

I.

NOTES ON THE CHURCHYARDS OF CURRIE, KIRKNEWTON, AND THE CALDERS. BY ALAN REID, F.S.A. SCOT. (WITH PHOTOGRAPHS BY JAMES MOFFAT.)

CURRIE.

The earliest record of the ancient church of Killeith dates from 1296. In that year, William, Archdeacon of Lothian, and parson of the church of Keldelath, swore fealty to Edward I.; and, from a *taxatio* of that monarch's reign, we learn that this church, which was dedicated to St Kentigern, was rated at 50 marks, and pertained to the Priory of Coldingham. Till the Reformation, Killeith was regarded as the appropriate benefice of the Archdeaconry of Lothian, changing its status with its name, when, in 1584, James VI. granted to the newly founded college of Edinburgh the vicarage of Currie, with all its endowments. Through this transference the Town Council of Edinburgh became the patrons of the parish, which during the sixteenth and seventeenth centuries was variously styled Killeith and Currie.

Error has arisen from the assumption that the ancient Killeith—now Kinleith—and the later Currie were distinct and separate places. There is not the slightest foundation for that opinion, and within the churchyard of Currie there remains its clearest refutation. Here are the picturesque ruins of an ecclesiastical building, interesting historically and architecturally, and venerable enough to determine the site of the church which, though it changed its name, can only most unreasonably be charged with changing its local habitation. This mediæval fragment undoubtedly formed the choir of the ancient church of Killeith. For many generations it has been used as a place of burial, and its history shows that at a dark period it was the reputed haunt of witches, serving at another time as the school of Currie parish. Its vaulted roof was a source of trouble to the heritors, who were repeatedly charged for its repair. In 1778, they appointed "the upper arch of the Quire to be taken down by day's wages, and the lower arch to stand as it is." Further, that "the lower arch of the Quire be covered by the flag stones,

with a proper gate into the Quire," a deliverance which can only mean that the building was originally covered by an inner and an outer vaulting, the latter roofed with slabs, as at Corstorphine. Presumably the inner arch proved unfit to carry the burden thus imposed upon it, and soon the structure became the roofless ruin which now we see.

From instructions given in 1784 to the builders of the present parish

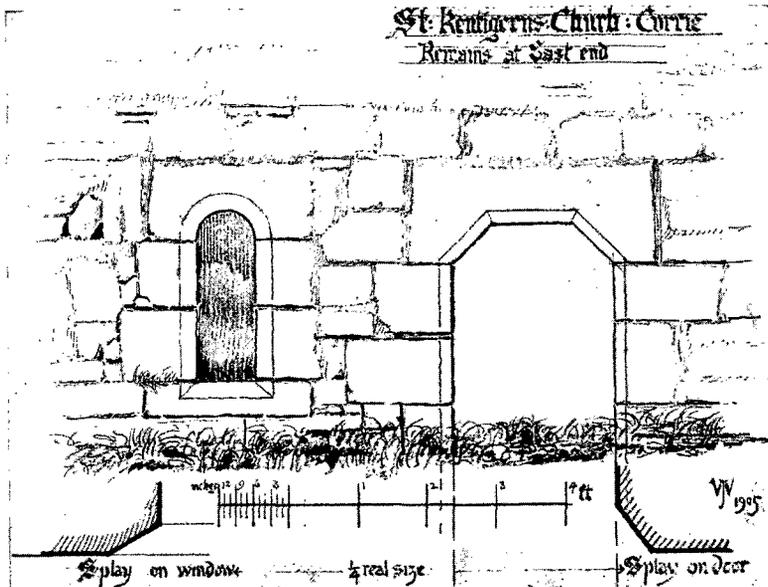


Fig. 1. Remains of ancient Church at Currie.

church, we gather that the ancient sanctuary was an exceptionally long and narrow structure. The ruined choir measures 31 feet in length, 23 feet in breadth, the ivy-clad walls being 9 feet in height and 33 inches in thickness. Repairs have obliterated nearly every detail of ancient work, but the exterior of the south wall shows two remarkable features, a door and a window, built up, but clearly traceable. These have arched lintels hewn from single stones, as shown in the measured

drawing (fig. 1) prepared by Mr John Watson, F.S.A. Scot., who assigns the work to a period not later than the fifteenth century. The sill of the window is now level with the ground outside, and only 3 feet 6 inches of the doorway is there visible. Investigation is difficult through elaborate pointing and the growth of ivy, but it is fairly obvious that the window was splayed towards the interior, and quite clear that both openings are chamfered round their exterior angles.

