Liber Vitæ* knows nothing of *sacerdotes* or *episcopi* till a later date, as late as the Norman Conquest; of *presbyters* it has long lists, and all its anchorites are *presbyters*. Ecgerht's Pontifical used *sacerdos* for bishop and priest. The letters EPS have been read or imagined on a small cross at Hexham, and it is said that on an early stone dug up in 1761 at Peebles there was *Locus Sancti Nicholai Episcopi*. The word *Episcopus* almost certainly occurs once, and perhaps twice, on the inner wood of St Cuthbert's coffin. The Yarm stone has —*mbercht sac.*, and in Wigtonshire there is a stone with *hic jacent sancti et præcipui sacerdotes id est Viventius et Maiorius*. *Sacerdos* or its Irish equivalent is found freely in Ireland. These differences of use no doubt point to real differences of idea which would have

great interest for the student of ecclesiastical history, for whom there certainly are sermons in stones.

V. The Cross at Hawkswell, near Bedale in Yorkshire.

Hübner gives an inscription (186) on the cross in the churchyard HAEC EST CRVX SCI GACOBI. Whitaker, writing in 1828 (*Hist. of Richmondshire*, i. 323), gives a drawing of the cross, with a panel but with no sign of an inscription. The local guide-book says positively there is no inscription. The portion of the cross which remains (Pl. II. fig. 5) is the headless shaft, 4 feet high, with simple but unusual interlacing work. The commencement of the head of the cross is seen at the top of the shaft. The panel is about  $3\frac{1}{2} \times 2$  inches, and with the exception of a possible o there is no appearance remaining of an inscription. By rubbing with a soft pencil on tissue paper some of the letters can be detected, notably the "Irish" or "Anglo Saxon" g. The Rev. E. C. Topham, Rector of Hawkswell, has very kindly taken a "squeeze" for me since my visit in September, and it shews five or six of the letters fairly clearly, and the g quite unmistakeably. The Rev. C. E. Wyvill, Rector of Spennithorne, has sent me a very valuable tracing of a copy he made of the inscription 30 years ago, when he was Curate of Hawkswell. It agrees with Hübner's inscription and with the squeeze, except in the initial letter of *Jacobi*, which it gives as a long I. The late Rev. D. H. Haigh published the inscription in the *Archaeologia Aeliana* in 1856, from impressions sent him by Miss Pattison, the daughter of the then Rector, and he was Hübner's informant. Hawkswell is five miles from Catterick, near which place Bede says that Jacobus the Deacon of Paulinus lived for many years, at a village called (*cognominatus*) by his name. Gale, knowing nothing of the cross, suggested that "Ackburgh," between Tunstall and Hunton, was Jacobi burgus and the place referred to by Bede. Whitaker made merry over this, and confuted Gale by stating that "Aikburgh" meant the burgh of the oak, and that to support Gale's view it ought to

be Jakeburgh. Mr Moberley, knowing nothing of the cross, quotes without disapproval Murray's statement that it is tolerably certain that the first syllable of Akeburg has no connection with Jacobus. There is no place or village called Akeburg between Tunstall and Hunton, and so far Gale was wrong. But he was not far wrong. Tunstall is two miles from Catterick, on the road which leads to Hawkswell, and Hunton is four and a half miles from Catterick, on a branch of the same road. A little more than a mile beyond Hunton is a single farm called on the ordnance map Akebar, variously spelled Aikbar, and held in the neighbourhood to take its name from the oaks which grew there. When I got to the Hawkswell cross, and found that the name on the panel really does begin with an "Anglo Saxon" G, I remembered Bede's one word of the Angle language in his Ecclesiastical History, the *Gae* which Bishop John of Beverley made the dumb man say, *quod est lingua Anglorum verbum affirmandi et consentiendi*, our "yea," and also Bede's Adgefrin, now Yeverin, and I concluded that Jacobi was meant to be pronounced with a strong initial Y and consequently with a short O. Accordingly I asked if there was any place in the neighbourhood beginning with Yak, such as Yaköbur. I was told that "Yakbur" was the local pronunciation of Aikbar—said to be so spelled—a mile and a quarter away from the cross where I was standing, a single house by the side of the Leeming Beck, where tradition said a village had been long ago, no doubt the Ackburgh of Gale; but I was assured that "Yak" was an oak, as no doubt it is in Yorkshire when it is not the first syllable of Jacob-burh. The cross and the local pronunciation of Akeburgh or Ackburgh taken together seem conclusive in favour of the cross being the monument of James the Deacon, and the house by the water side the site of his dwelling place and the scene of many of his life-long baptisings. Bede, in speaking of Jacobus, uses the same epithet *sanctus* that we find on the cross.

The very close resemblance of the peculiar little panel and

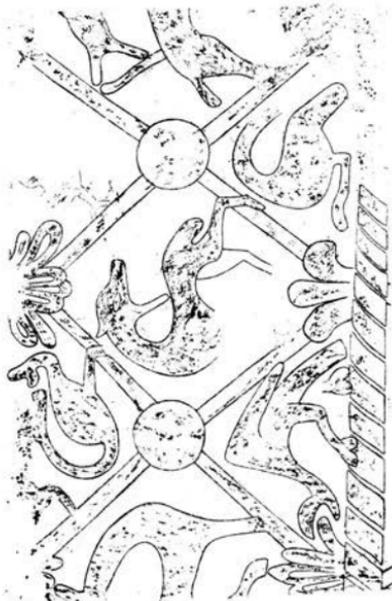
the inscription and the raised work to Welsh crosses may possibly afford a clue to the account given by Nennius (*Hist. Brit.* 63) of the baptism of Edwin and twelve thousand men; "Si quis scire voluerit quis eos baptizavit, Rum map<sup>1</sup> Urbgen baptizavit eos." If this is strictly true, Paulinus was Rum map Urbgen (son of Urien), as indeed two 13th century MSS. of Nennius say he was, and a Briton of the royal race of Rheged. There is, however, nothing otherwise known which connects Paulinus with Nennius's Rum. But after Paulinus had left the north and was dead, James (who had been with him there) is said by Bede to have been accompanied at the synod of Whitby by a certain Romanus, with whom he was in close harmony. Romanus is described as a presbyter from Kent, Chaplain to Queen Eanfleda, who was the first person baptised—when an infant—by Paulinus in Northumbria. Nothing is more likely than that he was one of the baptising party and one of those who fled with Paulinus and the royal family, and having always been about the court was sent with Eanfleda when she returned to the north as Oswy's bride. Or he may only have helped James in the baptisings which were so large a part of the work of his life, performing such rites as were forbidden to a deacon. In either case the British Rum corresponds with the Latin Romanus, and the statement of Nennius and the Welsh character of James's cross are accounted for,—whether correctly is a different question.

It may be added that almost close to Akebar, two or three hundred yards off at most, is St Andrew's church, now the Church of Fingall, a village some distance off. The dedication is significant. St Andrew's at Rome was the home of Gregory, Augustine was Prior, Wilfrith lived there. Hawkswell Church is St Oswald's, again very significant. St Oswald was the brother of Oswy, whose wife's chaplain Romanus was.

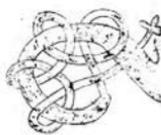
<sup>1</sup> A later MS. reads *Rimin ap* in place of *Rum map*.



1. The Font at Wilne.



2. Pillar at Wolverhampton.



3 at Masham



4. From Jarrow.



5. Suggested restoration of Fig. 4.



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