Mr R. B. Langwill, who contributed interesting annals of his father's parish to the local supplement of *Life and Work*, observes: "Underneath the pathway to the west of the 'quire,' are traces of masonry showing that the north and south walls are continued in that direction." These foundations point to transeptal buildings, and regarding the built-up door and window Mr Langwill speculates: "Adjoining the 'quire' on the south side, and communicating with it by means of the little doorway already mentioned, there may have been a small chapel or confessional." The idea is attractive, but it is not supported by constructive evidences. The chamfering of the angles points not to interior but to exterior conditions, and the splaying of the window further supports that view. Thus the window was simply one of the choir lights, and the door a means of entrance and exit for those in official positions. In any case, this remnant is of remarkable interest, and worthy of attention, study, and preservation.

Within this enclosure are a number of mural tombstones, the most important of which dates from 1670, and bears the following inscription in Latin:—

HIC SEPULTVS EST GE
NEROSVS IUVENIS ROBE
RTVS CLYHILLEVS FILIV
S PRIMOGENITVS DOMI
NI DE INNERGOWRIE QVI
HÆC ACCEDENS VT AVU
NCVLVM INVISERET HV
IVS LOCI PASTOREM FATALV
FEBRE CORREPTVS 13 AGUSTI
ANNO SALVTIS 1670 AC
ETATIS SVÆ 21 OCCVBVIT

Robert Clayhills, eldest son of the Laird of Invergowrie, near Dundee, is commemorated here. He died of fever in his 21st year, while on a visit to his uncle, the minister of Currie. Some of the details of this mural monument (fig. 2) have suffered, but in the main it is in good



Fig. 2. The Invergowrie Tombstone.

preservation, and of pleasing character. The winged cherub head is particularly good, and the mouldings are excellently wrought. This tablet shows the only armorial bearings to be seen at Currie, most of the neighbouring estates having places of family burial.

The most imposing monument in this churchyard is that of the Rev. Matthew Leighton, an old minister of the parish, and the son of its first

post-Reformation cleric. It is a lofty structure of classic style, and also bears a Latin inscription well worthy of record:—

MATTHÆUS LIGHTONIUS
 SEPULTVS EST EVANGELI
 QUI PRÆDICANDI MUNERE
 ÆSTATIBUS QUAMPLURAMIS
 PERFUNCTUS EST FIDELITER
 NUNC VITA QUOD PRÆCONIO
 RESPONDERIT FRUISCITUR
 QUAM PRÆDICABAT GLORIAM

Freely translated, this epitaph records that Matthew Leighton is buried here, who performed faithfully the duty of preaching the Gospel, for as many summers as possible, and that now he enjoys the life which in his preaching he promised, and the glory which he proclaimed. Very evidently this tomb was originally more elegant than now appears, for it collapsed during repairs, consequent on the removal of the old southern wall to which it was attached, and was rebuilt *from memory* by a local mason.

Nearly in the centre of the ground, and in line with the east gable of the church and the Leighton monument, stands a memorial of 1700 (fig. 3), which shows several quaint and unusual features. Whimsical, if not humorous in feeling, are the lines disposed round an initialled oval panel, for they serve admirably as legs and arms to a device whose effect is crowned by the whiskered face, presumably, of the tenant of the tomb.

Under this shield, which is on the west face of the stone, is the inscription—"Heir Lyes John Ingles Husband to Jean Moubray Who Dyed the 10 of November 1700 his age 69 years." The east face shows the cherub-head winged and crowned, a scroll with inscription in Latin, an hour-glass, skull, and cross-bones of the usual type.

Seven paces eastwards is the memorial of George Ferrier, who died in 1721. It shows a winged cherub-head on a moulded pediment, single and crossed spades in the four panels of both flat pilasters, an hour-²

glass, two death-heads, and the *Memento Mori* legend. There are several stones of this class, which, though they differ in details, do not call for special remark or reproduction.

In design, proportions, and execution, the memorial of Andrew Aken a work of 1708, is really admirable. The east face shows a skull, cross-bones, a star, an inscription, and the initials A. A., a cable moulding being effectively placed on the lower portion of the sloping sides. On the upper portion of the west face, shown in fig. 4, appears a large winged cherub-head, with a couple of cinque-foils, the inscription filling the lower panel, which shows at the upper corners two faces in profile. The date, 1708, is cut over the cherub-head, the *Memento Mori* legend appearing under the inscription.

Very striking also is a monument of 1750 (figs. 5, 6), situated near the centre of the ground, and commemorating "Grizel Anderson, late spouse to Alex^r Ranken." Symbolically this slab is quite uninteresting, but it is a singularly fine example of a richly floriated type of memorial common here and in many districts of Scotland. The west face, which shows an iron stayband, is of excellent character, the inscription, of mixed Roman and script lettering, appearing on the east face of the slab.

The coffin-shaped stone lying over the graves of the Napier family is also worthy of notice. It is a very realistic representation of a coffin, having carved handles and other ornamental details, the top being divided into six panels, all of which are inscribed. One of these inscriptions is delightfully naïve :—

"Here lies the corpse of William Napper
Who was a very honest man
His word bound him like writ on paper
Excel him Reader if you can."

In another part of the ground may be read a child's epitaph, dating from 1806, and presenting this curious blend of pathos and bathos :—

"Sweet Mary now her frame is at rest
No more shall Croup her breath annoy
Life's bands are loosed and she is blest
An angel join'd in Realms of joy."

Very curious also is the reference to "little souls" in another rhyming tribute within the ancient choir. It seems unique and original in its suggestion that *souls* bear the proportions of the *bodies* to which they belonged :—

"Sweet Innocents, their span of life was short,
 But calm and sweet and free from care or thought ;
 They early droop'd, as flow'rets droop and die,
 And quietly wing'd their little souls on high."



Fig. 7. Recumbent Slab with Sword and Cross.

The so-called Templar Stone (fig. 7) lies seven paces from the centre of the south wall of the modern church. This interesting relic of mediæval times measures 4 feet 10 inches in length, 16 inches in breadth, and is $6\frac{1}{2}$ inches thick. Unfortunately it is fractured, encrusted with lichen, and not so well guarded as its importance warrants. James Grant refers to this stone in his novel *Harry Ogilvie*, and describes

and figures it in his *Old and New Edinburgh*. Unfortunately, again, it has shrunk 14 inches by 8 inches since the measurements were noted in *Old and New Edinburgh*. Its form seems also to have changed, for in the work just cited it appears much wider at the top than at the foot, while *in situ* its sides run parallel.

The distinguished appearance of this memorial among those of post-Reformation type is striking and instructive. In design it is simple and chaste, the absence of name or record intensifying its dignified simplicity. A bead is worked round its upper angles, its ornamentation otherwise being the cross and sword common to monuments of its class. The stemless cross, of Maltese type, occupies a circular panel, round which the roll bead is membranated; and the lines of a scabbard are distinctly traceable by the side of the long, cross-hilted sword.

The insignia of the hammerman's craft, a crown and hammer, appear on one of the few remaining table stones, and other detached symbols, both secular and sacred, are common in the older portion of the ground. The only representative of the sculptured figure type of memorial (fig. 8) is a very curious example. The upper portion of its front or east face is covered by a winged cherub-head, under that being a couple of circular-headed and finely moulded panels, each containing a crude but graphic delineation of the human form. That on the left is clothed, and labelled in Latin, "HOC QUOD JAM FUI"—This is what I was; the other, a skeleton, being charged with the motto, "HOC NUNC SUM"—This now am I. The general effect here is quaint and striking, and has little or no correspondence with the prevalent characteristics of the churchyard otherwise. The back of the slab is covered with lettering. "Here lyes the daughter of Jean Alexander . 1733," it begins, and immediately breaks into a flowing gush of Latin, "Sol Cadet In Fluctus," etc., the gist of which is that, though the sun sinks suddenly beneath the waves, it rises again, but when the light of life flies away, night comes and lasts throughout eternity.

The memorial of Charles Brown (fig. 9), which dates from 1705, shows several peculiar and interesting features. The west face is literally

covered with emblems, suggesting that if the artist did not exhaust his art, he certainly exhausted his space. He has crowded into it both the "Memento Mori" and "Remember Death" mottoes, two roses, a cherub-head, two stars, two single bones, a death-head, two sets of cross-bones, one spade, one shovel, and an hour-glass! A couple of cherub-heads adorn the upper angles, the sloping edge between showing

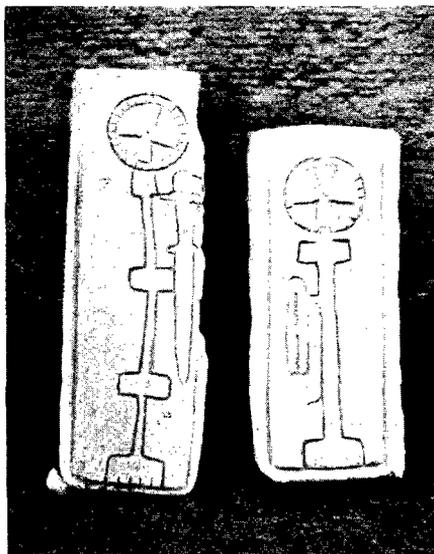


Fig. 10. Calvary Cross-slabs.

the initials C.B. B.P. The east face has some good foliage, and bears within a semicircular panel the quaint epitaph:—

“Death’s steps are sure, And yet no noise it makes,
And its hands unseen, But yet most surely takes.”

From the archæological point of view the most interesting relics of the past are a couple of small stones (fig. 10) now preserved within the Parish Church. These were discovered a few feet under ground when, in 1898, the grave of the Rev. Dr Langwill was being dug. The larger slab shows a cross in low relief, an articulated bead forming a circular

KIRKNEWTON.

In the year 1750, the parish of Calder Cleir, or East Calder, was conjoined with Kirknewton, a new church being built on a central site for the service of the united congregations. The deserted churches were allowed to fall into decay, and, eventually, their areas became places of family burial. Their old churchyards are still used for interments, Kirknewton Parish Church having no burial ground attached to it; and within these ancient enclosures many valuable relics of the past are to be seen.

The old churchyard of Kirknewton is situated half a mile eastwards of the church—a prominent object in the neighbourhood of Mid-Calder Station—and at the eastern end of the picturesque, old-world village. The site of the ancient church is indicated by a remnant of its walls, which measures 36 feet long, $8\frac{1}{2}$ feet high, and $37\frac{1}{2}$ inches thick. The only elaboration left is a buttress projection, or wall return, the masonry throughout being of the square ashlar type common to mediæval structures.

This old wall forms the east side of the enclosed tombs of the Campbell Maconochies of Meadowbank, now known as Kirknewton House. A modern tablet over the entrance reads—"From 1662 The Burial Place of the Campbell Maconochies, of Meadowbank, Formerly of Inverawe, Till in 1790 the first Lord Meadowbank Selected the present Cemetery in Ratho Parish." This tablet is surrounded by an older framework, in the pediment of which is an oval panel bearing a much-worn monogram.

The fine memorial of Captain James Johnstone of Hill House, who died in 1782, is built into the east side of the ancient masonry. It is a large and well-executed work in classic style, with fluted pilasters, and quaint capitals in which the acanthus leaf, thistles, and roses are intertwined. Under the pediment is a delicate floral scroll, resembling the old Adams ornament of Italian origin.

The imposing tomb of the Cullens of Ormiston occupies the site of

panel around it; an incised shaft, very crooked, with Calvary, capital, and a couple of projecting steps or sub-bases. A cross-hilted sword appears on the right side of the cross shaft, and a slightly worked bead has surrounded the whole. This stone measures 34 inches long, 11 inches wide, and is 4 inches in thickness. The second stone, which is 4 inches shorter, 13 inches broad, and 5 inches thick, is of a type somewhat less crude than its neighbour. The cross shaft is straight and unbroken, the cross itself standing in a truer relationship to the shaft than in the other example. The device incised here is a pair of shears, and it is not without significance that these are clearly attached to the shaft of the cross. If there is any reason in the theories formulated in explanation of these ancient symbols, a soldier is commemorated by the sword, and an ecclesiastic by the shears, which are regarded as suggestive of the tonsure.

With reference to the modern church nothing need be said except that it is an excellent example of "Heritors' Gothic." Under the shadow of what a local poet terms "Currie's steeple tow'ring to the sky," stands one of the finest specimens of dialling anywhere to be found; and nearly a quarter of a mile due west of it is another memorial of a character surely unique. Within a small plantation on the road to Maleny, the passer-by will find a moulded slab on which is graven the following inscription:—

"In this small Enclosure
are a number of Stone Coffins
of various dimensions. They were
discovered in December 1820, and
this stone is Erected
by the Proprietor
Lieut.-General Thomas Scott
of Maleny
In order to point out the spot, and to
Facilitate the Research of the
Curious into the nature of such
interesting Relics of
Antiquity."

the choir of the ancient church. This elaborate structure is of a modern classic style, slightly Elizabethan in feeling, and of excellent effect. Lord Cullen, "an eminent judge, an elegant scholar, and an accomplished gentleman," lies buried here, as does his father, the celebrated Dr Cullen, whose profile in bronze adorns the western façade of the mausoleum.

Lying near the remains of the church is a remarkable sandstone slab which measures 5 feet in length, 12 inches in breadth, 10 inches in thickness, and having its upper angles very broadly splayed. The top, the splays, and one of the sides show each one line of a rhyming epitaph, which, though much worn, may fairly be recorded as stating, in a strange blend of Roman and Scriptic characters:—

Christ • Jesus • came • my • soul • to • save •
 He • is • my • onlye • choice •
 Qhilk • causis • me • tho • corpis • in • grave •
 In • soule • for • to • rejoice •

Curious and old though that unclaimed memorial undoubtedly is, its interest pales under the venerable supremacy of its near neighbour, the Hog-Back Stone, lately described, figured, and measured by Mr Thomas Ross (*Proceedings*, vol. xxxviii. p. 426). The importance of this notable relic warranted its elevation for a space from its grassy lair, so that the accompanying photograph (fig. 11) might be made by Mr Moffat of its characteristic lines and peculiar ornamentation. Very remarkable and unusual is the single line of membranated ornament appearing along the left side, directly under the lower band of the sloping "shingle." This somewhat resembles the dog-tooth ornament of early work, but inclines strongly to the lozenge or diamond facet, though preserving a character all its own. (Dimensions: 5 feet $7\frac{1}{2}$ inches long, $18\frac{1}{2}$ to $14\frac{3}{4}$ inches wide, 13 inches deep at top, and 12 inches deep (or thick) at foot.)

In the same way it was considered advisable to secure a photographic record of another relic (fig. 12), the figured slab noticed by Dr Christison on page 366, vol. xxxvi. of the Society's *Proceedings*. This small slab

was lifted from its socket in order that the entire figure should be shown. Its dimensions are 29 inches high, 14 inches broad, and $3\frac{1}{2}$ inches thick; the circular-topped panel being ornamented with a crudely worked bead and cavetto moulding. The sculptured effigy fills the panel, the letters I.L. appearing on either side of its shoulders. From the hair and features the figure might be deemed that of a female, but the sex is indeterminate. The left hand grasps a trefoil, and there are traces of under-cutting round the head and hair which are very quaint, and unusual in such rude sculptures.

There are a number of very interesting details exhibited on the tombstone (figs. 13, 14) of James Smith, smith, who died in 1736. The east face bears the incised inscription, which is elegantly framed within a boldly cut leaf ornament, the hammer and crown insignia of the Guild of Hammermen being boldly relieved on the upper portion of the stone. The corners show a death-head and a cherub-head, the cherub appearing in a full-bottomed wig, a curious adornment, and a striking concession to the prevalent fashion of the period.

The west face of this interesting monument shows a recurrence of the foliation, arranged now to emphasise the contour of the pediment. Under it appears the legend VIVE · MEMOR · LETHL., which, being interpreted according to local tradition, refers not to any stream of classic origin, but to the Water of Leith which murmurs near at hand. Then follows a plethora of emblems, an anvil bearing the I.H.S. legend, an hour-glass, a vice, a coffin, a skull and cross-bones, all crudely cut but powerfully realistic, the whole forming a combination of symbolism and realism that could scarcely be excelled.

It seems easy and safe to conclude that the next example served as the prototype of the foregoing memorial. It appears to be generations cruder in point of skill, yet has a sturdy grace of line which has escaped the later designer. Only the date, 1719, and the age, 73, remain clear in the much-worn inscription, and the cherub- and death-heads at the upper angles are also sadly battered. Lying *across* the top of the stone is an hour-glass, an effective and uncommon ornament in

this position, its ends appearing on both faces of the monument. The photograph (fig. 15) shows the back or west face of the slab, and the elaborate foliation which gives character to the design. The mill-rhynd incised under the upper scrolls, taken in connection with the hammer



Fig. 15. A Millwright's Insignia. (33 inches by 22 inches.)

and axe depicted in the lower portion of the panel, indicates pretty clearly that a millwright is commemorated here.

A round topped stone (fig. 16), dated 1682, shows the common emblems of the miller's calling—the mill-rhynd, a corn shovel, and a pestle. Over these appears a large face, of the portrait type, but poorly rendered; and a well-drawn *fleur-de-lis* showing merit which is not apparent in the cutting of the other symbols. A massive cable

moulding borders the graven panel, the name, John Cruikshanks, appearing on the upper circular edge of the stone.

It would prove tedious to enumerate all the details of this rich field. There are many small tombstones bearing symbols of the same character, heads, cherubs, bones, etc., but only one more (fig. 17) can be regarded



Fig. 16. Art of 1682. (27 inches by 23 inches.)

as of any real importance, and that, again, through the grouping of its crude ornaments. These include a skull, an hour-glass, a horse-shoe, a hammer, and cross-bones, the *Memento Mori* legend appearing over them, just under the slopes of the pediment. The son of John Smith, smith, who died at the age of 10, in 1733, is commemorated here, as in all probability is his father, though that is not stated on the slab.

MID-CALDER.

The old churchyard of Mid-Calder—the Calder Comitis of other times—is singularly deficient in ancient memorials. Vandalism has been rampant, and has utilised old tombstones to form steps leading



Fig. 17. "John Smith, Smith."

from the ground levels of the beautiful church to the terraces around, the lettering on some of these steps showing quite distinctly. There are many modern monuments, and the mausoleum of the Lords of the Manor, the Sandilands of Torphichen, is an imposing structure, but otherwise the churchyard and the sixteenth-century church seem to have parted company. A cannon-ball of stone, similar to those lying beside Mons Meg at Edinburgh Castle, serves as a link with the

past; and the spirit of the nineteenth-century breathes from the marble tablet erected in 1808 on one of the old buttresses: "To the Memory of David Burn—Let Candour Tell the Rest."

There are several tablets within the church, one of which records: "This church was founded by Peter Sandilands, pastor of Calder before A.D. 1541, and enlarged and restored by the Heritors and Feuars of Mid-Calder, A.D. 1863." Much of the ancient work remains both outside and inside the beautiful building, a full description of which is

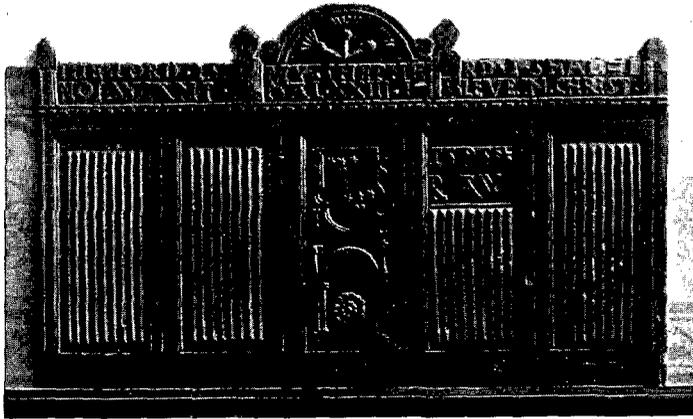


Fig. 18. Ancient Pew-back at Mid-Calder.

given in Mr M'Call's History of the parish. Prominent among these ancient remains is an excellent example of a carved pew-back in oak (fig. 18), an engraving of which appears in the work just mentioned. It dates from 1595. Prior to its removal to the manse pew in the eastern end of the church it occupied a central position opposite the ancient pulpit. On the upper portion of the middle panel appear the initials I.S., and I.L., the shield which they support showing a strange rendering of the Sandilands arms, a curious Norman doorway with turrets and flags filling the lower part of the panel. The date and initials R.A.W.

occupy a portion of another panel, the remainder being beaded over their entire length. Scriptural quotations form the legend proper, which is crowned by a semicircular panel showing a thistle ornament arranged in three radiating branches.

It may here be noted that there is preserved in the National Museum the upper portion, or head, of an ancient sculptured cross which was



Fig. 19. A Carpenter's Memorial.

found at Mid-Calder. This fragment shows clear traces of early origin in the disposition of its ornamental lines, which are simply but effectively treated.

The oldest inscription decipherable "among the tombs" is that of Joseph Douglas, "Who departed this lyfe the 20 day of Aprile anno dom. 1636," but the stone is of no symbolic or artistic interest. Another plain memorial, of 1778, commemorates certain youthful members of the family of Matthew Comb, the inscription concluding

with the fresh and lively quotation: "To die young, said one, is the leaving of a superfluous feast before the drunken cups are presented." The only churchyard remnant of an artistic character is a quaintly designed slab which shows a couple of winged cherub-heads, a skull and hour-glass over the pilasters flanking the undecipherable inscription.

The only other slab that is worthy of record is the memorial of a carpenter (fig. 19), a much-worn monument, now placed against the south wall of the churchyard. The emblems of mortality, a skull and cross-bones superimposed, are of the usual grisly type; a fractured hour-glass leads the thought towards the secular symbols, a square carved in bold relief, and an incised axe. Very evidently the axe was an after-thought (as the design is completely proportioned without it), and has been added to demonstrate that no mere mason lay buried here. A joiner's compass and a spade appear on the other side of this stone, but no date or inscription is traceable.

EAST CALDER.

The burial ground of St Cuthbert's Church, East Calder, is as rich in graveyard symbolism as its western neighbour is poor. But there is not in this roadside "howff" the variety of design found in many churchyards, a strong family resemblance affecting the whole, and making doubly welcome a trio of notable remnants, the reputed twelfth-century church, the fragment of a mediæval cross built into its western gable, and the massive "Templar Stone" which, in itself, would redeem any site from contempt.

Winged cherubs, life- and death-heads, hearts, bones, and other symbols of mortality abound, and on a comparatively modern monument occurs the only representation of costume to be seen here, a bewigged figure of the Georgian period, supported by a mill-rhynd under an open book, and a coffin over an hour-glass. A very crude stone of 1688 shows several quaint details, among them a curious portrait face. "Mento Morom" is its rendering of the common legend, and it bears three hearts, one of them being inverted. An interesting stone of 1722 shows a

winged cherub, two heads, a heart, and a sand-glass; another old stone shows a couple of single bones, and a coffin in bold relief; another a crude face, crossed ribs, and cross-bones; a small slab, of 1673, exhibiting one of the most archaic incisions of a winged cherub ever made.



Fig. 20. A Typical Example.

A single example of these crude sculptures may be advanced as typical of the whole. The photograph (fig. 20) shows the west face of a sharply pedimented slab, with a deeply moulded panel, well filled with the emblems peculiar to the site. In the upper portion of the panel is a rather pleasant female face, set in a "mutch"-like arrangement of hair, for hair it is meant to be, as its parting in the centre clearly shows. Under that,

and in a line, are a couple of hearts inverted and a couple of ribs intersected, both of these emblems being a distinctive feature of the somewhat insipid and much-rounded sculpture of this churchyard. The east face bears the inscription, the date 1753, a couple of small heads placed *horizontally*, neck to neck—another original feature—a monogram, and a couple of spiral pilasters supporting winged cherub-heads. Serpents ornament the panelled sides, and the slopes of the top bear some rude projections which it is impossible to characterise.

The ancient church of St Cuthbert was founded in the twelfth century, and if the existing roofless but well-preserved building cannot boast of the great age claimed for it by some writers, it certainly is a very venerable structure.¹ The remains of fifteenth-century tracery appear in its east window, the old doorways near it are of contemporary work, and the west gable shows, by the insertion now to be noticed, that it cannot be regarded as being older than these other portions of the fabric.

The west gable of the church might be described as being partly ancient and partly the result of very old repairs. The picturesque belfry is, presumably, of fifteenth-century work, and is a pleasing object both to artist and antiquary; but the great charm of the gable is a remarkable sculptured stone (fig. 21) an insertion which bears clear traces of fourteenth-century influences, and has an appearance at once distinguished and artistic.

This interesting fragment shows very clearly the elaborately carved head of a Maltese cross, with a portion of its stem. This is not only attached to the circular nimbus, but runs right through it to a forked apex, a feature rather unusual in nimbus-bound crosses. Foliation of a somewhat elaborate character springs from the shaft and the nimbus, giving to the whole an effect peculiarly rich and pleasing. The stone measures about 20 inches by 14 inches, and has originally been about 20 inches in width, as may be determined by the proportions remaining.

¹ It measures 70 feet long by 24 feet wide, externally.

The most important relic of the churchyard, however, is a large slab of the coffin-cover type (fig. 22), known as a "Templar Stone," but differing in many respects from the somewhat severe examples of its class already known to us. Perhaps this handsome sculpture might most correctly be regarded as an example of a transitional type of memorial, occupying a fairly definite place between the shrine-shaped tombstones of early periods and the flatter and more ornate slabs of later developments. It



Fig. 21. The Cross in the Gable.

measures 5 feet 4 inches in length, 17 inches in breadth, and 12 inches in depth or thickness. This massive stone is sculptured on all its faces, which are five in number, counting the bevelled angles that give it a pyramidal form. The ends also are splayed and sculptured, that at the west, shown in the photograph, bearing the worn impress of a petalled ornament, not unlike a Gothic quatrefoil.

In all probability this ornament is the head of the cross whose shaft is still fairly traceable along the somewhat narrow top of the stone; and,

if that be so, we have here an example of a cross type that may fairly be regarded as uncommon.

The ornamentation on the splay resembles drapery arranged in a series of loops, the regularity of the design being broken to allow the interpolation of a symbolic feature resembling a pair of shears, and a curious cross-hilted knife or dagger. A twist in the blade adds mystery to the

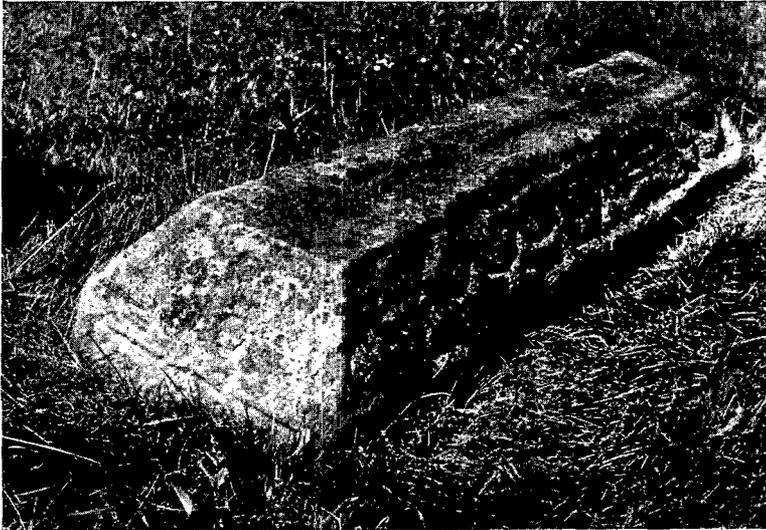


Fig. 22. A coped, flat-topped Stone.

latter symbol, which may well demand a revised reading. The opposing bevel shows a hand or glove, life-size, with a few worn lines that suggest a sword with an ornamental hilt and, presumably, a scabbard. The flat or base portion of the same side bears the long incised figure of a key, the ward checks appearing quite clearly, though the encrustation and weathering are not very helpful in deciphering the details. No design is apparent on the flat portion of the side shown in the illustration, and the sloping end, not shown, is similarly destitute of

ornament. It is panelled, simply, by the roll bead that runs round all the angles of the stone. The incised carving on the upper or face portion of the slab, unfortunately, is much injured, but what remains suggests either the shaft of a cross or a sword and scabbard. Some inglorious vandal has chiselled clean away about a foot of the upper portion of the design, and on the flat surface thus secured has incised some base initials, thus intensifying one of the most interesting problems connected with the churchyard memorials of the district.